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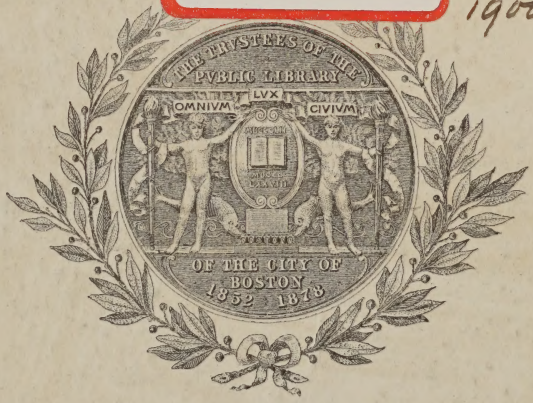

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THE MUSICAL TIMES

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1900.

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MUSIC IN VOLUME XLI.

NO.	SACRED.	
684.	O bountiful Jesu	J. Stainer.
685.	The strife is o'er, the battle done	B. Luard Selby.
687.	I will pray the Father (Whitsuntide)	Rev. G. W. Torrance.
689.	Thrust in thy sickle and reap (Harvest)	Thomas Adams.
693.	Come, ye lofty	H. Elliot Button.
694.	Bow down Thine ear	Thomas Attwood.

NO.	SECULAR.	
683.	A song of rest	H. Walford Davies.
686.	The Lark and the Nightingale	Reginald Somerville.
688.	She walks in beauty	H. Elliot Button.
690.	Echoes	F. E. Gladstone.
691.	Nights of music	Charles Wood.
692.	A love symphony	Percy Pitt.

EXTRA SUPPLEMENTS.

	SACRED.	
684.	O come and behold the works of the Lord	W. H. Longhurst.
685.	Awake, awake! with holy rapture sing	John E. West.
687.	Our blest Redeemer (Whitsuntide)	Rev. E. V. Hall.
689.	Father of mercies, God of love (Harvest)	John E. West.
690.	There shall be an heap of corn (Harvest)	Cuthbert Harris.
690.	Magnificat, Nunc dimittis, and Vesper Hymn	Bruce Steane.
692.	Praise the Lord	J. Barnby.
693.	Hark the glad sound	Myles B. Foster.
694.	Crown Him the Virgin's Son	Bertram Luard Selby.
694.	We are but strangers here	Arthur Sullivan.

	SECULAR.	
683.	Obedient to the call	Eaton Faning.
686.	How dear to me the hour	Alicia A. Needham.
688.	The Trysting Tree	G. J. Bennett.
691.	The laughing waves	Reginald Somerville.
692.	As torrents in summer	Edward Elgar.

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Armes, Philip	February.
Henschel, George	March.
Gibson, Alfred	April.
Wesley, Samuel Sebastian	May.
Wesley, Samuel Sebastian	June.
Hiles, Henry	July.
Croft, Dr. William	September.
Elgar, Edward	October.
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Sullivan, Arthur	December.
Attwood, Thomas	December.

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LENT TERM opens on Monday, January 15, when the individual tuition in all Practical and Theoretical Musical Subjects, as well as class tuition in the Theory of Music (during the day and evening), to professional and amateur students, will be resumed.

The lessons in the Theory of Music by correspondence also recommence.

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Students' Concerts are given at the College at intervals during Term.

The College Choir, under the direction of Dr. Pringuer, meets on Tuesdays at five o'clock.

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The Orchestra, the Choir, Lectures, and Concerts are free to Students.

Lectures on Ecclesiastical Music are delivered during Term by the Rev. H. G. Bonavia Hunt, Mus.D.

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SHELLEY FISHER, Secretary.

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Incorporated by Royal Charter, 1883,

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.

President: H.R.H. THE PRINCE OF WALES, K.G.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1900.

Two Extra Supplements are presented gratis with this number. A Portrait of M. Emile Sauret, specially taken for this paper by Messrs. Russell and Sons; and a Patriotic Song, entitled "Valete," written by E. W. Howson and composed by Eaton Faning.

EMILE SAURET.

"THE last pupil of De Beriot." This is a distinction that can be claimed by the subject of this biographical sketch. Thus, if De Beriot was his father, musically speaking, his great-great-great-great-grandfather was Corelli! The interesting article, by Herr Paul David, on "Violin-playing," in Sir George Grove's "Dictionary of Music and Musicians," gives a pedigree of the tribe of Corelli. Here it is in skeleton form, though the names are by no means suggestive of "dry bones."

CORELLI, *born* 1653.
|
SOMIS, *b.* 1676.
|
PUGNANI, *b.* 1727.
|
VIOTTI, *b.* 1753.
|
ROBBERECHTS, *b.* 1797.
|
DE BERIOT, *b.* 1802.
|
SAURET, *b.* 1852.

The collateral branches include such distinguished violinists as Geminiani, Léclair, Baillot, Rode, Mori, the Hellmesbergers, Ernst, Vieuxtemps, Joachim, Auer, and Sarasate. All these eminent fiddlers, with those whose names are in the pedigree, are the sons of Corelli, the father of modern violin-playing. No one who has heard Emile Sauret play upon the instrument of his choice will deny that he is a worthy scion of the noble house of Corelli. As such he fully merits a place amongst the worthies whose careers have already been narrated in these columns.

Victor Emile Sauret was born in the heart of France. He first saw the light on May 22, 1852 — Wagner's thirty-ninth birthday — at Dun-le-Roi, Département du Cher, a town of four or five thousand inhabitants, noted for several interesting old buildings, sixteen miles South of the city of Bourges. His father, having lost his fortune, began to teach music as a means of earning a livelihood; his gifted son was to him as the apple of his eye. Emile's love of music manifested itself almost from infancy. The lively and intelligent boy received his first instruction when he was only six years old, from one Charles Rondolet. The Sauret family removed to Strasburg, and the boy entered the Conservatorium of that fortress-city, where he studied under one Schwederle. The names of both Rondolet and Schwederle are not to be found in any biographical dictionary, but they deserve to be recorded as having been the earliest teachers of a very distinguished artist.

Emile made his first appearance in public at the tender age of eight, when he played a concerto with the orchestra. Thenceforth his was the life of a travelling prodigy and virtuoso. During the next thirty years of his career he led a veritable nomadic existence. "I was like a rolling snow-ball," he says. "Always moving, moving, moving from place to place. It was an awful life for me; but my father accompanied me in all my early wanderings. We travelled through France and Italy—sometimes meeting with success, at other times failure frowned upon us.

FIRST APPEARANCE IN ENGLAND.

"'Let us try England,' said my father to me one day. We then made our way to London. It was the year of the 1862 International Exhibition, and I was only ten years old. I played in the French section of the Exhibition at some concerts given to show off the Herz pianos. I also played at—ah! me—the Alhambra, taking my 'turn' with the 'variety artistes'! And I also played at a small concert at St. James's Hall. How well I remember walking from Piccadilly to the Exhibition at Kensington." A search amongst the London newspapers has so far been futile in finding any record of the ten-year-old Emile's performances in London during 1862. The advertisements of the Alhambra make no mention of his name. He was evidently considered too obscure a "turn" to be boomed; certainly of far less importance than "The smallest Drummer in the world (three years of age)," who was then performing at the great Music Hall in Leicester Square. Thus it will be seen that the first appearance of Emile Sauret in England took place four years earlier than is often stated in biographical dictionaries—1862, not 1866.

DE BERIOT AND VIEUXTEMPS.

During a residence in Paris, Emile was fortunate in making the acquaintance of De Beriot, who became "like a father" to the boy fiddler. This veteran master of the violin gave him valuable lessons—it is hardly necessary to say without remuneration. "Papa" De Beriot was a typical "perfect gentleman"—always kindly disposed, sympathetic, and very charming. At this time Sauret benefited by a dual pupilage, as he also took some lessons from Vieuxtemps, one of De Beriot's most eminent pupils. Vieuxtemps was the very antithesis of De Beriot in regard to his bearing, being at times decidedly bearish. "But although he now and then treated me very roughly," recalls M. Sauret, "yet he was a

very kind friend to me. For instance, he presented me with his bow (which I now use) after a concert at which I played." In Paris, Sauret studied harmony with M. Victorin de Joncières. He was never a pupil at the Conservatoire of Paris or Brussels, as has sometimes been stated.

A CURIOUS CRITICISM.

After incessant travelling, Emile Sauret paid a second visit to England in the year 1866. The late Alfred Mellon—who, by the way, was a remarkably good orchestral conductor—was giving a season of Promenade Concerts at Covent Garden Theatre in the autumn of that year. Vieuxtemps had been asked to accept an engagement to play, but he declined and sent his pupil, Emile Sauret, instead. An advertisement in the *Musical World* of Saturday, August 25, 1866, reads as follows:—

> "On the same evening [Monday, August 27] Les Frères Auguste et Emile Sauret (Pianoforte and Violin soloists) will appear for the first time in England."

The information "for the first time in England" was true in regard to *Auguste* Sauret, but, as has already been shown, it was not applicable to his brother, Emile. The first appearance of the boy violinist at Covent Garden was on an "Italian Night." This concert called forth a criticism from Mr. J. W. Davison—or from one of his versatile coadjutors of the "Muttonian fraternity"—penned in a style abnormally Davisonesque. Here is an extract (*Musical World*, September 1, 1866):—

> "Donizetti is a cross between a paroquet and a humming-bird—not a master. Nevertheless, the *cavatina*, 'O luce di quest' anima,' is one of the most genuine melodies in his *Linda*, and when gushed forth in sky-lark tones like those of Carlotta Patti (melodious sister of a melodious sister), must inevitably recall a line in Algernon Swinburne:—
>
> 'On May's new lip the tender April breath,'
>
> The audience manifestly held as much. Uproarious was the applause, and the encore an edict in thunder as it were from Jupiter Ammon. But, as Ajax defied the lightning, so Carlotta defied the thunder. It was a moment to be remembered. Donizetti, if neither an owl nor a *loup-garou*, is not a master. Moreover, the *fantasia* on airs from *La Figlia del Reggimento*, for violin with pianoforte accompaniment, is not Donizetti's (like some other things by Donizetti that *are* Donizetti's). Nevertheless, the violin part was played with ideal neatness, ideal intonation, legitimate style, and wonderful spirit by Master Emile Sauret, a real phenomenon, a fledgling whom Alfred has bagged before the season, and exhibits as a bird in full feather. Fair game!"

This critical effusion—we do not get such sportive criticism now-a-days — is signed "Dishley Peters," and was supposed to be written from "*Tadcaster, Service Tree and Sable*, Aug. 31."

Although young Sauret followed Wieniawski as the solo violinist at the Promenade Concerts, he at once made a great success—so much so, in fact, that Alfred Mellon engaged him for the remaining twelve weeks of the season. In another notice, a critic said: "As the engagement of M. Wieniawski has expired, Mr. Mellon may be congratulated on having found so interesting and competent, though so very young, a substitute for the impetuous Polish *virtuoso*." A later advertisement in the *Musical World* contains the announcement that "Master Emile Sauret, aged twelve years (*sic*), will perform from memory, and for the first time, Mendelssohn's Concerto for Violin." He has played that concerto more often than any other, "between 200 and 300 times," he says. "It is now played much too quickly, especially the last movement. At so rapid a pace it is impossible for the wind instruments to get the real staccato that Mendelssohn intended. There is no tradition for this scampering, and if Mendelssohn were alive he would ——!"

BOTTESINI AND LIVERPOOL.

M. Sauret looks back upon that London engagement of 1866 as one that was attended not only with pleasure and profit, but as being of distinct importance to him in his subsequent career. For instance, he met Bottesini at Covent Garden and played duets at the concerts with that distinguished contrabassist. "A Concertante Duo, for violin and contrabasso, played by Master Emile Sauret and Signor Bottesini, created a *furore*, and was encored in a hurricane of applause," said the *Musical World*. Sauret also made the acquaintance of other artists who took a kindly interest in him; his intercourse with them was the means of widening his artistic sympathies and giving him that experience which in all departments of life is often so dearly bought. Moreover, the boy fiddler appeared as a soloist at the Liverpool Philharmonic Society's concert of September 18, 1866. In a notice (*Musical World*, October 6, 1866) signed "A Liverpool Porcupine" and addressed to "D. Peters, Esq.," there appeared the following:—

> "To Emile Sauret, a young musician, whose violin playing has recently attracted considerable notice, I must accord unqualified praise. For a youth of fourteen the tone and execution are marvellous: the double-stopping and harmonics, with the rapid scale passages, well deserved the enthusiastic encores which both his solos earned."

The Musical Times, ever ready to hold out a helping hand to young artists, endorsed the opinion of the prickly penman of Liverpool,

in these words: "The very clever violin playing of Master Emile Sauret called forth an enthusiastic encore for each of his solos." (MUSICAL TIMES, October, 1866.)

A GREAT TRAVELLER.

M. Sauret was a great favourite with the Emperor Napoleon III. in those brilliant Tuileries days previous to the downfall of the Empire. He thinks he must have played before the French Court at least fifty times. "The Emperor was always very kind to me," he says. In 1872, fired with patriotic enthusiasm, he made a long concert tour in France, under the patronage of M. Thiers, President of the Republic, in aid of those who had been left destitute by the loss of husbands or fathers during the Franco-Prussian war. In the same year he paid his first visit, under the auspices of Max Strakosch, to the United States, where he met with that success which has attended him upon his six subsequent concert tours. During one of his American visits he had as his colleague Madame Arabella Goddard—"a fine player of the classical school," he recalls. He made his *début* at the Leipzig Gewandhaus in May, 1876, with Mendelssohn's Violin Concerto, and was very warmly received. He has often played there and is a great favourite with that very critical audience. For a time he made Leipzig his head-quarters, when he took lessons in composition from Dr. Jadassohn.

In 1879, upon his marriage with Fräulein Emmy Hotter, of Düsseldorf, M. Sauret took up his abode in Berlin, where he held the

(From a Photograph by E. Beiber, 128, Leipzigerstrasse, Berlin.)

PORTRAIT OF TSCHAÏKOWSKY, WITH HIS AUTOGRAPH, PRESENTED TO M. EMILE SAURET.

professorship of the violin at Stern's Academy of Music. But he was by no means a fixture in the German capital. The old love—his second nature, in fact—ever burned within him. He travelled constantly. It is difficult to say where Sauret has *not* fiddled—France, Holland, Italy, Austria, Hungary, Belgium, Spain, Portugal, Russia, Sweden, Norway, Denmark, the United States, and England, now the home of his adoption.

PROFESSORSHIP AND DISTINCTIONS.

Upon the death of Prosper Sainton, October 17, 1890, M. Sauret, at the request of Sir Alexander Mackenzie, accepted the appointment of principal professor of the violin at the Royal Academy of Music. Amongst his most distinguished pupils there have been Miss Ethel Barns, Miss Edith Byford, Miss Margery Hayward, Miss Nettie Atkinson, Mr. Aldo Antoinetti, Mr. Cathie, and Mr. Gerald Walenn.

M. Sauret is an Honorary Member of the Royal Academy of Music and a Member of the Philharmonic Society and of the Royal Academy of Music in Sweden. He holds the following foreign distinctions:—

Orden der Wendischen Krone (Mecklenburg), Orden vom Zähringer Löwen (Baden). Chevalier I^ere^ Classe of each of the following Orders:—Danebrog (Danish), Wasa (Swedish), Charles III. (Spanish), Christus (Portuguese), La Croix rouge (Russian).

COMPOSER AND PERFORMER.

As a composer M. Sauret is favourably known. He very naturally writes for the instrument upon which he is so brilliant a performer. His compositions have already reached to Opus 60. Amongst his chief works may be mentioned the Violin Concerto in D minor (Op. 26); "Gradus ad Parnassum du Violiniste" and "Grandes études artistiques," covering almost every possible difficulty in violin technique; a Ballade, a Legende, and a Serenade—all for violin and orchestra; "Scènes Villageoises," a charming set of pieces, dedicated to his friend and pupil Frederik Frederiksen; and the eight attractive pieces forming his Op. 40 and 41—starting with a quaint "Chanson d'autrefois" and terminating with an irresistible "Valse de concert." His transcriptions for the violin from Mendelssohn, Rubinstein, Wagner, &c., are characterised by their efficacy and adaptability to the instrument.

As a violinist M. Sauret is well known in innumerable concert-rooms. His playing is characterised by a refinement and phrasing charm which give genuine pleasure to the listener. His *répertoire* is enormous. It consists of no less than seventy concertos, in addition to countless pieces of smaller dimensions, and, of course, a large number of quartets, trios, &c.—for, be it noted, M. Sauret is an excellent interpreter of chamber music. An interesting criticism upon his playing from the *Hamburgische Musik-Zeitung*, by a competent critic, although written twelve years ago, may well be quoted:—

> "Sauret, one of the most interesting of our young violinists, extracts from his instrument a tone full of intense feeling; its living force, his own heart-beats, so to speak, shows itself in a peculiarly affecting *vibrato*, which lends a bewitching charm to his *cantabile* playing. He enters the fray with a certain excitation, and compels his hearers to share in the same. There is something demoniacal about his playing; his audience must follow him, must feel, laugh, weep, jest, or be sad with him. In the powerful spell which he casts over his audience, he is—perhaps—the only violinist who approaches Paganini.
>
> "Sauret's *bravura* in surmounting any and every conceivable difficulty is fabulous, His double-stopping in 3rds, 6ths, 8ths 10ths, and artificial harmonics is especially astounding."

CAMARADERIE.

It is hardly necessary to say that M. Sauret has known all the most distinguished musicians of his time. Moreover, he can claim to have been friendly with all of them—not in the mere conventional sense of the term, but in the bonds of mutual admiration, love, and sympathy. Here are the names of those forming the camaraderie of Emile Sauret: Liszt, Rubinstein, Hans von Bülow, Brahms, Tschaïkowsky, Wagner, Rossini, Grieg, Saint-Saëns, Ferdinand Hiller, Max Bruch, F. Gernsheim, Eugene d'Albert, Moszkowski, Niels W. Gade, Svendsen, Xaver Scharwenka, Jadassohn, Karl Klindworth, Leschetitzky, Emil Sjögren, Edouard Schütt, Norman, and David Popper.

Amongst violinists he recalls pleasant intercourse with Wieniawski, Sivori, Bazzini, Ernst, Alard, Léonard, Dancla, Laub, Helmesberger, Ferdinand David, and Sarasate, who has often played duets with him in his house in London. "I can call them all my friends," M. Sauret remarks as he recalls the names of great musicians he has known.

Speaking of Liszt, he says: "Ah! that was a great man. We gave two concerts together, and he was very good to me." Two interesting extracts from Liszt's letters (Miss Constance Bache's excellent translation), having reference to Sauret, may be quoted. The first is to Liszt's pupil, Vera Timanoff, the distinguished Russian pianist. Liszt writes, in the summer of 1879:—

> "A hearty welcome to you, Illustrissima and pray tell M. Sauret that I shall be delighted to make closer acquaintance with him. I greatly admired his superb talent in Vienna.—You know my rule, never to bother any one, and least of all artists, but if

M. Sauret should feel inclined to play something at the *Hofgärtnerei* this morning, it would give me great pleasure.

"In any case I invite him to come (at eleven) with you, and I shall request you to fulfil your promise of captivating us by your performance (not by dancing, but by your superior fingering) of Rubinstein's Ballet, 'Feramors.'

"Yours affectionately,
"F. Liszt."

The next extract is from an interesting letter, dated "Weimar, April 29, 1884, to M. Camille Saint-Saëns," which concludes thus :—

"Very much vexed to be unable to make a place for one of your grand works—such as your superb Mass, or some Poëme Symphonique—in the programme of our next *Tonkünstler-Versammlung*, at Weimar, from the 23rd to the 28th May. Sauret is going to play your third Concerto, and I will send you this overloaded programme. If you came to hear it, it would be a very great pleasure to

"Your admiringly and cordially attached
"F. Liszt."

HANS VON BÜLOW. BRAHMS.

Here is a characteristic story of the redoubtable Hans von Bülow, who could not bear to be contradicted. "One day," says M. Sauret, "he placed his hand upon a book lying on the table, saying, 'This is not a book.' 'No, it's a *fish*,' I replied. Whereupon Bülow laughed heartily at being caught in that way." It is not everyone who would be so diplomatically tactful on the spur of the moment when dealing with such a manifest violation of the truth; but Sauret brought Bülow to book, so to speak; he knew his man, who well merited being designated, as he often was so called, "a queer fish."

Sauret made music in public with Brahms in Holland and in Vienna. Once they met at Wiesbaden, where they received Dvorák's first violin concerto, then only in manuscript. "Shall we try this concerto?" said Brahms to Sauret. "That's not so bad," was the verdict of Brahms upon the concerto of Dvorák. Another intimate was Rubinstein: "A man of noble character, one who remained steadfast. He was always ready to play with and to help me whenever I needed his aid."

PERSONALIA.

It is interesting to hear M. Sauret's views upon various matters. First, he is loud in his praise of the freedom attendant upon residing in England. "Of course, the climate is not so beautiful as that of Italy," he says; "but there is no country where I should like to live in preference to England. I was urged to settle in Russia. But ah! no. The system of State espionage there, even amongst female domestic servants in private households, is too shocking." Asked as to the actual cause of Tschäikowsky's death (whom M. Sauret knew well, as is proved by the photograph which he has kindly allowed us to reproduce in fac-simile), he replies: "Ah! poor Tschäikowsky's death was a mystery—a mystery which I fear will never be cleared up. No, he certainly did not die of cholera."

M. Sauret speaks of the appreciation with which English audiences listen to music, not only in London, but in such places as Edinburgh, Birmingham, and other provincial centres, where he frequently plays solos or leads in chamber music. Many will agree with him in his opinion that concerts in England are far too long. It is impossible for people to digest so much music when their tympanic nerves are put to such a severe strain by these sound-wave abnormalities. He is decidedly of opinion that young people are in far too great a hurry to appear in public.

Music does not absorb all M. Sauret's interests. He is very fond of books, and, like Brahms, especially books of travel. A glance at his well-filled bookcases shows the wide range of his reading. He is not a little proud to be the possessor of a first complete edition of Voltaire, published, for obvious reasons, outside France. Another interesting treasure is a very early German translation of Sir Walter Scott's works, in tiny volumes. His two chief violins are valuable specimens of the work of Stradivari and Giuseppe Guarneri; he always takes both these precious fiddles with him on his various tours.

AN APPRECIATION BY TWO PUPILS.

As a *coda* to this sketch of M. Sauret's career, we are glad to be able to furnish an interesting side-light upon him as a teacher, jointly contributed by two of his pupils at the Royal Academy of Music, Miss Edith Byford and Miss Nettie Atkinson.

"We cannot in any way do justice to Mr. Sauret's qualities as a musician. Not only has he one of the largest *répertoires* of any violinist, but he is also able to play all the accompaniments to the most difficult concertos by heart! Having played all the modern concertos under the direction of their several composers, Mr. Sauret's teaching of them is of exceptional value.

"He will teach a beginner of talent with as much care and interest as he takes with his most advanced pupils, who have already made a name for themselves. Although such a prolific composer, he is, in our experience, the only teacher who never suggests that his pupils should learn his own compositions. He is, of course, able to assist his pupils to obtain work, and he never loses an opportunity of helping on the deserving ones.

"One of the great features of the Summer Term at the Royal Academy of Music is the birthday party on May 22, when his pupils are invited to spend the afternoon at Mr. Sauret's charming house in Loudoun Road, St. John's Wood, and which they can never be induced to leave until their host and teacher gives them the treat of the afternoon by playing only as he can. We think that no professor can have more thoroughly gained the respect and affection of his pupils."

CLASS SINGING

SOME PRACTICAL HINTS

By W. G. McNaught.

By far the greater part of the elementary musical education of the people in this country is carried on in the form of singing classes. In some forty thousand schools and in thousands of places connected with places of worship and in educational institutes lessons on musical matters are given week by week to millions of pupils of all ages. A consideration of the aims and management of classes thus taught is obviously an important one. In responding to the invitation to record in The Musical Times some reflections prompted by my own experience as a class singing teacher—I used to teach nearly 3,000 pupils in about forty classes every week—I do so in the hope that they may be of some service to such of the great army of teachers, mostly amateurs in musical matters, who may be groping for ways and means as I used to grope myself. To experts in class singing teaching, and fortunately there are a great number in the country, I say nothing and merely offer my reflections for comparison. I shall confine myself to a discussion of class singing in schools, because most of the class tuition is given in these quarters.

The management of a school singing class depends greatly upon its constitution and the aims of its promoters. The amount and character of the vocal training possible in different schools varies considerably. If a systematic course is to be given and made possible by the circumstances under which the class is to be taught, it is comparatively easy for a competent teacher to devise practicable plans; but often, and probably most frequently in middle-class schools for girls, it is the case that the apparent exigencies of other school work, and especially of examinations in which music does not count, render such a course impossible. As a rule, less than an hour a week can be devoted to the subject. The class to be taught often consists of pupils of all ages between eight and fifteen. There is a great difference in their musical capacities: some can hardly imitate a sound and are inconveniently eager to try and sing everything; others can do everything they are asked to do; and many are flabbily impassive. After devising every available means of keeping the game alive and interesting the class, and contriving to make some slight progress in teaching the elements of sight-singing and voice production, the teacher is blandly requested to get up a cantata or "some part-singing" for an entertainment to be given shortly. With as much affability as an internal gloom will permit he consents, and wonders whether the tribute paid to his ingenuity and the sudden importance ascribed to his subject are wholly deserved. The planned course is abandoned, and probably never again attempted, for the educational interest has evaporated.

BOYS' CLASSES.

Classes of boys only, and especially those in schools which prepare for the public schools, are often the most exhilarating and trouble-dispelling a man can be privileged to teach. To drink at the fresh springs of youth you must first get to their hearts, and then you may chaff them and tease them in a good-humoured way, and throw in a dash of seriousness at the right psychologic moment and thereby gain moral control. In fact, it may be said you can do everything with young boys except sit upon them, as the Duke of Wellington remarked of bayonets.

QUALIFICATIONS OF TEACHERS.

In view of the fact that most of the class singing teaching has to be undertaken by teachers who are not specialists or experts in music, it would be vain to insist upon high qualifications for the post. Given a fair voice well in tune, a trained ear, taste for good music and a feeling for expression, ability to sing moderately difficult music at sight, and a thorough knowledge of notation, much good, sound work can be accomplished. But to these acquirements it is absolutely necessary to add enthusiasm for the work, pleasure in teaching, a power of teaching methodically, and skill in class management. I have watched all sorts of teachers at their work. There is the Squeers type ("if a boy moves I'll take the skin off his back"); there is the cold and dignified teacher; there is the irritable teacher who is continually distracting himself and the class by petty fault-finding; there is the teacher who assures the pupils that they are the most absolute duffers he has ever had and who then proceeds to give a lesson which indirectly assumes that the class is a highly intellectual one. These are types of the wrong sort. Of the right sort I have watched a patient, firm, and cheerful young woman, with only very moderate musical acquirements, give a clear, methodic abiding lesson to a class of one hundred children, whom throughout she fascinated and moulded at her will. A teacher should be an atmosphere enveloping the whole class. I would say to any budding teacher, if you do not like class teaching, do not, if you

can help it, inflict misery on yourself and more upon your unhappy pupils; do not disparage a good thing by continuing to try to teach it, but give it all up and try some other field of work.

AIMS OF A CLASS.

If a school class is designed to provide recreation and there is no desire or means to teach more than a smattering of musical knowledge, not much method can be looked for. Care may be taken of the voice, good sterling songs may be freely sung by ear and stored in the memory, the singing may be in tune, the words well enunciated, and intense enjoyment may be experienced all round. Such a class with such a result should not be despised. At least it may create a pleasant association with music and at best may be a stepping-stone to a more intelligent study of the subject. It has been driven into me that in many schools nothing better than this sort of class is possible, and I have accepted the situation frankly and tried to make the most of it. Of course, it is infinitely better if sight-singing can be systematically dealt with. No experienced teacher will allow that such teaching is necessarily dry and repellent. Children can be made to take the keenest interest in exercises that have no merit as music, but which drive home a musical fact. The most perfectly graded course ever written will be deadly dull, and, therefore, ineffective, unless it is illuminated by the way in which it is presented and managed by the teacher. What a course of sight-singing demands, and what it often cannot get, is regular, frequent, and uninterrupted lessons. Where the secondary schools are so organised as to admit of this, there is no real difficulty in getting satisfactory results if the teaching is competent. Where the consecutiveness of lessons is interrupted because pupils are temporarily withdrawn "to prepare for the Cambridge" or some other non-musical examination, or where continual demands are made for pieces for show purposes, the teaching is necessarily a failure, and the subject is denounced as impracticable for such schools. In the well organised elementary schools working on the standard system and with a definite code to guide them, much better results are, as a rule, secured.

CLASSIFICATION.

In a large secondary school in which all or nearly all the children are taught class singing the problem of classification is a vital one. If the singing class teacher is to have a set of graded classes based more upon capability than upon age, the whole of the other classes in the school may be thrown out of gear. Schools in which there is only a morning attendance feel this difficulty acutely, and fight shy of the singing class teacher, and perhaps regard him as rather a nuisance. The earnest teacher who can get his classification according to attainment, must be considered as specially fortunate. If, on the other hand, he is required in such a school to teach all the juniors in one class and all the seniors in another, or worse, juniors and seniors together, he most probably finds side by side pupils of all grades of skill. So progress seems impossible. But there is a loop-hole, and that is inner classification of the class.

The plan depends for its success upon class management, a matter dealt with later under its own head. Before going farther it may be as well to consider the question, "What is the aim of class teaching?" I have always worked for the *individual* rather than the class as a whole. That is to say, by continually hammering at the individual I have hoped to improve the class, instead of always teaching the class as a whole in the hope of reaching the individual. Ways of stimulating the individual are described later on. But as to inner classification, I hope I may be allowed to quote from an article I wrote on the point in the *School Music Review* for September, 1896:—

SORTING PUPILS IN SCHOOL SINGING CLASSES.

School singing class teachers can rarely teach under anything like ideal conditions. They are allowed probably one hour a week, and all the pupils must learn simultaneously. The girl of sixteen, who has been in the class for years, has to be taught side by side with the girl of ten just beginning. A regular systematic course at any period seems practically impossible, and the teacher, in despair, often resigns himself to the uneducational plan of getting up pieces. It is the line of least resistance. But is there no escape from this uninspiring and, to the conscientious teacher, humiliating result? I venture to suggest that there is a middle course more or less practicable even in the worst circumstanced classes. In mixed classes of the kind under consideration the old stagers naturally feel no interest in the elementary lessons, and the new-comers feel as little interest in more advanced lessons they cannot follow or understand. The general interest is, therefore, demoralised, and attention is deprived of motive. Yet it is safe to assume that at least a majority of the pupils have some glimmer of desire to learn, some curiosity on the subject; and, above all, some pride in measuring themselves with others, and some spirit of emulation. *It is the teacher's business to make the most of the human nature in his class.* In the endeavour to do this I have for a long time adopted a plan of classification of pupils, by which to a great extent the difficulty of teaching large mixed classes has been successfully met. I first settle a number of closely graduated steps, and identify them by a letter of the alphabet. These steps form a definite ladder for the pupils to climb. *Each pupil knows what little step he or she is to take next.* This definite aim for a *possible* advance is a powerful incentive when properly managed. In fact, so eager do young children generally become to get on a stage that restraints are often necessary to calm their excitement. Here is one scheme of lettering that I have adopted in a school class into which about sixty children from eight to thirteen or fourteen years of age are draughted.

[The following is an epitome of the requirements]:—

SECTION.

A. All new-comers. All who cannot imitate or sing a little alone.
B. Must sing a very easy little scrap of the scale as called for by sol-fa names.
C. Ear exercise. Very easy—the order in which the notes composing the tonic triad are sung or played.
D. Easy rhythmic exercise on a monotone.
E. Follow pointing on a modulator (staff or tonic sol-fa, according to method used).
F. More difficult monotone time exercise.

And so on as called for.

The time absorbed in lettering may seem a serious obstacle; but it does not turn out to be so. The average time taken is about twelve seconds. I have often tested fifty in ten minutes. You must do something in your time. Examination of this kind is not a waste of time; it is unmistakably an excellent employment of time, and it is intensely interesting and educative to the class.

The teaching.—Give short, bright, incisive lessons to two or three sections grouped. The others must, of course, meantime either be silent or, if a higher section, be called upon to pattern (often a proud moment) and if a lower section be strongly urged to learn by listening.

Advantages.—Besides the advantages already enumerated, the plan permits a teacher to easily select his best pupils or eliminate his worst when he wishes to prepare good music. The best are then guides to the others, and, unhampered by the hangers-on, they work more willingly.

Here are the results in two classes at the end of a term:—

A	B	C	D	E	F	G	H	I	J	K	L	M	
6	2	0	5	6	7	7	8	5	5	5	4	3	=63
4	3	0	0	0	6	8	5	9	8	7	6	6	=62

The doses can be strengthened according to circumstances. I daresay other teachers have adopted other and better plans of meeting this special difficulty.

(To be continued.)

SOME RECOLLECTIONS.

XIII.—Of Prime Donne and Another.

The "forties" had not quite run their course when I came to London, a first time, as a visitor to the lions of the metropolis. Though a raw lad, I had plenty of enthusiasm for music, and the king of all the lions, in my estimation, was the opera. What more natural? I had never seen a performance on the lyric stage. Imagine, therefore, the eagerness with which I hurried, on the very evening of my arrival, to the gallery door of Her Majesty's Theatre, not troubling to discover the opera to be performed or the artists who were to play in it. Lyric dramas and their exponents were all pretty much alike to me, but, on reading the bills at the theatre entrances, I felt some satisfaction in that I was to hear "La Sonnambula." Bellini's melodies were everywhere at that time. There was hardly a tenor who did not essay to languish with *Elvino;* scarcely a soprano whose repertory failed to contain an extract from the lyric woes of *Amina*. I thought myself in luck, therefore; but the opera did not represent all my good fortune. The bills promised a hearing of Madame Sontag, the great German artist, concerning whom the thousand tongues of Rumour had for some time been wagging loudly enough to arrest attention even in the heart of the country. In London, Henrietta Sontag was no stranger to veteran opera-goers, though since her previous appearances, in 1828, a generation had grown up which knew her not. On the Continent she had made a name before that date. Weber's "Euryanthe" was written for her, and, according to Henry Chorley, Beethoven chose her as his leading soloist in the great Mass. She was the Fairy Princess of Young Germany. One of her shoes, which Young Germany had stolen, was used as a drinking cup. Even comparatively sedate London went half mad about Sontag's beauty and marvellous singing. Again to quote Chorley: "The Sunday papers told of Dukes dying for her; of Marquises only waiting to lay their coronets at her feet; Royalty itself was said to have mingled in this dance. Colours and racehorses were called by her name, and (not the least significant tribute to her fascinations) a fashionable publisher tickled the Town's curiosity by announcing as forthcoming, 'Travelling Sketches, by Mdlle. Sontag.'" The object of all this adulation did not proclaim on the house-tops, for the benefit of amorous Dukes and Marquises, that her hand was pledged to a noble but far from wealthy Italian diplomat, Count Rossi. That secret she kept in her heart till, having made money enough, she suddenly retired from the stage, accepted a patent of nobility from the King of Prussia, and married the man of her choice as his equal.

Twenty years passed over the Countess Rossi's fair head—twenty years of high rank, as the wife of an ambassador, and of still more marked distinction, since the public did not forget Henrietta Sontag, or lose any opportunity of demonstrating that they carried the memory of the bright and beautiful singer in their hearts.

The revolutionary year, 1848, came with its disasters, and Count Rossi was not one of the least sufferers. So serious were his financial losses that the brave wife made up her mind to resume her profession. She had dowered herself by hard work; why should she not again build up the fortunes of her household? So it became known to all whom it might concern that the public favourite of 1828, and after, was again available. True, she had reached the age of forty-three, but Sontag had preserved her beauty in a marvellous degree, and, in no less measure, her vocal powers also. Chorley tells us: "She had never laid aside the care and culture of her delicious voice during her episode of ante-chamber work and monotonous Court splendour. She sang in public, as an amateur, once or twice, for charitable purposes. In private noble circles she was frequently to be heard." Hence, there was nothing in her appearance or her powers to make return to the stage a risky adventure, and at least one stage—that of Her Majesty's Theatre—was willing and eager to receive her. Jenny Lind, the stay of Lumley's fortunes, had abandoned opera, and later attractions had poorly supplied her place. The enterprise was marching to ruin, and the manager knew it. Imagine how gladly he received the news of Sontag's fortunate resolution, and how promptly he came to terms with her. His only risk in the matter was a possibility that the public, scarcely recovered from the Lind fever, would make unfavourable comparisons, not only between the Swedish Nightingale and her sister of Germany, but

VALETE

Christmas, 1899

A PATRIOTIC SONG

THE WORDS WRITTEN BY

E. W. HOWSON

THE MUSIC COMPOSED BY

EATON FANING.

Price Sixpence.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

5398

Band parts are published.

VALETE.

CHRISTMAS, 1899.

1.

We have bid them all good-bye! They have gone to do and die,
And sailed away to southward o'er the foam.
Obedient to the call, they are fighting for us all
While we are keeping Christmas here at home.
Chorus.—So cheer, boys, cheer, that all the world may hear,
For our soldiers and sailor-lads afar,
May victory attend them, and God Himself defend them
And bring them back in triumph from the war!

2.

For them the Christmas bells will be drowned in bursting shells
And the sputter of the Maxim on the height,
And lying on the plain will be men in mortal pain,
While we are keeping Christmas here to-night.
Chorus.—So cheer, boys, &c.

3.

O Brothers of our Race who have gone to take your place
To help our Queen and Country in the fight,
We can ne'er repay the debt, but Britons won't forget
To drink your health at Christmas here to-night.
Chorus.—So cheer, boys, &c.

4.

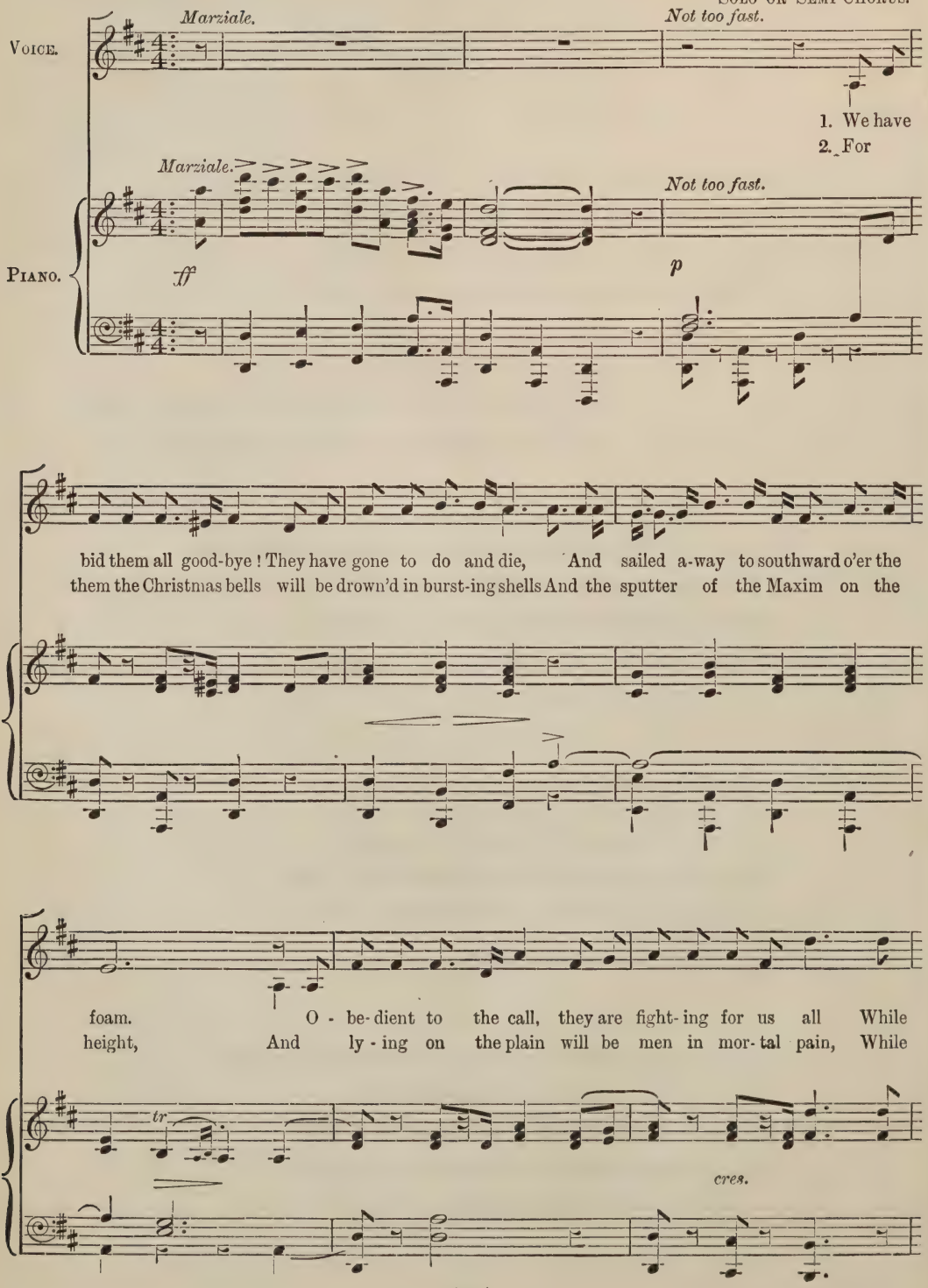
When the long sad list is read of the wounded and the dead,
And you pity all the weary hearts that ache,
Go, help the child and wife of the hero in the strife
Who is fighting hard at Christmas for your sake.
Chorus.—So cheer, boys, &c.

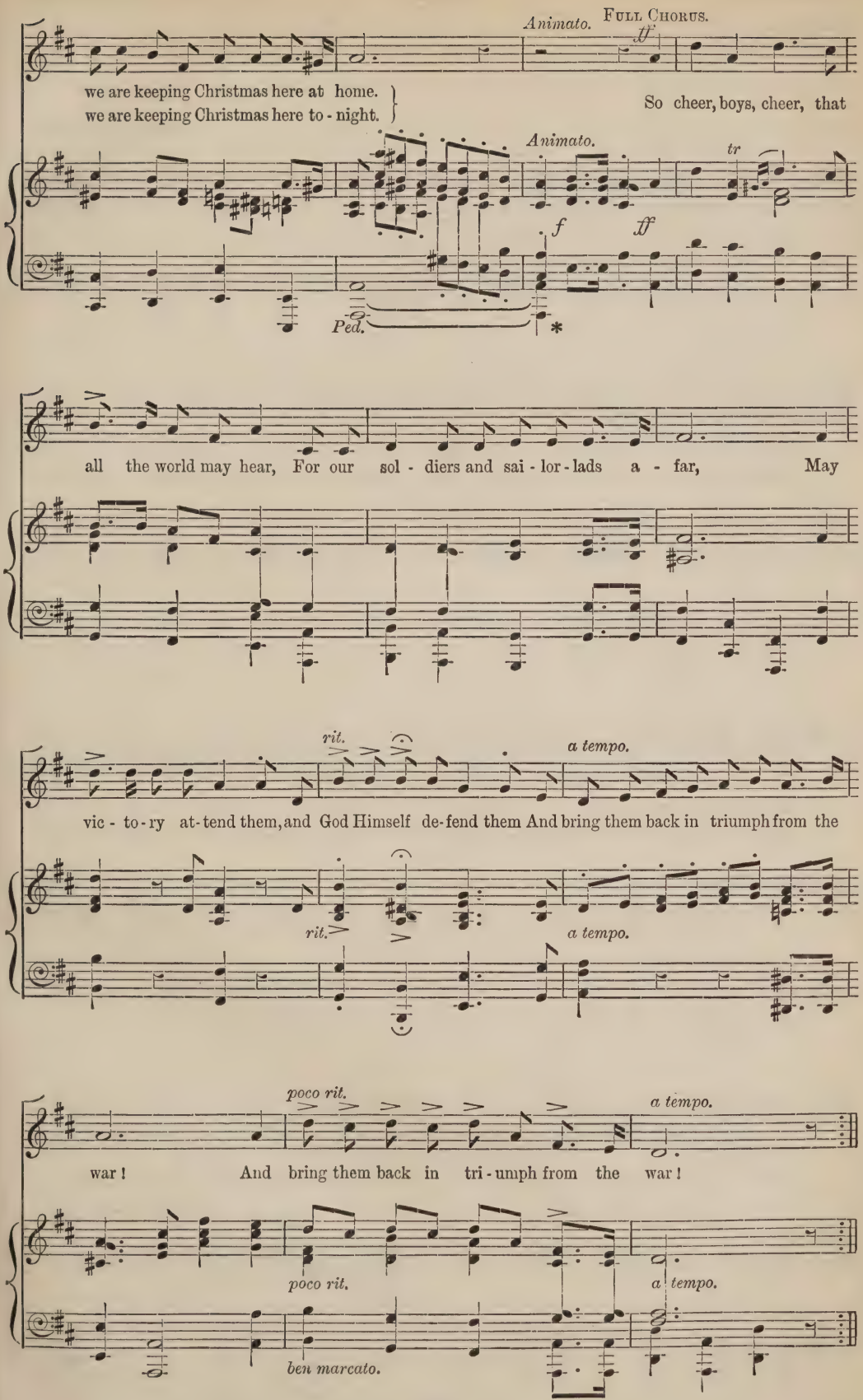
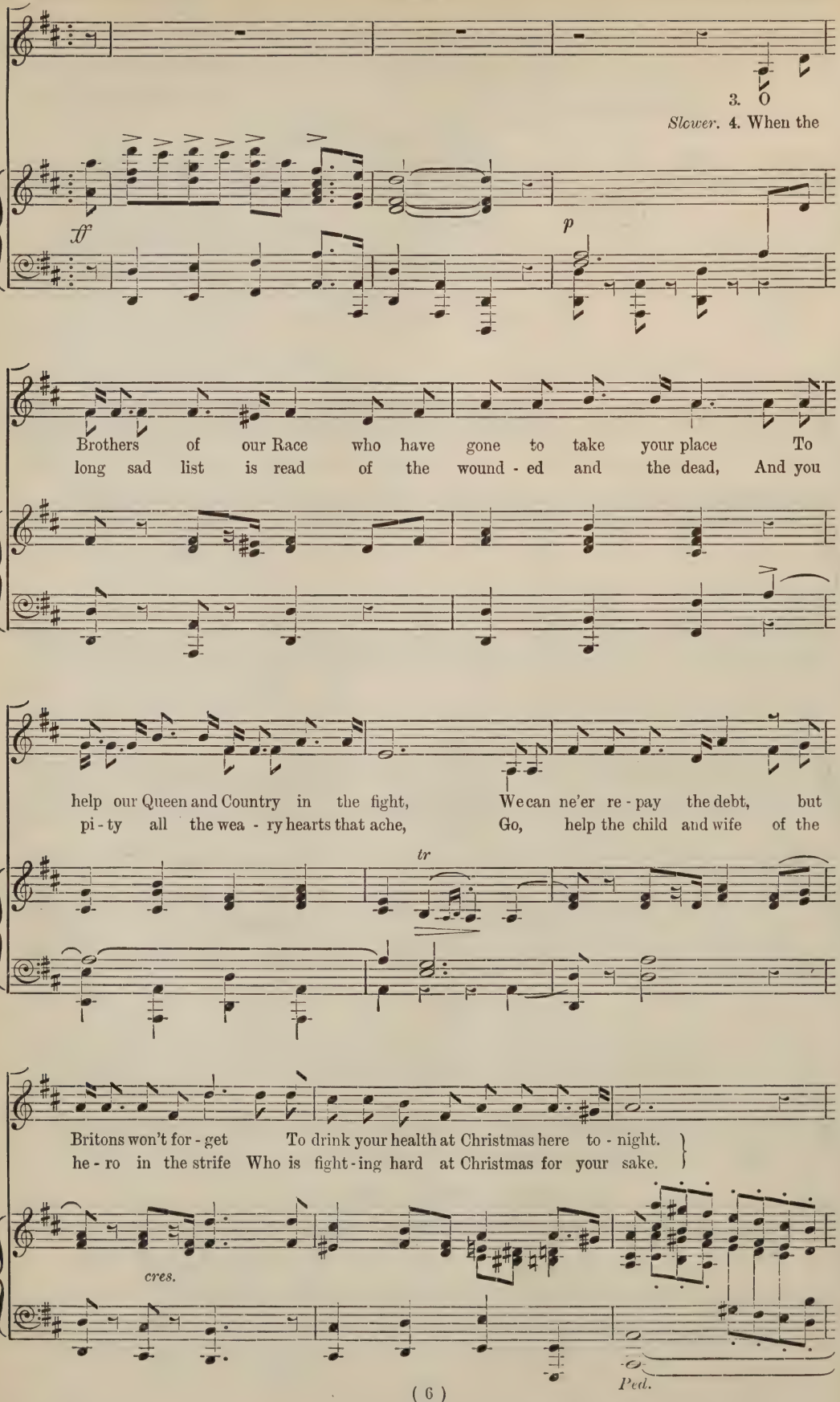
Valete.

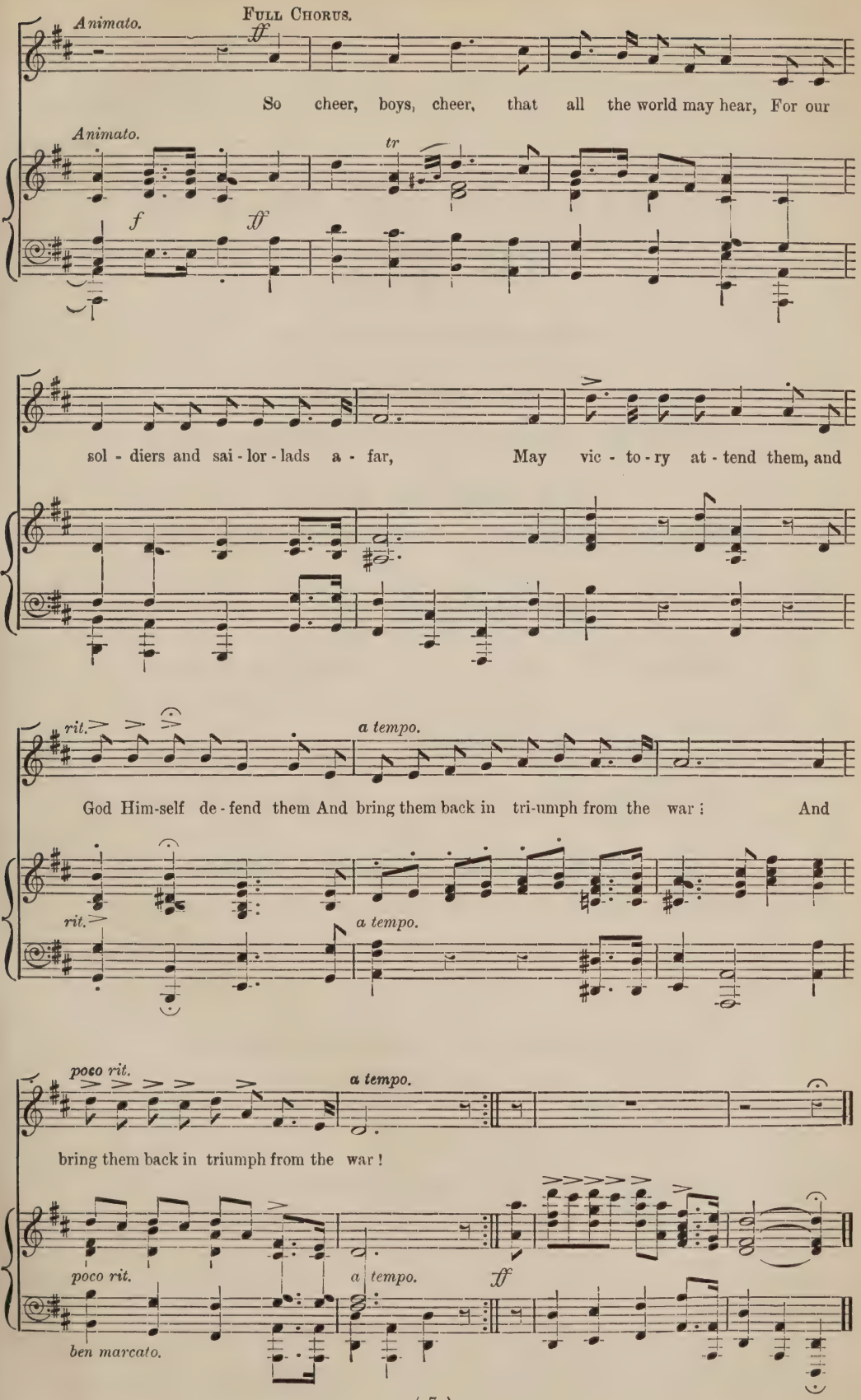
CHRISTMAS, 1899.

E. W. HOWSON. EATON FANING.

Solo or Semi-Chorus.


Voice.
Marziale.
Not too fast.
1. We have
2. For
Piano.
Marziale.
Not too fast.
ff
p
bid them all good-bye ! They have gone to do and die, And sailed a-way to southward o'er the
them the Christmas bells will be drown'd in burst-ing shells And the sputter of the Maxim on the
foam. O - be-dient to the call, they are fight-ing for us all While
height, And ly - ing on the plain will be men in mor-tal pain, While
tr
cres.


Animato.
Full Chorus.
ff
we are keeping Christmas here at home.
we are keeping Christmas here to-night.
So cheer, boys, cheer, that
Animato.
tr
f
ff
Ped.
*
all the world may hear, For our sol-diers and sai-lor-lads a-far, May
rit.
a tempo.
vic-to-ry at-tend them, and God Himself de-fend them And bring them back in triumph from the
rit.
a tempo.
poco rit.
a tempo.
war! And bring them back in tri-umph from the war!
poco rit.
a tempo.
ben marcato.

3. O
Slower. 4. When the
ff
p
Brothers of our Race who have gone to take your place To
long sad list is read of the wound - ed and the dead, And you
help our Queen and Country in the fight, We can ne'er re - pay the debt, but
pi - ty all the wea - ry hearts that ache, Go, help the child and wife of the
tr
Britons won't for - get To drink your health at Christmas here to - night.
he - ro in the strife Who is fight - ing hard at Christmas for your sake.
cres.
Ped.


Animato.
FULL CHORUS.
ff
So cheer, boys, cheer, that all the world may hear, For our
Animato.
tr
f
ff
sol - diers and sai - lor - lads a - far, May vic - to - ry at - tend them, and
rit.
a tempo.
God Him-self de - fend them And bring them back in tri-umph from the war : And
rit.
a tempo.
poco rit.
a tempo.
bring them back in triumph from the war !
poco rit.
a tempo.
ff
ben marcato.

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also between the Sontags of 1828 and 1849. However, all went well. A contemporary journalist wrote: "No magic could restore to her voice an upper note or two which Time had taken . . . but she was greeted, as she deserved to be, as a beloved old friend come home again, in the late summer days."

This was the artist whom a lucky chance placed among my recollections — my first prima donna, heard in the freshness of youth and youthful enthusiasm; so heard that no phonographic "record" is clearer than my memory of her *Amina* after the lapse of fifty years. I see her now as, amid a storm of applause, she made her entry in the character of the innocent maiden whose simple fortunes so interested the public till simplicity and artlessness passed out of fashion. Her age was unknown to me, but I imagined Sontag as only a few years older than myself, so successful had been conservation of face and figure *plus* the art of the stage dresser. But that which struck my unsophisticated ears much more than did the artist's appearance my equally ingenuous eyes was the beauty and charm of her singing. The part of *Amina* suited her. She was in no special sense a dramatic artist. Her best work was done in comparatively passive characters. She would have excelled as *Elsa* and have been a matchless *Eva*. Sontag's great strength lay in personal charm, and the perfect management of a delightful voice. In these respects she held her own against the public memory of Lind, some connoisseurs, indeed, contending that in certain parts, that of *Maria* in "La Figlia," for example, she took honours above the Swedish songstress. Well, as I have said, it was her singing that opened to me a new world of delight. I was of course thrilled when the frail plank over which the sleep-walker passed cracked in the middle, but much more moved by the plaintive song to the flowers and the sparkling rain of glad notes which followed the rustic girl's happy awaking. Let me add that of all the other artists who took part in "La Sonnambula" I remember not one, nor have I troubled to discover them. For me Sontag was then, and in memory still is, all in all.

Like all the world and his wife, I came to London in the year of the Great Exhibition (1851), and, more eagerly than ever, rushed to the "old house in the Haymarket." They were playing "Fidelio" that night.

Of Sims Reeves, the *Florestan* of the occasion, I knew nothing, or next to nothing, although he had made his *début* at Her Majesty's three years before; that is to say, on May 20, 1848. The first appearance of the "young tenor," as the newspapers then called him, was in "Linda di Chamouni"; he playing *Carlo* to the *Linda* of Madame Tadolini. It is not surprising to us now that Reeves gained a popular success. The really astonishing circumstance was that he won a place on the Italian stage at all, for prejudice against native artists was strong in aristocratic circles, which alone, then as now, had weight with managers, while the foreign singers agreed in nothing so much as a desire to keep their preserve to themselves. For some time before, however, letters had appeared in the public prints asking why the English tenor, whose *début* at Drury Lane had made an impression, was not called to one of the fashionable houses. Because of this, and, no doubt, through other influences as well, Reeves and Lumley came together. The part of Donizetti's *Carlo* is not one of first-class importance, but the English *débutant* gained plenty of honours in it. *The Times* declared him "really a valuable acquisition to the theatre"; the *Morning Chronicle* hailed him as "signally successful"; the *Daily News* praised the beauty of his voice and the warmth of his expression. So with other journals, and everything promised brilliantly for "Signor Reeves." But fair mornings are often clouded over. On May 24 Lumley issued the following announcement: "Mr. Reeves having refused to sustain his part in 'Linda di Chamouni,' the indulgence of subscribers and the public is respectfully entreated in favour of Signor Gardoni, who, at the shortest notice, has, to prevent disappointment, most obligingly undertaken the part." The recalcitrant singer urged, in reply, that he had stipulated for the part of *Edgardo* in "Lucia," and that the manager had given it to someone else. Hence the breach of relations and the brevity of the tenor's stay on the Haymarket stage at that time. In 1851, as already mentioned, manager and artist came together again.

"Fidelio," which impresarii either cannot or will not play now-a-days, was the most successful feature of Lumley's Great Exhibition season. According to Chorley, its good fortune was certainly not due to Cruvelli. Her singing he describes as "crude," and goes on to explain that "Fidelio," however symphonically superb it be, is "one in which there is no judging of a vocalist's qualities; and, accordingly, Mdlle. Cruvelli's powerful and extensive voice suited the music." This is equivalent to throwing doubt upon Cruvelli's vocal qualities, but it must be remembered that Chorley had leanings towards the rival house. On the other hand, the mordant critic praised Sims Reeves highly, saying: "He drew out from the vocal music and finished all in it that is tuneable and lovely, without any sacrifice of declamation or dramatic force, without being overborne by the orchestra, without constraining the latter to any complaisance for the singers. But even then Mr. Sims Reeves was far beneath the point which he has since reached, by care and thought, and real artistic feeling." Chorley's remarks upon the English tenor's singing are in precise accord with my remembrance. The full, rich, and ringing tones of the artist in the dungeon air and the subsequent

duet with *Leonora* rank among the musical sensations recollection of which will never pass away. Of acting I was then little entitled to judge, but it seems to have made small impression. I thought it stiff, constrained and heavy; but the testimony of a mere tyro is of slight value, though, curiously enough, I brought away from my last experience of Mr. Reeves as an actor precisely the same feeling. The glorious voice and artistic style, however, were enough for all purposes of enjoyment, and equally sufficient for an undying memory.

My second operatic prima donna—the *Fidelio* of the occasion—stands out as well defined as a hill-top tree with the moon behind it. She was Sophie Cruvelli, who subsequently added to the romance of a very romantic period of opera in England by leaving her manager in the lurch and running away to parts unknown. Sophie made her *début* here in February, 1848—the month, by the way, which saw Louis Philippe making tracks toward, instead of from, London. On her first night she played *Elvira* ("Ernani") in such a manner as to capture all the critics—all those, at least, whose record I have consulted. An excellent description of the lady appeared at the time in *The Illustrated London News*:—

"This prima donna, a pupil of the Conservatoire, is eighteen years of age. Her countenance is pleasing and expressive; her form, of the middle height, is well-moulded and handsome; her manner dramatic, and her style energetic. Her voice is remarkably powerful; her tones youthful and bell-like, and if it be found, when her powers are fully tried, that she possesses the complete management of her vocal resources, she will be one of the greatest acquisitions the theatre has ever made."

The prophecy in the last sentence had the exceptional good fortune of proving true. Though Jenny Lind was a member of the same company, Cruvelli held her own even against that supreme attraction. But she flitted, at the instigation of Cupid, or some other misleading power, and poor Lumley was doomed to lose both his great stars, one drawing back into the drab-coloured obscurity of the concert-room; the other shooting madly from its sphere, like the luminaries which *Oberon* saw.

But shooting stars often leave a trail of light behind them, and the Cruvelli light is still shining in my memory. I can recall the entire performance of the prima donna in the dungeon scene not less easily than I can bring to mind my own ecstatic sensations as that enthralling part of the drama proceeded. Her striking attitudes and gestures, her free and graceful movements, the spirit thrown into her ultimate defiance of *Pizarro*, and her impassioned delivery of the music, became a possession which will remain with me to the end. You may say that probably a very delightful operatic experience unhinged my judgment and made me assume perfection where may have been flaws. I reply that judgment I had none. I received impressions, and as they are in harmony with those of the critics of the time, I see reason to abide by them. For the critics, you know, must be right when they all agree.

Joseph Bennett.

ROSSINI IN ENGLAND.

The visits to our shores of great composers have furnished many an interesting page to musical literature. Let us recall the names of some such visitants—Mozart, Haydn, Spohr, Weber, Mendelssohn, Chopin, and Wagner. One more name must, however, be added to the list—that of Gioachino Antonio Rossini. Comparatively little is known of the incidents attendant upon the sojourn of Rossini in London. The following is therefore offered as a contribution to this hiatus in the biography of the Swan of Pesaro. Moreover, it may not be without interest as affording a glimpse or two into the musical times of the Metropolis in the first quarter of the century.

Rossini was very nearly thirty-two when he visited London. He had already composed some thirty or more operas, including his famous "Il Barbiere." He was accompanied hither by his wife, Signora Colbran-Rossini, a lady seven years his senior, whom he had married in 1822. The Rossini couple were engaged by Benelli, manager of the King's Theatre; she to sing, he to compose an opera, for which he was to receive the sum of £240, an amount at that time unprecedented. Both, however, failed to make operatic successes. Rossini did not produce his promised opera ("Figlia dell' aria"), of which, by the way, the music of the first act unaccountably vanished and has never since been heard of. His *caro sposa*, then in her fortieth year, was *passée* and gave little satisfaction. But, in other respects, as we shall see, the visit of the Rossinis to England was an unqualified triumph.

According to the newspapers of the day, Signor and Signora Rossini arrived in London on December 13, 1823. Either then or subsequently they lodged at 90, Regent Street, then called "90, Quadrant," being the curved portion of the famous thoroughfare, at that time about three or four years old. The Quadrant was originally a covered thoroughfare in regard to its side-walks, to use an Americanism, but in 1848 the colonnades were removed. In the company of a magnificent macaw Rossini and his wife used to sit on the leads of the colonnade, from which elevation they could look down upon the animated thoroughfare. The appearance of the *Maestro* is thus described: "He is scarcely of the middle height, lusty, and, upon the whole, with rather a heavy air. He certainly looks more like a sturdy beef-eating Englishman than a sensitive fiery-spirited native of the

soft climate of Italy. His countenance when at rest is intelligent yet serious, but bears no mark of the animation which pervades and, indeed, forms the principal feature of his compositions."

ROSSINI AND KING GEORGE IV.

Rossini had hardly settled down in his new quarters before he was "commanded," through the medium of Count Lieven, the Russian Ambassador, to appear before King George IV. At that time "the First Gentleman in Europe" was holding High Court (if not "high jinks") at the Pavilion, Brighton. Thither the composer of "Il Barbiere" repaired and was duly presented to his Majesty on December 29, 1823. The *Morning Post* of the following New Year's Day furnishes a graphic account of the king's Pavilionic-harmonic function. Here is an extract, headed,

THE KING'S GRAND MUSIC PARTY.

"On Monday night his Majesty had a grand concert at the Pavilion, to which the celebrated composer, Rossini, had an invitation. He was introduced into the Royal presence by Count Lieven, the Russian Ambassador, and was received by our August Monarch in a manner that must have been highly gratifying to his feelings. His Majesty, with that discrimination and fine taste which so eminently characterise all his actions, in introducing Rossini into the music-room, and to the principal professional gentlemen there, commanded his inimitable band to play the overture to the opera of *La Gazza Ladra*, and also the beautiful concerted piece *Buona Sera*, from his opera, *Il Barbiere di Siviglia*. Both these pieces were performed in such a stile of superior excellence as to obtain the most unqualified approbation of the composer, who expressed to his Majesty his astonishment that such powerful effects could have been produced by wind instruments alone. At the conclusion, he went to Mr. C. Kramer, the Conductor and Master of the Royal Band, and bestowed upon him the highest enconiums for the masterly manner in which he arranged his music, and declared that he never on any occasion felt more gratified. Rossini was seated at the pianoforte, and accompanied himself in two songs, one of which, an *Aria Buffa*, he gave with true comic spirit and humour; the other, *Desdemona's* beautiful Romance, from his own *Othello*, he sang most divinely, with exquisite pathos and expression of voice and countenance: his voice is a good clear tenor. His Majesty honoured him several times with marks of his Royal approbation."

The King's Band, it will be observed, then consisted entirely of wind-instrument players. It may be interesting to add that "old John" Cramer and "Bob" Lindley played concertos upon their respective instruments; that Thomas Attwood presided at the organ; that the Hallelujah Chorus and the Coronation Anthem were sung by the "Royal Choristers," under the direction of Mr. William Hawes; and, still more interesting, that one of the said "Royal Choristers" on that Royal-Rossini occasion was Master Samuel Sebastian Wesley.

A contemporary account furnishes some information in regard to Rossini's "manners" and habiliments at Court in the following terms, of which the most curious is the reference to the twirling of his round hat on his finger. Was this revolutionary proceeding in accordance with the Monarchical etiquette of that day?

"Rossini shared the general gaze alternately with a fair German of about sixteen, whose beauty is the subject of general admiration. Nothing can exceed the free and easy manner in which the notable Composer demeans himself in the presence of Royalty. On the first night of his appearance at Court he was dressed in a plain suit of black, and twirled his round hat on his finger before the King with all imaginable self-complacency. It was observed, that in addressing the Sovereign, the word 'Majesty' was very rarely in his mouth, and his tone towards all the other high personages was that of perfect equality."

ROSSINI AT THE OPERA.

Rossini made his first public appearance at the King's Theatre, on January 24, 1824, when he "conducted" his opera "Zelmira," in which his wife sustained the title-rôle. Madame Vestris sang the part of *Emma*, and Signor Garcia, father of the veteran Manuel Garcia, that of *Ilo*. Two contemporary accounts supply information in regard to the orchestra and the manner of Rossini's conducting, which was evidently batonless.

"The orchestra is much improved by placing the *Maestro*, who presides at the piano-forte, in the centre."

"As soon as the orchestra began to assemble, Rossini quietly made his appearance amongst the other musicians, and made his way to the pianoforte. He was instantly recognised and greeted with loud and continued applause. He bowed to the audience, and immediately sat down to the instrument and prepared his copy. In his manner there was a peculiar modesty and retiringness which formed an extreme contrast to the reports which have been circulated as to his vanity and confidence."

At the conclusion of the performance Madame Vestris sang "God save the King." Rossini, who was at the pianoforte, was greatly overcome by the waving of ladies' handkerchiefs and other manifestations of hero worship. "He seemed not only affected, but greatly embarrassed by this excess of favour, and, after bowing two or three times, retreated with much more haste than he had made his appearance."

"Zelmira" was not, however, a success. Lord Mount-Edgcumbe says that it "was not liked. It contains, as I was told, some of his *noisiest* pieces, of which I subsequently heard one at a concert; it was stunning. [!] Rossini himself was so much engaged in pleasures and convivial meetings, as well as singing with great profit in private, that he neglected his engagement with the theatre, and did not complete the opera he was to have composed. He paid forfeit for his failure; but nevertheless he and his wife realised a large sum before they left the country."

SOCIETY MUSIC-MAKINGS.

This naturally leads to an important feature in the visit of the Rossinis to London—those Society functions which he and his wife attended in their professional capacity.

"Signor Rossini presided at the pianoforte," and "Madame Rossini took the lead in song," are items of information that are to be frequently found in one of the leading newspapers of the day. There can be no question that Rossini was the darling of Society during the London season of 1824, but he made Society pay for its darling-worship. In regard to his terms, we are told that "Rossini, for his own services and those of Signora Colbran-Rossini, at a private party, charges fifty guineas per night, which, rating the lady at the highest customary payment, leaves the Signor twenty-five guineas for his evening, or *five* times the amount that our best English conductors are paid. . . . For not content with remunerating him according to his own estimate of his value, many of the Nobility and others have actually presented him with an increased gratuity, and one Nobleman (Lord A.) rewarded him for two nights with as many hundred pounds. A rich Jew in the City, we are assured, presented him with shares in one of the new-established companies, for one evening's assistance, which the Signor afterwards sold for three hundred pounds. Such are the anecdotes in circulation; and if something be allowed for exaggeration, there is still enough left to signalize the unsparing generosity of our affluent countrymen."

ROSSINI'S CONCERTS.

Rossini gave two concerts at Almack's, of the first of which the *Morning Post* of May 14, 1824, contained the following advertisement:—

> Signor Rossini's concerts. Almack's. Signor Rossini respectfully begs to inform the Nobility and Gentry that his first concert will take place at the above Rooms, this evening, under the patronage of [here follow the names of several ladies of rank].
>
> To begin at nine o'clock. Vouchers issued by the Lady Patronesses, to be exchanged for Tickets, &c.

The advertisement of the second and last concert (on June 11) contained this announcement:—

> Persons desirous of obtaining tickets are requested to send their names to Signor Rossini, 90, Quadrant.

The charge for admission to the two concerts, originally fixed at three guineas, was subsequently reduced to forty-two shillings, which amount was considered to be "a most magnificent sum." The chief interest in these two concerts seems to have centred in the second, for which Rossini composed what was designated an "Ottavino" on the death of Lord Byron, who had shortly before (on April 19) bade farewell to the world. This composition, which was published in London at the time, is described on the title-page as a "Canzone con coro." It was rather severely criticised, and so was Rossini's singing thereof. Here is a specimen from the *Morning Post*:—

> "A new composition by Rossini, called *Il Pianto delle Muse in Morte di Lord Byron*, was produced at his concert at Almack's, a few evenings ago; and being the only one he has produced since his arrival in England, excited more curiosity than it was calculated to gratify. It was termed an Ottavino, being sung by eight voices, the principal of which was the *gran Maestro* himself. There was something very foreign, not to say Frenchified, about the style; and the excess of grief which he endeavoured to express, now faltering in his accents, and then shouting out with the fullest strength of his lungs, was most extravagant, and would have been ludicrous, had not our feelings towards the deceased got the better of our propensity to laugh. These exhibitions of affected sorrow are at all times very disagreeable, but more particularly so where our respect for the lamented person inclines us to resent such artificial demonstrations of sorrow. The music was of the most commonplace description, but seemed to suit the taste of many of the fashionables present, who encored it vehemently, in spite of its tediousness and the extraordinary heat which Rossini suffered from his boisterous exertions."

The *Harmonicon* was equally severe:—

> "The *Ottavino*, on the death of Lord Byron, was sung by Signor Rossini, who certainly did not spare his lungs on the occasion, though he could not bring himself to afford a few lines of printing, to let his auditors know what words the muse intermixed with her tears. . . . As a whole, we never heard a duller concert than this; and although two or three *claquers*, stationed at the bottom of the room, did now and then raise some partial applause, and actually succeeded in getting the *Ottavino* encored, yet we will, without fear of contradiction, assert, that nineteen-twentieths of the audience were as little amused as ourselves, and much more dissatisfied."

ROSSINI AT CAMBRIDGE.

Cambridge was favoured with a visit from Rossini and his wife when they appeared at

what was designated "The Cambridge Festival," held from July 2 to 5, 1824, under the conductorship of Professor Clarke-Whitfeld. The sacred performances were given in Great St. Mary's Church, the secular concerts in the Senate House. The Festival seems to have been a poor affair from a musical point of view. The band consisted of only twenty-eight performers, and there was "not a single chorusser in the orchestra!!" Thus when "Kitty" Stephens sang the recitative, "And suddenly there was with the angel a multitude of the heavenly host praising God, and saying," the representatives of the "heavenly host," not being present, said nothing! The overture (to "The Messiah") was played in its original key; but, "to accommodate Madame Catalani's reduced powers" the opening *tenor* recitative ("Comfort ye") was transposed! With all our Festival shortcomings we have immensely improved upon such abominations as those of Cambridge three-quarters of a century ago. It is interesting to find that Rossini played the organ in Great St. Mary's Church, in accompanying the quartet "Mi manca la voce," from his "Moses in Egypt." He also sang with Catalani in Cimarosa's duet "Se fiato in corpo avete" ("Il matrimonio segreto"), and accompanied himself in "Largo al factotum." His appearance as a humorous vocalist at Cambridge is thus described:—

"Rossini had taken the pianoforte in Catalani's song, and in the duet in which his wife took part; but so great was the interest excited by the promise of his singing, that the audience renewed the expressions of favour which they had previously bestowed. When he began the song there was a quietness about his face which it was difficult to understand; but as he proceeded to the droller parts, the contrast was admirably effective. He possesses an uncommon play of countenance, and manages it most adroitly. His voice is a high tenor, rich, full, and flexible, but giving no indications of practice or cultivation. He sings with apparent indifference, and if his pretensions submitted him to critical remarks as a singer, he would decidedly be considered defective in style and manner. He evidently knows this, and with good taste selects those pieces where humour is the material requisite. The duet was received with bursts of laughter, and a loud and universal demand for repetition almost anticipated its close. In the second instance he gave a broader touch to some of

Paris G. Rossini 1864

Erwin Frères
Photographes
4. Rue Frochot, Paris

Souvenir d'Admiration
et de Reconnaissance offert
au Celebre Poete Mr Bartholomew
auteur du Poème Naaman
qui a Inspiré a mon Fils
bien aimé Costa la musique
d'un Oratorio qui lui a deja
assuré une Belle Place
dans le Temple de la
Postérité a coté de son
Père Rossini

Paris 17 Nov. 1864

PHOTOGRAPH OF ROSSINI, WITH FAC-SIMILE OF INSCRIPTION ON THE REVERSE, PRESENTED BY HIM TO THE LATE WILLIAM BARTHOLOMEW.

his points, once or twice injuriously to their effect. He managed, however, to increase the mirth of his hearers to an almost boisterous extent (for such an atmosphere), and absolutely put Madame Catalani *hors de combat;* she was literally convulsed with laughter, and unable to proceed in two or three places."

An amusing reference to Rossini's lung power and his knowledge of English is furnished in the subjoined extract from the Cambridge Festival notice:—

"The Concert ended with 'God save the King,' the verses by Catalani, and the whole *corps* joining in chorus. Rossini's voice was remarkable above all the rest; and upon being laughingly complimented upon his English, he replied, that it was 'very well indeed.'"

The Rossini pair left London on July 26. A curious incident—which may be termed a "passing note"—of his adieu to London is furnished by the *Morning Post* of July 27, 1824, in these words:—

ROSSINI'S DEPARTURE.

"Signor Rossini quitted London last night on his way to the Continent. He, with a party of friends, sat down to a farewell dinner; but, behold! an unexpected guest made his appearance, instigated by one of those vulgar creatures called creditors, who it appeared had no soul for music, and chose that unlucky hour to press a disputed debt—*il Maestro* paused, on one side he felt inclined to resist, give bail, &c.; on the other, the dinner fumes titilated his olfactory nerves—unable to resist, the disputed claim was discharged, harmony restored, and mirth and hilarity reigned supreme till the hour of parting."

It is quite certain that impecuniosity was not a barrier to the discharge of this disputed debt, as Rossini and his wife are said to have made no less a sum than £7,000 between them during their seven months' sojourn in this country. Rossini was much sought after by ladies of the aristocracy, who were desirous of taking singing-lessons of him. He charged these grand dames exorbitant fees for this privilege. Upon being asked by a friend how he could have the moral courage to demand such terms, Rossini replied: "Why? A hundred pounds would not compensate me for the tortures I have to endure while listening to those great ladies' horribly screeching voices!"

CHARACTERISTIC ROSSINIAN ANECDOTES.

When Rossini was Director of the Liceo Musicale in Bologna, he was repeatedly asked by a friend to receive a young composer, in order that he might hear the music of a new opera that he had composed, and to give the young man the benefit of his (Rossini's) opinion and advice. Rossini at last consented, and at the appointed time the composer called upon the *Maestro*. He then opened a parcel he held in his hand, which contained the music of his opera, bound in three volumes. Rossini took the first volume into his hands and, without opening it, looked at the tome very carefully on every side, and then laid it down. He repeated the same operation with the other two books. He then returned the trio of volumes to the young man with only one observation: "They are beautifully bound. Good morning, sir!"

On another occasion a young composer succeeded in getting Rossini to hear some pianoforte pieces that he had just written. While the creative artist was playing his music, he noticed that Rossini frequently took off his cap. At last the young man ventured to ask Rossini why he so constantly saluted in that manner. The reply was characteristic. "I always remove my head-covering when I meet old acquaintances."

When Meyerbeer died a nephew of his composed a Funeral March in memory of his dear departed uncle. He requested Rossini to give him his opinion upon the mournful strains. The old man's verdict was expressed thus: "It would have been better if *you* had died, and your uncle had written the March!"

OCCASIONAL NOTES.

Toynbee Hall is a household word in connection with brightening the lives of the poor of the district in which this philanthropic institution is located. A very interesting development of the work is a series of "Sunday Afternoon Concerts for the People," given weekly during Term. Their purpose is to bring classical music within easy reach of the humblest dweller in the East End; and, moreover, they are the only free concerts of the kind attempted in that neighbourhood. On the 29th inst. the programme will consist entirely of works by Beethoven, and on March 19 of Mozart's compositions, such special musical feasts being designated "Sunday afternoons with the great composers." The schemes are admirably drawn up, and the programme contains a biographical notice of, and other interesting matter relating to the various composers. Such music-makings amongst the hard-worked toilers of the great metropolis—"all for nuffing"—merit cordial recognition and best wishes for their complete success.

The original home of the Leipzig Conservatorium, associated with happy recollections of student days in the minds of many distinguished present-day musicians, is about to be demolished, together with several adjoining houses, to make room for modern buildings. It was within its modest quarters that Mendelssohn, on April 2, 1843, opened the first course of studies of the music-teaching Institution, rendered famous by his genius and personality, and the directorship of which he retained until his death in 1847. Since the inauguration of the present handsome quarters of the Conservatorium, the venerable, dun-coloured house in the vicinity of the Neumarkt, with its many interesting artistic associations, had been left in the possession of a caretaker, and will ere long, like the historical old Gewandhaus, have become merely a memory.

Yours very sincerely

Emile Sauret

FOOT-NOTES—excepting the pedal part in organ pieces—are generally absent from printed music. 'Tis true they appear in some editions of the pianoforte classics, but in this connection they are of a purely technical nature, and bear no traces of the "lighter touch," unless they refer to a staccato execution. Two curious specimens, separated by nearly a century apart, of foot-notes in printed music, may be referred to. The first appears in a publication somewhat lengthily entitled:—

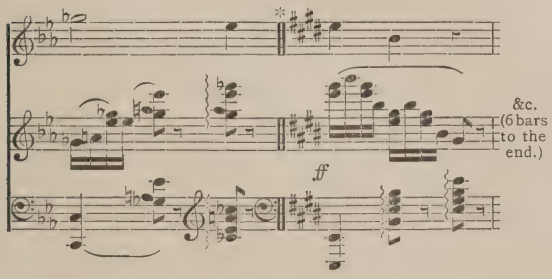
"Three Fugues and Nine Voluntaries for the Organ, or Piano Forte, interspersed with several short Interludes by different Authors, and three additional pieces adapted for the Organ at the end of the book. The Fugues, and most of the Voluntaries originally composed by JOHN ERNEST EBERLIN, organist at Sallzbourg, in Germany, in the three different C clefs and the Bass clef are now arranged with some additions and alterations in the bass and treble clefs only, chiefly intended for the use of organists . . . . by JOSEPH DIETENHOFFER. Part the Second. London"[1801].

This book contains some novel directions—*e.g.*, above a series of suspensions, "slide off with your fingers always in the right hand," which is a somewhat verbose manner of expressing the term *legato;* "sprinkle the chord" as an arpeggio indication; "drag the time," instead of *rallentando*, and so on. The foot-note in question appears at the end of the last piece in the book, an "Andante varioso," and is in these tender terms:—

"A Merry or chearful movement should follow here, in order to finish the book, but as there is no more Room for it, The Player will be so kind to add one of his own which will constitute the last part of Fugues and Voluntaries. *Finis*."

THE modern example is discoverable in the song "Wenn" (Op. 31, No. 2), by Richard Strauss. This composition is in the key of E flat, but its last seven bars are in the key of E! The composer's foot-note is evidently "wrote sarkastik":—

"Should any singers think of singing this song while the nineteenth century is still in existence, the Composer would advise them to transpose it from this point [*], a half-tone lower (*i.e.*, into E flat), so that the composition may thus end in the key in which it began!!!"

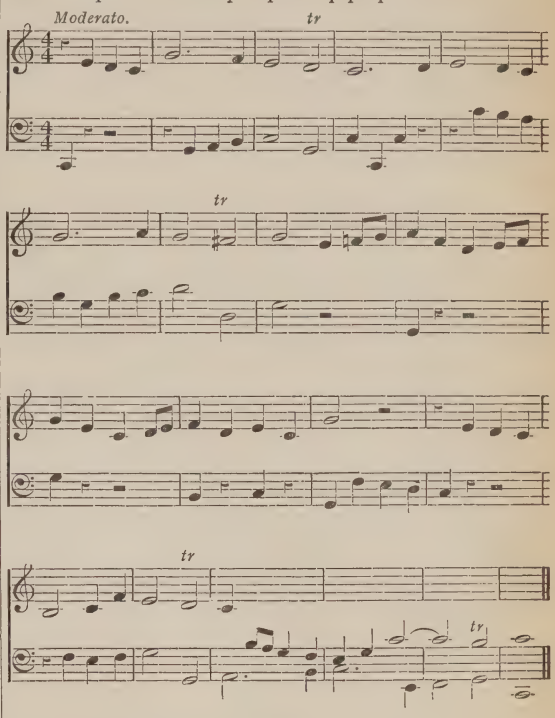
In order to show the "point" of the suggested transposition, as well as the point of the foot-note, we give two bars of Richard Strauss's song:—

A HEAD-NOTE—not one of those exasperating vibrationalities often emitted by some men altos—is curiously furnished in an old book, entitled:—

"Thirty organ pieces composed by JOSEPH DALE, organist of St. Anthony and St. John Baptist, Watling Street, London."

Above "No. 1" of these score and a half of organ pieces appears the following information:—

"In case of no Blower, the Organist may put down the Bellows himself and Play this No. 1 for a Voluntary upon the Stop Diapason."

As some of our readers might like to put Mr. Joseph Dale to the test, we give the music of his "No. 1." It may be assumed, however, that this organ voluntary was composed in the pre-pedal-pipe period.



THE Queen attended a performance of Mendelssohn's "Elijah," given on the 9th ult., in St. George's Chapel, Windsor, for the benefit of the families of the soldiers and sailors fighting in the Transvaal war. The performers, who occupied a specially erected platform under the great West window, consisted of the Windsor and Eton Amateur Madrigal Society and Her Majesty's Private Band, augmented for the occasion. Her Royal Highness Princess Christian and her daughter, Princess Victoria, attended the rehearsals, and took part as choralists in the performance. The principal soloists were Madame Albani, Miss Ada Crossley, Mr. Ben Davies, and Mr. Kennerley Rumford; the secondary parts being filled by Miss Agnes Nicholls, Miss Lucy Barton, Mr. Abel Starkey, and Mr. Bell Kempton. Dr. Harford Lloyd, Precentor of Eton, presided at the organ, and the oratorio was conducted by Sir Walter Parratt, Master of the Queen's Music.

THE Queen occupied a seat in the seclusion of the Choir from which, through the doorway in the screen under the organ, she could see the performers. Her Majesty's thoughts doubtless receded to the occasion of the third performance of Mendelssohn's *magnum opus* in Exeter Hall, on April 23, 1847, under the composer's direction, and only six months before his premature death. The Queen and the Prince Consort were present on that occasion, when the

Prince wrote in the book of words he had used at the concert the following eloquent "appreciation" of Mendelssohn's oratorio and his genius:—

"To the Noble Artist, who, surrounded by the Baal-worship of debased art, has been able, by his genius and science, to preserve faithfully, like another Elijah, the worship of true art, and once more to accustom our ear, amid the whirl of empty, frivolous sounds, to the pure tones of sympathetic feeling and legitimate harmony: to the Great Master, who makes us conscious of the unity of his conception, through the whole maze of his creation, from the soft whispering to the mighty raging of the elements.

Inscribed in grateful remembrance by
Albert.

Buckingham Palace, April 24, 1847."

An autograph letter from Mendelssohn, dated "Leipzig, February 2, 1847," was included in Messrs. Puttick and Simpson's sale catalogue of the 20th ult. The letter is addressed to Mr. Buxton, the former proprietor of Ewer and Co., the original English publishers of the oratorio of "Elijah." It refers to the arrangements for the first performance of the revised version of "Elijah" by the Sacred Harmonic Society in Exeter Hall. One extract, containing Mendelssohn's insistence on a "*full* Rehearsal, quite, quite full," may be quoted:—

"A great *Conditio sine qua non* will be a *full* Rehearsal (you write me it is fixed for the 14th), but quite, quite full, not so as I had some years ago for my 'St. Paul,' when we had the soloists and part of the orchestra one night, and chorus and another part of the orchestra another night. I must have *all* those that are to perform *together* for *one* Rehearsal, else I cannot undertake the thing."

Festival managers, please N.B.!

The remains of Domenico Dragonetti have been removed from St. Mary's Roman Catholic Chapel, Moorfields, previous to its demolition, and re-interred in a new cemetery at Wembley Park. "Old Drag," the greatest of double-bass players, died, aged ninety-one, at 4, Leicester Square, on April 16, 1846, and was buried in "Vault No. 3" at St. Mary's, on April 24. Thus passed away a very remarkable man. His tone was so powerful that, with one *sforzando* on his ponderous instrument, he could set right a whole orchestra if they had wavered in the least degree. This was in the ante-baton days, when such an aid to steadiness must have been invaluable. Having in his youth left the land of his birth, Dragonetti had not only partly forgotten his native language, but had never troubled himself to learn any other. His conversation, therefore, consisted of a marvellous conglomeration of Bergamese, bad French, and worse English. Though by no means an effeminate man, all "he's" were "she's" with Dragonetti, and if anyone offended him, his usual exclamation was "*She* dirty blackguard!" He once applied this expression to a former Archbishop of York (Vernon Harcourt), who, as director of the Ancient Concerts, had cast, as he supposed, some slight upon the double-bass player. "You, signor, voyez dat Archevêque York! Tell *lui*, *She* dirty blackguard!"

Dragonetti's eccentricities were most extraordinary. He always took his dog Carlo with him into the orchestra. He was an inveterate snuff-taker and had a perfect museum of snuff-boxes. An interesting side-light on this remarkable man is furnished by Henry Phillips in his "Recollections," who thus writes:—

"Dragonetti was a kind-hearted man, abounding with eccentricities; by nature a lover of the fine arts; and on his instrument, the double-bass, *perfection*. The power and tones he produced from his unwieldy instrument were wonderful, and to this he added great and rapid execution. The ends of his fingers had become, by practice, broad, covered with corns, and almost without form. Take him out of his profession, he was a mere child, given to the greatest frivolities. He led a single life, and occupied one lodging for years. This lodging consisted of a bedroom, sitting-room, and a vacant apartment which contained his collection of paintings, engravings, and dolls! Dolls—do not start, reader! a strange weakness for a man of genius to indulge in, but so it was. White dolls, brown dolls, dark dolls, black, large, small, middling, and diminutive dolls formed an important feature in his establishment. The large black doll he would call his wife, and 'she' used to travel with him sometimes to the Festivals. He and Lindley journeyed together inside the coach, and when changing horses in some little village, he would take this black dol and dance it at the window, to the infinite astonishment and amusement of the bystanders."

A touching incident is recorded of Dragonetti's last hours. In his earlier days he knew Beethoven, whom he claimed as a friend. Shortly before his end, when surrounded by Count Pepoli, A. J. Tolbecque, and his deeply attached friend, Vincent Novello, Dragonetti received a visit from Stumpff, the well-known harp maker, who, as the venerable king of double-bass players held out his great hand covered with callosities and unnaturally spread from constant playing, said with emotion: "This is the hand which Beethoven, our great friend, whose spirit now dwells in purer regions, bade me press."

The *Yorkshire Post*, in its issue of the 6th ult., makes the following gratifying comment upon our "Plan of Campaign" for 1900:—

The Musical Times has put forth a very attractive plan of campaign for next year. Among a series of articles on various branches of practical music by well-known experts, Mr. Cowen's hints on conducting will be interesting, while Dr. Coward's paper on choir-training should be of real value, if only his precepts prove at all equal to his practice. Mr. E. H. Lemare, too, should write with authority on "Organ accompaniments," for we have never heard anyone who went further to reconcile one to the absence of an orchestra in a modern choral work than he did by his consummately clever accompaniments on the fine organ he used to play in Holy Trinity Church, Sloane Square. Of the greatest importance, however, are, or should be, a series of three articles by Dr. Albrecht Mendelssohn-Bartholdy, grandson of the composer, on Mendelssohn's relations to the German composers of his time:—(1) Weber and Spohr, (2) Schumann and others, and (3) Wagner and others. These papers should solve several questions that have hitherto been puzzling many people.

"The Tone King: a romance of the Life of Mozart," a musical novel which has attained extraordinary popularity in Germany, has now been made available in an English version, translated from the German of Heribert Rau by Mr. J. E. Quintin Rae. The familiar, and perhaps somewhat too flattering portrait of Mozart forms a photogravure frontispiece to the volume, which is published by Messrs. Jarrold and Sons.

"CHORAL SONGS by various writers and composers in honour of Her Majesty Queen Victoria" is the title of a handsome folio volume, bound in white vellum, recently issued by Messrs. Macmillan. To some extent it partakes of the nature of a modern "Triumphs of Oriana," "in praise of Queen Elizabeth," to which work the preface of the present volume, cast in the form of an address to the Queen, thus refers:—

"The present collection is an attempt to express, in a more sedulous form, the same patriotic spirit which breathes so strongly through those ancient lays. It would ill become us to make critical discussion of the form in which this tribute is paid; but it will be observed that both words and music endeavour, without affected simplicity and with harmonies made possible by the ampler inheritance of the ages, to infuse some of the dignity of antiquity into the brightness of youth."

THE "Choral Songs," thirteen in number, have been contributed by the following authors and composers:—

Alfred Austin.	Sir A. C. Mackenzie.
Arthur C. Benson.	C. V. Stanford.
Robert Bridges.	H. Walford Davies.
Earl of Crewe.	Sir Frederick Bridge.
John Davidson.	Sir George Martin.
Austin Dobson.	Sir Hubert Parry.
Edmund Gosse.	A. M. Goodhart.
Arthur C. James.	Charles Wood.
Marquis of Lorne.	Arthur Somervell.
Frederic W. H. Myers.	Edward Elgar.
Henry Newbolt.	C. H. Lloyd.
J. F. R. Stainer.	Sir John Stainer.
T. H. Warren.	Sir Walter Parratt.

Two of the "songs," those by Mr. Elgar and Sir Walter Parratt, were sung at the Serenade given on Her Majesty's eightieth birthday at Windsor last year. Detailed criticism on the individual contributions to this interesting collection of unaccompanied vocal music may be withheld until the appearance of some, or all of them, in a popular form for the use of choral societies. In the meantime, it is sufficient to say that the names of the various composers are a complete guarantee of high class workmanship in a field of the art that is characteristically British. It may, however, be mentioned that five of the thirteen songs are in D, while three are in the keys of F and G respectively, the remaining two keys being A and A flat. Nine are in quadruple, two in duple, and two in triple rhythm. Seven are in four parts, two in five parts, and four in six parts. In "The Triumphs of Oriana" more than half the madrigals (14) were in five parts, and the remainder (11) were in six parts. The "Choral Songs" reflect great credit upon all those who have collaborated to bring into existence so admirable and interesting a souvenir of Queen Victoria's long and beneficent reign. No editor's name is given on the title-page; but it is an open secret that the idea of the work is due to Sir Walter Parratt, who is to be congratulated upon having brought it to such a successful issue.

THE theme of our EXTRA SUPPLEMENT has found an echo in many hearts during the past Christmastide. But "Valete" has a special little history of its own which is not without interest. This essentially "patriotic song" is a Harrow production, being specially written and composed for a school concert given on the 16th ult. The author of the words, Mr. E. W. Howson, a son of the great Dean of that name, is a master of the famous school on the hill. The lines are not only worthy of their subject, but they are commendably free from vulgarity or the boasting spirit; moreover, they contain no "Tommy" sentiment, and nothing of the "pay, pay, pay" element. Christmas is such an elastic Ecclesiastical feast that the natural reference thereto in the song will continue to be seasonable for some time to come. Thereafter, however, a certain modification will, we understand, be made in that connection whereby the song may have that prolonged life which its merits deserve. In regard to the music, the name of the composer, Mr. Eaton Faning, is a sufficient guarantee of its excellence. But it may be added that the Music Master of Harrow School has succeeded in producing a real tune—one that has plenty of "go" in it, is easy to "pick up," and, most excellent qualification, that is typically British.

THE following extracts from *The Times* notice of Mr. George Henschel's new opera, "Nubia," produced at Dresden, on the 9th ult., will be read with interest. The enthusiastic reception afforded to the work must have been very gratifying to the composer:—

DRESDEN, Dec. 10.

"Nubia," a new opera by Mr. George Henschel, was produced on Saturday evening at the Dresden Royal Opera. The King and Queen of Saxony, accompanied by the Hereditary Princess of Anhalt, witnessed the performance from the Royal box, and, to judge from the way in which the theatre was crowded, both by the Court society of Dresden and by a German and English musical public assembled from far and near, it was evident that the *première* of Mr. Henschel's work was regarded as an important musical event. It may be said at once that the expectations of the brilliant audience were fulfilled in a high degree, and that their enthusiasm, as well as their admiration, was excited by the great merits of the music, the dramatic impressiveness of the action, and also by the manner in which the opera was rendered and put on the stage—a performance worthy of the great traditions of this art-loving capital. Mr. Henschel was called before the curtain at the close of the evening at least fifteen times, and a large section of the audience remained applauding in the theatre for fully a quarter of an hour after the performance was ended.

. . . . . .

Competent German critics summarise their impressions of the opera as follows: The music is not popular, partly because it seldom follows any modern fashion, least of all the Wagnerian. But it is work of a very high character, "Aristocratic Music," as a great singer who filled one of the leading *rôles* expressed it. In this respect it offers some parallels to the work of Brahms. Things in the opera which recall previous compositions rather in the manner of their introduction than in their essential character do not detract from the originality of the whole. As Brahms once said, when accused of a plagiarism, "Yes, I have taken that from Mendelssohn, but the amusing thing is that every ass can discover it." Mr. Henschel's opera, according to the opinion of very competent judges, will not achieve an immediate conquest of the wider public, or of the barrel-organs, but it will win more attention and admiration the more it is heard and studied, and its high merits will probably one day command warm recognition.

MUSICAL competitions are steadily making their way in the North of England. Two of these valuable educational factors in music have to be announced. The first, which is new, is at that stronghold of choral singing, Leeds, where, on March 31, a competition will be held for the Yorkshire Choral Challenge Shield. There are sections for both male and mixed voice choirs, open to all Yorkshire

choirs. In addition to the Silver Challenge Shield there will be second and third prizes. Dr. W. G. McNaught is the adjudicator, and the honorary secretary is Mr. John Rinder, Farnley, Leeds. The Carlisle and District Musical Festival is to be held in Carlisle on April 25 and 26, with Mr. Arthur Somervell as adjudicator. This competition, with its thirteen classes, is on a more extensive scale than that at Leeds, one of the classes being "Village orchestras." Three concerts are to be given, and all particulars may be obtained from Mr. D. Hodgson, honorary secretary, The Hollins, Newby (West), Carlisle.

The war in South Africa has naturally had the effect of stagnating musical life in the colony. The following extract from a letter, written by a correspondent at Cape Town, and dated November 20, shows that not only had most of the tenors and basses of the chorus, but also the members of the band, valiantly resolved to "see the thing through." They are now probably awaiting the sight of Lord Roberts's Field Marshal's baton before resuming operations under that of their conductor. Here is the extract:—

The Exhibition concert, which should have been given on November 2, in Kimberley, has been postponed for a few months because of the political situation.

Four hundred and fifty voices had been selected from the chief schools, a body of seventy bass and tenor, and a full orchestra organised, and the rehearsals started, when our peaceful work had to be dropped by the declaration of war.

I had the good fortune to be spending a short holiday down here when hostilities commenced. The last letter I received from the secretary was to the effect that the greater part of the gentlemen of the orchestra and chorus had enrolled in the Town Guard. No doubt when the rehearsals are resumed, they will be able to give me a few points from practical experience as to how "Come if you dare," "Ye mariners of England," &c., ought to be rendered.

The dates of the next Three Choirs Festival, to be held at Hereford, under Dr. Sinclair's conductorship, have already been fixed—viz., September 9, 11, 12, 13, and 14.

"Neglected byways of Music" is the subject of three lectures which Sir Hubert Parry will deliver at the Royal Institution, on the 20th and 27th inst. and February 3. Sir Hubert's discourses will be musically illustrated.

Mr. F. Wood, bandmaster of the York and Lancaster Regiment, has been selected to succeed Mr. Dunkerton as bandmaster of the Scots Guards.

Dr. G. R. Sinclair, organist of Hereford Cathedral, was the recipient of a gratifying testimonial at a brilliant function of the Hereford Choral Society, held in the Shire Hall, on November 28, under the presidency of the Dean of Hereford. In the course of his remarks the Dean said:—

He felt great pleasure in taking part that evening in the ceremony, not only because of the position which he held as President of the Choral Society, but also owing to his close association with his excellent friend, George Robertson Sinclair, organist of the Cathedral, and master of the choristers. He felt a debt of gratitude to Dr. Sinclair for the manner in which he had assisted in sustaining the high reputation of the music in the Cathedral, and moreover for the lively interest that he had ever taken in the conduct and welfare of the choristers.

The Lord Bishop of the diocese, on behalf of the subscribers, presented Dr. Sinclair with the robes pertaining to a Doctor of Music, which had been subscribed for by many friends and admirers in Hereford and the district. An album, containing the actual autograph of each contributor, was also handed to Dr. Sinclair. The following is the title-page of the volume:—

This book contains the names of members of the Hereford Choral and Herefordshire Orchestral Societies, the Hereford Festival Class, the Crickhowell Choral and Ross Musical Societies, and other friends of Dr. George Robertson Sinclair, who, on the occasion of his receiving the degree of Doctor of Music from the Archbishop of Canterbury, subscribed to present him with a set of the robes pertaining to that degree. In making this presentation the subscribers desire to place on record their sincere and grateful appreciation of Dr. Sinclair's valuable services in promoting the practical advancement of musical taste and culture in various ways, but more especially as conductor and musical adviser of the above-named Associations.

The Bishop, addressing Dr. Sinclair, said:—

I have the greatest pleasure in presenting you with this book, which contains the names of those who have had the happiness and pleasure of congratulating you upon this unique occasion in your life, and in doing so I convey to you the sincere wishes of every one of them that you may long enjoy all the happiness of the distinguished career which we anticipate.

It speaks well for the urbanity and tact of the organist of Hereford Cathedral that he has been thus honoured in the city and the surrounding district—from the highest clerical dignitaries in the diocese down to the rank and file of the chorus in the various Societies of which he is the conductor.

Mr. Bryceson Trehearne, formerly an "Erard" scholar at the Royal College of Music, and subsequently a teacher of the pianoforte in University College, Aberystwyth, has been appointed Professor of the Pianoforte in the University of Adelaide. The appointment, which is worth £500 a year, was made by a committee, appointed by the University, which consisted of Mr. W. H. Cummings (Principal of the Guildhall School of Music), Mr. Frederic Cliffe, and the Hon. Dr. Cockburn.

Dr. Henry Coward, chorus master, and Mr. J. W. Phillips, orgainst of the Sheffield Musical Festival, have been presented by the Lord Mayor of Sheffield, on behalf of the Festival Chorus and Committee, with two handsome tokens of the esteem in which they are both held. The gift to Dr. Coward consisted of a sterling silver tea and coffee service, and that to Mr. J. W. Phillips of a gold watch—each being inscribed with the name of the recipient and the following words: "A souvenir of the Sheffield Musical Festival, 1899, from members of the Chorus and Committee: December, 1899.

Sir Charles Hubert Hastings Parry, M.A., D.Mus., Hon. D.C.L., Hon. Fellow of Exeter College, Oxford, Director of the Royal College of Music, was, on the 5th ult., elected by Convocation Professor of Music in the University of Oxford. The right man in the right place.

The late Sir George Macfarren's "St. John the Baptist" and "The Lady of the Lake" were acquired by Messrs. Novello at the recent sale of Messrs. Stanley Lucas, Weber and Co.'s copyrights.

The report of the re-opening of the Leeds Parish Church organ is unavoidably held over, by reason of space, till February.

THE Index of THE MUSICAL TIMES—enlarged, re-arranged, and greatly improved—for the past year (1899) is now ready, and may be obtained gratis upon application to Messrs. Novello, the publishers.

DR. PHILIP ARMES, Professor of Music in the University of Durham, and organist of Durham Cathedral, will form the subject of our biographical sketch in the February issue.

BRAHMSIANA.*

SIDELIGHTS are of the greatest possible value in biography. Next to letters written by the person biographised, the trustworthy recollections of his friends take first rank as personalia. Whoever writes the "Life" of Brahms will find much in this delightful volume to rejoice his heart. These "Recollections"—which, as the fair translator truly says, "are the nearest approach to a biography as yet in existence"—are by two of the composer's intimate friends, Professor Dietrich and Dr. J. V. Widmann. Let us see what they have to tell us about Johannes Brahms.

Professor Dietrich was a member of the group of young musicians who gathered round Schumann at Düsseldorf. His "Recollections" of Brahms cover a period of twenty-one years, 1853 to 1874. At a rehearsal of the Düsseldorf Choral Society Schumann came up to Dietrich and said, with an air of mystery and a happy smile: "One has come of whom we shall all hear great things: his name is Johannes Brahms," thus forecasting the famous *Neue Bahnen* article. Thereupon ensued an introduction to the youthful, almost boyish-looking musician (*ætat* 20), with his high-pitched voice, long, fair hair, and deep blue eyes. At an evening party Brahms played with wonderful power and mastery Bach's F major Toccata and his own Scherzo in E flat minor, "bending his head down over the keys, and, as was his wont, in his excitement humming the melody aloud as he played." Shortly afterwards, during an excursion to Grafenburg, and while walking across the fields, the skittish young composer pulled up some turnips, and, after carefully cleaning them, offered them to the ladies of the party as refreshment!

Dietrich knew the "dear old mother" of Brahms, who told him that, as a boy, her Johannes was passionately fond of tin soldiers! Even when he had reached the age of twenty-eight he kept the different boxes of soldiers locked up in his desk, as "he could not bring himself to part with such dear mementoes of his childhood." Although Brahms led a very simple life money was "very necessary" to him, and therefore he would not play at concerts or at Court without remuneration. During one of his visits to Dietrich he was much attracted by "a very nice girl." One evening, after an exceedingly lively party, he remarked with quiet decision: "I like her, I should like to marry her; such a girl could also make me happy." But Brahms remained a life-long bachelor. "It is my misfortune still to be unmarried, thank God!" he facetiously observed later in life. Asked why he had "missed his chance," he replied that he could not have borne "to meet the anxious, questioning eyes of a wife with the words 'another failure.'" Anything in the nature of a fuss was distasteful to him. Once after he had given a masterly rendering of Beethoven's G major Pianoforte Concerto, when he roused both orchestra and audience to great enthusiasm, he removed a laurel wreath that hung over his chair and modestly laid it under the pianoforte! This is not unlike a similar incident in the career of Hans von Bülow; but his treatment of the wreath was less subtle. The redoubtable Hans remarked: "I am much obliged, but I am not a vegetarian!"

There are several interesting references to his compositions. In the autumn of 1866 Brahms brought to Dietrich, then living at Oldenburg, the manuscript of his Hungarian Dances for four hands. "He and Madame Schumann played them at sight with such fire and brilliancy that it was followed by a general burst of enthusiasm." The original sketch of his Pianoforte Concerto in D minor (Op. 15) was in the form of a sonata for two pianofortes. Here is an interesting reference to the "Song of Destiny," one of Brahms's most beautiful works. One morning in the summer of 1868 an excursion was made, at his desire, to the great naval port of Wilhelmshafen. "On the way thither," says Dietrich, "our friend, usually so lively, was quiet and serious. He told us that early that morning (he always rose betimes) he had found Holderlin's Poems in the bookcase, and had been most deeply moved by the 'Song of Destiny.' When later in the day, after having wandered about and seen everything of interest, we sat down by the sea to rest, we discovered Brahms at a great distance, sitting alone on the beach and writing. These were the first sketches for the 'Song of Destiny,' which soon after appeared. A trip to the woods was given up, and Brahms hurried back to Hamburg to devote himself entirely to work." In regard to the "German Requiem," the beautiful soprano solo, "I will comfort you," did not form a part of the work at its first complete performance on Good Friday, April 10, 1868. "Instead of it, Madame Joachim sang the air, 'I know that my Redeemer liveth,' from 'The Messiah,' and was followed by Joachim, who played Schumann's 'Abendlied.'"

Brahms's disposition, we are told, was "as amiable and cheerful as it was full of depths of seriousness." He used frequently to tease the ladies by "making joking assertions in such a grave manner that Madame Schumann, in particular, took them quite seriously." Dietrich had to step in as mediator, but Brahms liked to increase the misunderstanding that he might end up with a hearty laugh at the expense of the ladies. He was a great lover of children. He referred to Dietrich's little girl and boy (aged *two* and *three*) as "my bride and my brother-in-law." He had a special regard for poor children; he would frequently stop in the streets to speak to these little folks and give them sweets. He was particularly charming in congenial company and was quite *au fait* in the making and guessing of riddles. There was a good deal of little suspected fun in his nature. In one of his letters to Dietrich he says, in referring to his friend's wife: "Mrs. Clara! I look like your Albert to a hair! you may take that fairly literally! How can that be?" The fact is that Brahms, clean shaven in his youth, had, in the meantime, grown a beard—a fair beard, to speak "fairly literally." When questioned as to the reason of this metamorphosis, he replied, complacently stroking his mighty beard: "A clean-shaven man is taken either for an actor or a priest." There are several very interesting references to the Schumanns in this section of the book, to which we must refer the reader.

We must now pass on to the "Recollections" of Dr. J. V. Widmann, an eminent Swiss *littérateur*, who, by the way, is the author of the libretto of Goetz's "Taming of the Shrew." Widmann's reminiscences

* "Recollections of Johannes Brahms." By Albert Dietrich and J. V. Widmann. Translated by Dora E. Hecht. London: Seeley and Co., Ltd. 1899.

extend from the year 1886, when Brahms was fifty-three, to the time of his death in 1897. One day when Widmann was showing him a sketch he had made twenty years before of the composer seated at the pianoforte, Brahms said: "Well, yes; I suppose I *did* look somewhat like a doubtful candidate for the ministry in those days. But the difference is: *you* were one and I was not. Ah! those were happy times." Here is a characteristic Brahms story:—

> "A pedantic musician, from a very small Swiss town, obsequiously assured him that he knew all that he (Brahms) had ever written. Brahms motioned him to be silent and listen, as the band was just then playing something of his. I still seem to see that good man before me, as he stood there gaping and listening with upturned eyes to the rather common music (it was a military march by Gung'l), which he really took for a composition of Brahms; whilst Brahms himself, in great glee at the success of his ruse, whispered to us, 'Well fooled!'"

Widmann tells us that Brahms was an eager controversialist, and that he never knew anyone who took such an ever fresh and constant interest in the phenomena of life, whether of nature, art, or even technical industry, as did Brahms. "Every trifling invention, every improvement in any household utensil, in short, every trace of human thought, if only of practical use, gave him true pleasure. And nothing escaped his observation; no advertisement on a tram ticket, no well-made toy, nor any other insignificant object, if only there were something new, some progress to be discovered." Brahms was a great reader on a variety of subjects. Amongst new books he was greatly interested in those upon travel and voyages of discovery, such as Stanley's "Africa," &c. His dislike to the autograph-hunter soon became known, and many subterfuges were resorted to by these people to gain their signatory ends. One day he received a letter from Solingen in these terms: "Your order for ten dozen rapiers, Solingen make, will be despatched in a day or two. We take the liberty of obtaining payment through the Post Office." Brahms paid them out by not replying to the letter. Again, a German lady in Capetown, wrote year by year with great perseverance to him ordering "one of his far-famed Viennese pianofortes"! It was very difficult to get him to sit for the painting of his portrait. Widmann once laid a trap thuswise. While staying at Kandersteg, where Simrock and Brahms were his guests, Widmann invited an artist to visit him, "who," he says, "had expressed a desire to paint my (Widmann's) youngest daughter." Brahms was inveigled into sitting near the young lady during the painting process, "so that the artist, while busy with his pastels, could look beyond her at the musician. But after a few minutes, perceiving the ruse, Brahms rose, and remarking that he could no longer inflict the smoke of his cigarettes (he was already at his fifth or sixth) upon 'the ladies and tender children,' went out on to a wooden balcony with a view of the Gemmi Pass," whither Widmann followed him. All attempts to induce him to return were fruitless, and the wished-for portrait of Brahms was *not* painted.

Brahms detested the conventionalities of dress. He was most at ease in a striped flannel shirt, without either tie or stiff collar; even his soft felt hat was oftener carried in his hand than worn on his head. On one occasion in Northern Italy he was "mighty proud of his good idea of wearing three pairs of trousers, one on the top of the other, on a bitterly cold night journey over the mountain from Mori to Riva." He gave as the chief reason why he had declined pressing invitations to visit England that "one has almost to live in a dress coat and white tie." He was a very lazy correspondent, and, like Mr. Gladstone, had a penchant for post cards. He disliked going to the opera because of the late hours it involved, as, even when travelling, he usually rose before five o'clock in the morning. He was fully aware of his occasional bluntness, but was always ready to apologise if he had reason to fear that in an unguarded moment his rough and violent manner had given offence. He was invariably silent as to his own works, and only spoke of them with a touching modesty; but he showed "the deepest veneration for the great heroes of the past in every field of Art." He once told Dietrich that "when composing, he liked to think of the words of folk-songs, these seeming to suggest musical themes to his mind."

Brahms was not ashamed to refer to his early struggles for existence. And in this connection Dr. Widmann must be quoted at length:—

> "Going on to speak of his own youth, Brahms said emphatically that he could not wish it to have been less beset with difficulties and privations. It is true that he had had at first to earn his bread by arranging Marches and Dances for open-air bands, or some similar means; but even now it gave him pleasure, when he accidentally came across one of these youthful efforts still circulating anonymously in the world, to find that he had done even such quill-driving with all his might and according to the knowledge that he then possessed. He even did not consider it a useless discipline of life that he had sometimes had to accompany the singers at a *café chantant*, or to play dance-music, whilst all the time longing for the quiet morning hour when he could put his own thoughts on paper. 'The best songs came into my head whilst brushing my boots before dawn!' he said. And, delighting to recall the days of his youth, he went on to describe his bliss when he, a little boy of hardly six years, for the first time discovered the possibility of making a melody visible to the eye by placing black dots on lines at different intervals. He said: 'I invented a system of notation before I knew that one had already long been in existence!'"

Passing over references to Wagner, Verdi, Joachim, and others, we must quote an instance of Brahms's tribute to Rossini, during one of his tours in Italy. "As we passed through Pesaro," says Widmann, "he insisted that, even if we did not make a halt, we should at least do honour to the memory of Rossini by each of us singing some air from 'Il Barbiere'; and, as we chanced to be alone in the railway carriage, his proposal was duly carried out."

In conclusion, it is some time since we have read a musical book that has given us so much pleasure and satisfaction, which, in justice should it be said, is in no slight degree due to the excellent and easy-flowing translation furnished by Miss Dora E. Hecht. The extracts we have made will, we trust, induce our readers to get these unaffected "Recollections" for themselves. In the probable event of a second edition, an index, the omission of which is perhaps the only defect in the book, should be supplied. Two portraits of Brahms—one in his clean-shaven period, the other showing his "mighty beard"—add to the attractiveness of this interesting volume upon the life and character of one of the great masters of music.

CHURCH AND ORGAN MUSIC.

THE threshold of a new year furnishes an opportune occasion to say a few words concerning this more or less ecclesiastical section of THE MUSICAL TIMES. It is proposed to make it both practical and interesting to those in "choirs and places where they sing," be they the clergy, choirmen, or "chief musicians thereof." To this end we invite the co-operation of our readers in supplying any information such as is likely to prove acceptable, or in sending suggestions that may further the end we have in view.

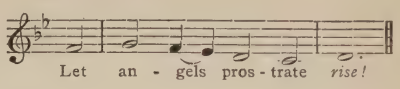
The scope and purport of this column must of necessity be governed by considerations of general interest and space. In a monthly journal which endeavours to be so comprehensive in its musical survey as does THE MUSICAL TIMES, the question of space is always a burning one. Therefore, such everyday occurrences as organ recitals cannot be mentioned in detail. But any organ recital programmes that may be sent to us will be carefully perused and commented upon from time to time, especially when they contain any feature or features of special interest. In future the "Organ and Choir Appointments" will appear in this column, and we shall be glad to insert any such notifications that may be sent to us. Finally, variety and interest will go hand in hand, and every endeavour will be put forth to make "Church and Organ Music" an appreciable quantity.

BRAHMS'S "GERMAN REQUIEM" AT ST. MARGARET'S, WESTMINSTER.

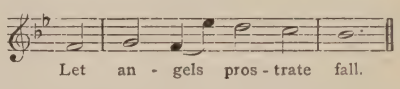
Very beautiful and impressively devotional was the rendering accorded to the great choral work by Brahms at this church on the evening of the 15th ult. There was an entire absence of fuss in its presentation, and tranquillity attended a very remarkable performance of that noble composition. The choir of the church (twenty boys and fourteen men), unsurpliced, but clad in cassocks, took their places, with one clergyman, at eight o'clock, to the strains of a few soft organ chords. With the exception of some opening and closing collects and the offertory for the expenses, the service was entirely devoted to the "Requiem." There was no conductor, and there was no noisy out-going voluntary. Without going into details, we must unhesitatingly state that the work received an interpretation not often vouchsafed to it. The vocal tone of the whole choir was ethereally beautiful, and the boy who sang the solo, "Ye now are sorrowful," rendered it with a sympathetic fervour which went to the heart. The "Requiem" was accompanied on Walker's fine organ in a masterly manner—there is no other word for it—by Mr. E. H. Lemare, the organist of the church, to whom the choir are indebted for their exceptional training. Choirmasters would do well to hear such a service at St. Margaret's. They would be edified not a little by its technical excellence; but they could not fail to be deeply impressed by a poetic, tender, and spiritual interpretation of the music.

A TINKERED HYMN-TUNE.

An aggravated case of hymn-tune tinkering is furnished in the old repeat tune "Miles's Lane," associated with "All hail the power of Jesus' name." In "Hymns Ancient and Modern" (No. 300) the second line of the tune is made to end on the *third* of the scale, instead of on the tonic. This alteration destroys the fall of William Shrubsole's original melody, in which he sought to give natural expression to Vincent Perronet's line, "Let angels prostrate *fall*." The effect, in verse 1, becomes, however, thus:—



An equally unpardonable maltreatment of the tune took place in Scotland many years ago in an abridged version of "Miles's Lane" designated "Scarborough." The second line is printed as follows:—



Judging from some words of advice addressed to Precentors on this tune, a departed Scotch divine evidently considered this atrocity "perfectly sickening." He said: "As they would deprecate being regarded barbarians, let those precentors not intermeddle with this gorgeous tune who cannot guide a congregation into the singing of it without taking the octave [seventh] at the end of the second measure. It produces the sensation as if one would vomit."

SPECIAL SERVICES.

Amongst the special services of the past month prominence must be accorded to the performance of Spohr's "Last Judgment" at St. Paul's Cathedral, on the 5th ult., when Sir George Martin conducted, and Mr. Charles Macpherson, the sub-organist, presided at the organ. Those who wended their way to the great Mother Church of the Metropolis heard the work under those devout conditions which have characterised these special services for many years, since Sir John Stainer inaugurated them during his memorable organistship at St. Paul's.——The special orchestral service on Sunday afternoon, the 3rd ult., at Brixton Church, included Mendelssohn's "Scotch" Symphony! Miss Ada Patterson sang two solos, Mr. Robert Gray "led" the "full professional orchestra," Mr. Welton Hickin was at the organ, and Mr. Douglas Redman conducted.——On the same day the usual monthly musical service was held in the Parish Church, Portsmouth, under the direction of Mr. R. H. Turner, organist and choirmaster of the church. Travers's "Ascribe unto the Lord" was the chief feature.——Mr. Hugh Blair's Advent cantata, "Blessed are they who watch," was sung in St. James's Church, Handsworth, on the 6th ult., with Mr. Chastey-Hector at the organ, under the conductorship of Mr. Richard Richards.——Spohr's "Last Judgment" was performed at All Saints', Hatcham Park, on the 3rd ult., with Mr. C. T. Couch at the organ, and the same work was given at the Barry Road Wesleyan Church, Peckham Rye, under the direction of Mr. Alfred Furse, organist and choirmaster of the church.——The annual festival choral Evensong was held in All Saints' Church, Petersham, Melbourne, on November 1, when several choirs united their forces under the choirmastership of Mr. William T. Wood, and Mr. W. Angus presided at the organ. The service was Stainer in B flat, and the anthems were "Plead Thou my cause" (Mozart) and "I beheld, and lo! a great multitude" (Elvey).——The opening of Norwich Cathedral organ is fully described in another column.

ORGAN RECITLAS.

Programmes are to hand of recitals given by Mr. James Tomlinson, organist to the Corporation (New Public Hall, Preston), Mr. Roger Ascham (his sixty-eighth recital in connection with the municipal concerts, Port Elizabeth),

Mr. E. H. Lemare (who attracts crowded congregations at St. Margaret's, Westminster), Mr. W. Reed (Toronto Conservatory of Music), Mr. T. Keighley (Albion Church, Ashton-under-Lyne), Mr. J. Herbert Williams (Derby Road Baptist Church, Nottingham), Mr. W. J. Kipps (Blackheath Presbyterian Church), Mr. W. A. Roberts (St. Paul's, Prince's Park, Liverpool), Mr. Ernest Newton (St. Thomas's, Portman Square), Mr. A. H. Allen (St. Clement's, Ilford), Mr C. J. Brennan (Parish Church, Strabane), Mr. Ernest H. Smith (St. Bede's, Liverpool), Mr. J. Gray (Kirkcaldy Parish Church), and many others.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Francis H. Broome, St. Mary's Episcopal Church, Dunblane.

Mr. Alfred H. Dudley, Oxton Road Congregational Church, Birkenhead.

Mr. A. E. Thorne, Christ Church, Newgate Street.

Mr. Percy W. Taylor, Parish Church, Towcester.

Mr. G. W. Gandy, St. Mark's, Lewisham.

Mr. Herbert Dyer (Tenor), St. James's, West Hampstead.

CONFERENCE ON SIGHT-SINGING IN SECONDARY SCHOOLS.

On the 9th ult. a meeting was held at the Guildhall School of Music to discuss the desirability and ways and means of teaching class singing in the secondary schools in which the children of the middle class receive their education. Principals of schools and teachers of class singing were invited to attend, with the result that about 100 were present. The circular summoning the meeting stated that the scheme of the conference was to include the consideration of a series of suggestions as to the amount of skill in vocal music that may be expected from a properly educated boy or girl between the ages of ten and sixteen, and some recommendations as to the method and manner of imparting the necessary knowledge. It was also stated that the following questions would be submitted to the meeting: (*a*) Is it possible from the scholastic point of view to thus grade the subject? (*b*) Is it asking for too great an amount of school time? (*c*) Is the cost of such systematic work by a duly qualified teacher likely to be against its general adoption?

Mr. W. H. Cummings presided, and on commencing the proceedings read some letters of apology for absence, the most notable of which was one from Sir John Stainer approving of the objects of the meeting, and another from Mr. F. Cliffe, the music-master at Haileybury College, suggesting that public schools should each reserve one scholarship for boys showing good vocal capacity. Mr. Cummings said that matters pertaining to singing, such as voice production and sight-singing, were much neglected in schools of the type to which they were now appealing. As for sight-singing from the staff notation, it was so easy that a child of four or five years of age could learn in a few months. He stated that the meeting was not summoned to discuss Board school work or the use of the tonic sol-fa notation, but to promote the use of the staff notation.

Professor Prout followed, and gave a brief historical summary of what had been attempted hitherto in the way of school singing. He described the Hullah movement as a mistaken effort to teach absolute pitch without regard to the key relations of sounds. The tonic sol-fa notation was a protest against this, and while he had a sincere respect for the late Mr. Curwen, he thought the tonic sol-fa notation was not necessary.

Dr. Dunstan said that one reason for tonic sol-fa popularity was the cheapness of the copies that were issued in that notation. Although the staff was complicated it was inevitable, and must be learnt for all the higher purposes of music.

Dr. Sawyer then proceeded to demonstrate how classes of children of various ages could be taught the staff notation. He used staff notation diagrams or modulators, which were drawn on a blackboard. Pupils from various secondary schools were in attendance to illustrate the system advocated, and followed Dr. Sawyer's pointing with fair facility in a number of exercises. Sometimes the figures 1 to 7 were used, and sometimes the usual sol-fa syllables, but always on a tonic basis. The plan of teaching the scale degrees by drawing attention to their mental effects was described. Dr. Sawyer considered it was more important that singing should be taught properly in the secondary schools than in the primary schools.

Mr. Ernest Newton described the musical work accomplished at the Grocers' Company's School at Hackney Downs. Most of Sullivan's operas and a number of well known oratorios had been performed by the boys, assisted in the case of the oratorios by adult tenors and basses. He thought there was more time for sight-singing in girls' schools than in boys' schools.

Dr. McNaught stated that while he wished to support the movement in favour of increasing the use of the staff notation in secondary schools, he would be lacking in sincerity if, after what had been said regarding tonic sol-fa, he did not declare that he believed firmly in the utility of that system. As the musical profession after all had to a large extent charge of the music in secondary schools, he thought they were somewhat to blame for not showing more enthusiasm for sight-singing. But, on the other hand, they were frequently insuperably hampered by the circumstances under which they had to teach. He laid great stress upon the sight-singing being taught thoroughly in the junior classes.

Mrs. Woodhouse, of the Clapham High School, and Miss Fox, of Chislehurst, spoke favourably of the proposals. After a resolution affirming the desirability of school pupils being graded and taught by qualified teachers for at least forty minutes a week was proposed and carried without debate, the meeting came to an end.

Some disappointment was expressed by teachers of class-singing and others who had put themselves considerably out in order to be present, that the various questions enumerated on the invitation circular were not discussed. The demonstration of teaching was, under the circumstances, much too long. It might have been taken as granted that, given the time and proper classification, elementary sol-faing from the staff could be taught.

THE MUSICAL ASSOCIATION.

"THE PSYCHOLOGY OF SIGHT-SINGING."

The second meeting of the twenty-fifth session was held as usual at the Royal College of Organists' rooms, on the 12th ult., when Dr. W. G. McNaught read a paper on "The Psychology of Sight-singing." Sir John Stainer presided. Sight-singing was defined as the ability to conceive with the mind and execute with the voice musical effects indicated by musical notation. Practically, sight-singing is an act of memory. The notation having been duly associated with musical effects, induces a conception of musical material previously observed and memorised. Any investigation of the psychology of sight-singing must at the outset involve reference to the whole behaviour of the mind to musical effects. Listening to music involves—(*a*) the observation of what is heard at any given moment; (*b*) the recollection of what has been just previously heard; (*c*) the comparison of what we hear now with what we have just heard.

These processes are automatic and unconscious. The comparisons so made between different sounds result in the realisation of what we call relations. This power of memorising and comparing sounds is absolutely essential to the appreciation of the most elementary music. Two distinct and, for the sight-singer, highly important kinds of relations are observed by the mind. One is the effect of the step or leap from one pitch to another—*i.e.*, the interval. Every interval has its own specific effect. It may be modified and disguised in various ways, but it still retains enough of its own peculiar effect for identification by the educated ear. This interval effect, then, is wholly derived from the comparison of one pitch with the last heard pitch. The other kind of effect is the result of the comparison of a pitch with all that can be recollected of what has gone before. In a series of duly ordered relations this sense of manifold relations is the Key Sense—that most marvellous faculty of the mind by which we collate effects and colour sounds as tonics and dominants, &c. When we say that a key is established in the ear, we mean partly, if not

wholly, that its absolute pitch is memorised. The memory is, as it were, indented with the pitches of the scale degrees and the will has but to select the rut. Sometimes this memory is exclusively drawn upon, and especially by weak singers, but more often its use is involved with the memory of mental effect. The two faculties generally work so amicably together it is difficult to say which is governing the execution more than the other.

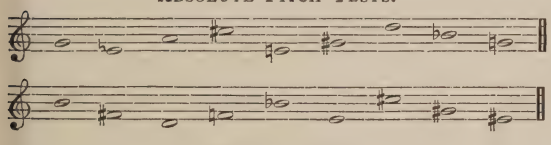
As to the value of interval observation to a sight singer, it was pointed out that the difference between an interval, the two pitches of which are heard simultaneously, and the same interval when the two pitches are heard in succession, is considerable. A melodic presentment of the same intervals is but a fleeting adumbration of the harmonic effect. Hence it is difficult for singers with ordinary capacity to sing entirely by interval measurement.

Has it been, on the whole, good for musical progress that centuries ago names were employed as mnemonics of the mental effects? Some would answer this question with an emphatic negative, but, whether for ultimate good or evil, the practice of so using syllables or names now permeates the greater part of the sight-singing teaching in this country. Some disadvantages of the dependence of many singers upon actual utterance of the sol-fa syllable were described and illustrated. The syllables impressed as slaves mock the singer as masters. The moral of this is that from the early stages, and throughout the course, pupils should be trained to frequently use the syllables as thought mnemonics that need not to be uttered in order to work their magic.

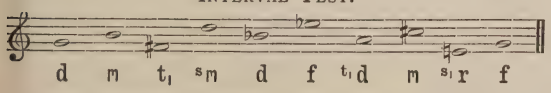
The fully equipped sight-singer must be a musician of considerable natural capacity and attainment. If he can easily command the permanent memory of absolute pitch he may not need any other resource. He may, however, find this sense inconvenient when called upon to perform a pitch to which he is not accustomed. If he does not possess this sense, he needs to have a retentive temporary memory of absolute pitch, a keen perception of the effects of the scale degrees, complete independence of the utterance of associated syllables, and the ability to sing intervals apart from knowledge of their true key context.

The following are some of the tests used:—

ABSOLUTE PITCH TESTS.



INTERVAL TEST.



A short discussion followed the reading of the paper, in which Sir John Stainer related some curious experiences with the sense of permanent absolute pitch. Mr. Cummings also spoke on this point, and affirmed his opinion that the pitch could be widely cultivated. Dr. Shinn, Mr. Venables, and Mr. W. H. Bonner also spoke. A short paper on "The Musical Directions given in early Metrical Psalters," announced to be read by Sir John Stainer, was postponed to another occasion.

The paper was illustrated by the performance of various severe tests in absolute pitch, which were admirably sung by Miss Elsie Horne and Miss Harding, two students of the Royal Academy of Music. Four children from Haselrigge Road Board School, Clapham, also cleverly sang other tests, showing how quickly the "mental effect" sense works. The application of this sense to the reading of intervals was shown by their accurate performance of the third test given above.

A SPECIALLY impressive Memorial Service was held in St. Paul's Cathedral, on the 19th ult., for those who have fallen in the war. The band of the Coldstream Guards assisted, and the anthems were Stanford's "I heard a voice from heaven" and Byrde's "The souls of the righteous."

FOLK-SONG SOCIETY.

THE second general meeting of the Folk-Song Society took place on November 23, at the Royal Academy of Music, by kind permission of Sir Alexander Mackenzie, who also presided, in the absence, through indisposition, of Viscount Cobham, the president of the Society. The proceedings were of great interest. After some appropriate and humorous opening remarks by Sir Alexander, Mr. Fuller Maitland commented on the songs collected by members of the Society since the previous meeting. These were seventy in number, and several of the best of them were sung by Mrs. Kate Lee, the two most noteworthy being "Of two young sailors" and "Come, aid ye, loyal lovers," the melody of the latter possessing a genuine pathetic ring.

The most important paper was entitled "Folk-Song in Jewish Worship Music," contributed and read by the Rev. Francis L. Cohen, whose articles on "Music in the Synagogue," which appeared in the August and September numbers of THE MUSICAL TIMES last year, will be remembered with interest. This dealt largely and in exhaustive fashion with the adoption of folk-tunes by Spanish Jews, particularly those for home use. They wrote religious words to popular tunes of the day, the original text being often imitated, or its meaning altered, by the alteration of one or two words, with great ingenuity. Mr. Cohen showed that this method had been extensively adopted by Jews in all parts, and a number of illustrations, most of them of very expressive character, were charmingly sung by Mrs. Rosa Cohen.

After a brief interval for "tea and cakes," Mr. Frank Kidson read a paper on "Sailors' Songs," and showed that the ditties and ballads sung by Jack a hundred years ago had given place to songs of music-hall type, owing to the comparative shortness of his time on shipboard and his greater opportunities of going ashore. This paper was also admirably illustrated, the chief singer being Mr. Charles Phillips, who, with many others, had kindly volunteered their services.

NORWICH CATHEDRAL ORGAN OPENING.

(FROM OUR OWN CORRESPONDENT.)

THE truth of the old proverb, "Everything comes to him who waits," has been strikingly exemplified in connection with the new organ just erected in Norwich Cathedral. For many years past complaints have been made by successive cathedral organists, frequently emphasised by the public, of the antiquated and inadequate instrument upon which they had to accompany the services; this reproach, however, no longer exists. The present Dean of Norwich (Dr. Lefroy) is, happily, a man who, having once set his hand to a work, is not satisfied till that work is accomplished. Through his instrumentality the interior of the Cathedral under his charge has been entirely and reverently renovated. The erection of the new organ comes as the crowning act of his previous efforts, and stands as a memorial of his ceaseless activity on behalf of the mother church of the diocese. After much anxious deliberation the construction of the new organ, from a specification prepared by Dr. Frank Bates (the Cathedral organist), was entrusted to Messrs. Norman and Beard, of Norwich. The result, acknowledged by those experts who have examined the instrument, has placed that firm in high rank as organ builders. In outline this specification may be roughly summarised as follows:—

Pedal	9 Stops.	Echo	12 Stops.
Choir	9 ,,		
Great	14 ,,		64
Swell	15 ,,	Couplers, &c. ..	14
Solo	5 ,,		
		Total	

All that was worth preserving of the old work has been retained—notably, the choir open diapason by Renatus Harris, the great open diapason by Byfield, and the stopped diapason, the oldest stop in the organ, by a builder whose name is unknown. The organ remains on the screen, but the keyboard is now placed on the South

side of the instrument, whereby the player has an uninterrupted view of the entire edifice. The wind is primarily supplied by a gas engine placed outside the Cathedral.

One of the most important features of the new instrument is the echo, or celestial organ, the cost of which has been defrayed by Mr. Hugh Barclay, banker, of Norwich, in memory of his recently deceased wife. All the pipes of the echo organ are enclosed in a swell-box, placed in the triforium at the extreme East of the building, 300 feet from the keyboard, with which they are connected by an electric cable. In designing the handsome case, the Cathedral surveyor (Mr. C. J. Brown) has utilised all that was of value in the old one, and his scheme has been carried out by Messrs. Cornish and Gaymer, of North Walsham. The contract price for the new instrument exceeded the sum of £6,000.

The dedication service, which took place in the Nave on the 12th ult., was of an imposing character, being attended by the Cathedral body, the members for the city, many of the city corporation, and the mayors of most of the boroughs in the diocese. The Cathedral choristers were reinforced by the choirs of Ely Cathedral, King's and St. Catherine's Colleges, Cambridge, the whole choral force being conducted by Dr. Frank Bates. Dr. A. H. Mann presided at the organ and played with scholarly care the outgoing voluntary, Mendelssohn's Sonata, No. 1. As a compliment to Dr. Mann, formerly a Norwich chorister, his Evening Service in A flat for double choir was sung. The anthem was S. S. Wesley's "Ascribe unto the Lord."

At the close of the service Dr. A. L. Peace played the subjoined pieces:—

Prelude and Fugue on the name of Bach .. .. J. S. Bach.
Andante with Variations (from the Symphony in D).. Haydn.
War March of the Priests ("Athalie") .. .. Mendelssohn.

It need hardly be said that with Dr. Peace's well-known executive ability the varied resources of the instrument were fully demonstrated. After a short service in the evening Dr. Peace gave another recital, when he played the following selection:—

Overture and Triumphal March ("Hercules").. .. Handel.
Andante with Variations in A (from a Symphony in D) Haydn.
Cantilène and Finale (from the "Sonata da Camera," No. 3) A. L. Peace.
Air, "Holsworthy Church Bells" .. .. S. S. Wesley.
Jubilee Prelude on the Chorale, "Now thank we all our God" J. G. Schneider.
Fugue, G major .. .. J. L. Krebs.
Jubilee Overture .. .. C. Haslinger.

Interspersed with the above, Beethoven's "Hallelujah" was sung by the Cathedral choir, who were joined by several parochial choirs of the city. Martin's devotional setting of "Holiest, breathe an evening blessing," was beautifully sung (unaccompanied) by the Cathedral choir. At the close of the service Dr. T. Allen, organist of Ely Cathedral, was most effectively heard in Rheinberger's Sonata in E minor.

The opening services were continued on the following day, when Mr. E. H. Lemare, organist of St. Margaret's, Westminster, gave two recitals, comprising:—

Toccata in F .. .. Bach.
Romance in D flat .. .. Lemare.
Allegretto Grazioso Serenade for Strings, Op. 21) Robert Fuchs.
Waldweben ("Siegfried") .. .. Wagner.
Chant sans paroles / Romance .. .. Tschaïkowsky.
Vorspiel ("Parsifal") .. .. Wagner.
Adagio Cantabile / Finale (from Symphony in G minor, Op. 38) Lemare.
Concert-Overture in C minor .. .. Hollins.
Scherzo in F .. .. Hofmann.
Andantino in D flat / Barcarolle .. .. Lemare.
Fugue ("St. Ann's") .. .. Bach.
Angel Scene ("Hansel and Gretel") .. .. Humperdinck.
Vorspiel to third Act and Good Friday Music ("Parsifal") Wagner.
Legende (Op. 59, No. 2) / Finale to Symphony ("From the New World") .. Dvorák.

It is hardly necessary to dilate upon Mr. Lemare's capabilities as an organist. Under his clever combinations and remarkable digital dexterity, the different numbers were worthily interpreted, while the beauties of the organ received fresh development.

Recitals were announced to be given on the 19th and 20th ult., by Mr. W. S. Hoyte and Mr. C. W. Perkins respectively.

REVIEWS.

Sir Arthur Sullivan: Life-story, Letters, and Reminiscences. By Arthur Lawrence.
[James Bowden.]

JUDGED from the standpoint of the biographer and the musician, this "Life" of the popular composer is disappointing. The book seems to have been written for the *clientèle* of the circulating library by reason of its *Worldly* constructiveness. The author is evidently not overwell versed in musical matters, and it is difficult to believe that Sir Arthur Sullivan "has revised and passed the proofs of those chapters dealing with [the] incidents of his life" when we find such mis-spellings as *Lizst* (four times), *Greig*, *Ousely* (three times), Rev. J. M. *Niel*, and *Dannreuter*. Dean Liddell is designated "Chancellor," instead of Vice-Chancellor of the University of Oxford; and Mr. John Francis Barnett, instead of Mr. Domenico Barnett, is stated to have formed one of the nigger troupe in the Leipzig student days (*vide* MUSICAL TIMES, December, 1899, p. 799).

With the exception of some extracts from Sir Arthur Sullivan's letters, the biography proper contains comparatively little more information than is to be found in the article "Sullivan" by Sir George Grove, in his "Dictionary of Music and Musicians," and Mr. Charles Willeby's monograph in his "Masters of English Music," from which quotations are made. Many omissions could be pointed out. For instance: "Seymour," Sir Arthur Sullivan's second name, is not given by his biographer, who is silent upon the opera of "Ivanhoe"; the orchestral concert given by Sullivan, in St. James's Hall, on July 11, 1866, when Jenny Lind sang and at which Moscheles was present; the pupils of Sir Arthur at the Royal Academy of Music; the lectures on music that he gave in 1870; and his professorship of "pianoforte and ballad singing" at the Crystal Palace School of Art thirty years ago. The reference to the organist period is not only exceedingly meagre, but in questionable taste, and the name of the church, St. Peter's, Cranley Gardens, Kensington, at which he held his second organistship, is not even given.

Without raising the question whether a man's "Life" can be adequately and impartially written during his lifetime, it is quite certain that Mr. Lawrence's monograph cannot be accepted as a complete biography of the distinguished English musician who forms its subject. Nearly one-fourth (eighty pages) of the book is occupied with an address "About Music," delivered by Sir Arthur Sullivan, at Birmingham, in 1888; "Sullivan as a composer," an "appreciation" by Mr. B. W. Findon; and an Appendix, "comprising a complete list of Sir Arthur Sullivan's work" [should it not be "works?"] compiled by Mr. Wilfrid [? Wilfred] Bendall. The illustrations and fac-similes are interesting features of an attractively got-up and, in its way, readable book, but one which is anything but satisfactory in its biographical aspect.

Hymns for use in time of War. Nos. 1-5.
[Novello and Company, Limited.]

THAT there should be a necessity for such hymns as the above is lamentable, but, the need existing, it could scarcely be more efficiently met than in the new series of hymns now being issued by Messrs. Novello. Our best hymn writers have been asked to contribute and their lines are being set by experienced church musicians.

The first is written by Arthur C. Ainger, and the verses entitled "Let God arise" blend devotion, reverence, and manliness with singular felicity. The music by John Stainer is simple, but it reflects the spirit of the lines with remarkable fidelity, and, sung as directed, the hymn would have a very impressive and stirring effect.

The second hymn, "O Lord of Hosts," by Arthur C. Benson and Charles H. Lloyd, is more devotional in character than the foregoing, and the desire for peace is more dwelt upon than victory in war. The music is flowing and expressive, and the melody is of a kind that will be quickly learnt by congregations.

The words of No. 3, "O God of Love," are those by Sir H. W. Baker in "Hymns Ancient and Modern,"

No. 376; but they have been allied to a hitherto unpublished composition by J. B. Dykes, from a complete collection of this composer's tunes now in the press. It is practically a prayer for the restoration of peace, and the character of the music accentuates the meaning of the words in a happy manner.

The fourth hymn, written by the Rev. W. H. Draper, has a patriotic ring, and the setting by John E. West echoes this sentiment. It is one of those hymns which mentally invigorate the singer.

"From homes of quiet peace," which forms the fifth of the series, is also written by the Rev. W. H. Draper, but is essentially devotional, the devotion that is sustained by faith and resignation, and these attributes are reflected in the music supplied by J. Varley Roberts. The hymn would close a service impressively.

Musiciens et Philosophes. By Maurice Kufferath. [Paris: Felix Alcan.]

WHAT is art? is the first question to which the author addresses himself, or, in other words, to Tolstoi's essay bearing that title. The Russian writer considers it a "social function," M. Kufferath as an "activité vitale." Tolstoi casts aside the metaphysical theory of art being some mysterious manifestation of beauty, also the physiological "inward creative impulse." Art for him is not even "the expression of emotions," is not the creation of pleasurable objects, but a "means of communication amongst men." M. Kufferath has little trouble in showing that any social *rôle* which art plays is an effect, not a cause.

In the opinion of Tolstoi, true art must have a moral basis; M. Kufferath argues that a moral basis may add to the value of a work, but does not determine it. By morality, Tolstoi understands that which religion teaches; by religion, that which is to be found in the Gospels, not expounded, however, by any particular Christian sect or church, but by Tolstoi in his essay, entitled "My Religion." The Russian enthusiast thus mixes up art and religion in apparently inextricable confusion. M. Kufferath remarks that although there is a striking analogy between the religious and the artistic sentiment, they are not identical. With such terms as "art" and "religion," incapable of any short, pithy definition, discussion naturally becomes more or less vague and unsatisfactory, and from such charge M. Kufferath himself does not entirely escape; he, however, shows clearly that Tolstoi is more enthusiast than philosopher. In these busy times one feels hardly inclined to study Tolstoi's diffuse and often contradictory statements concerning art; so M. Kufferath does well to point out that Tolstoi's views and reasonings lead him to regard Beethoven's "Choral" Symphony as bad art, because it transmits no religious sentiment; because it does not tend to unite men; and because it is artificial, long, and obscure. Tolstoi's exposition of the Gospels, for aught we know, may be profound, may be true, but, after this criticism of Beethoven's symphony, we think most of our readers will agree with M. Kufferath that he at any rate talks on one subject which he does not understand. Our critic, be it noted, points out the weakness of Tolstoi's musical arguments, his self-contradictions, but recognises fully the profundity and truth of many of his observations and the loftiness of his aims.

From Tolstoi he passes on to Nietzsche, a man of very different stamp. It is somewhat sad to find him describing and discussing the opinions of one who, though not dead, speaketh not; of one who at first strongly admired, and then strongly opposed Wagner, but who is neither for nor against; of one, in fact, whose mind is now a perfect blank. Yet in this section of the book there are many admirable pages. Nietzsche, when talking about music, was, at any rate, talking about an art which he had studied. Comments on remarks and criticisms made by him concerning various composers will probably prove more interesting to general readers than the discussion concerning Wagner, his art views, and art works. Though some of Nietzsche's criticisms are couched in bitter, nay, cruel language, there is generally at bottom, as M. Kufferath justly remarks, a grain of truth. This book, treating of serious matters in a clear, and at times eloquent style, deserves the attention of readers who take their art seriously

Novello's Parish Choir Book. Nos. 433-436. [Novello and Company, Limited.]

Two settings of the Magnificat and Nunc dimittis, by Edwin H. Lemare, merit the attention of choirmasters. The first in F, No. 433 of this series, is suitable for church festivals, being of a somewhat elaborate character; but the music does not present exceptional difficulties, and a well-trained choir would be interested in the contrapuntal passages. The words, "Holy is His Name," are set in eight parts, *pianissimo*, and the following verse is written for a tenor soloist. The last verse is set for soprano solo, partially supported by the choir, and the Gloria contains a fugal portion of spirited character. The Nunc dimittis is led off by the basses in unison, answered by the tenors and subsequently by the altos, the full choir entering *fortissimo*, after an organ prelude of twelve bars, at the words "To be a light." The Gloria is the same as that of the Magnificat.

The other setting of the Evening Canticles, No. 434, is in A, and is also suitable for festivals, being designed upon an extended scale. The executive demands of the music are more than those of the preceding setting, the organ part in particular being more independent. The chorus writing contains some effective imitatory passages and strong contrasts. Certain verses are intrusted to soprano, tenor, and bass soloists, and the music for the Gloria is imposing. The Nunc dimittis opens with a baritone solo of sixteen bars The subsequent choral writing is decidedly effective. The Gloria opens like that of the Magnificat, but it is shortened and more decisive.

Mr. Edwin H. Lemare has also provided No. 435, consisting of a Pater Noster and final Amen. The former is intended to be sung unaccompanied, and, well rendered, it would be most impressive. It demands a choir sufficiently numerous to be divided into five parts and capable of singing *pianissimo* in a sustained manner, but otherwise the part-writing presents no difficulties. The final Amen is three-fold, and in four parts, and is an admirable example of the Amen set in four bars.

Mr. Arthur Somervell's setting in G of the Magnificat and Nunc dimittis, in true Church style, forms No. 436. The chorus writing is made interesting by entrances in imitation, and a specially happy effect is produced at the words "He hath scattered the proud," where the voices are treated fugally. The Nunc dimittis is extremely expressive and melodious, and written with remarkable smoothness.

Novello's Short Anthems. Nos. 90-97. [Novello and Company, Limited.]

RECENT additions to this admirable series of anthems are seven, composed by Frederick Iliffe. The first of these, "Awake up, my glory" (No. 90), is a good example of how much variety in choral writing can be secured by simple means in a short work by a practised writer. Passages in unison are effectively contrasted with others in four parts, and the organ accompaniment, while giving good support to the voices, possesses considerable independence.

"Fret not thyself because of the ungodly," No. 91, opens with a smoothly written *Adagio*, which is followed by an *Allegro moderato*, the music of the latter section reflecting in a happy manner the confident sentiment of the text, "Delight thou in the Lord, and He shall give thee thy heart's desire."

"I look for the Lord; my soul doth wait for Him," which forms No. 92, is similar in design to the foregoing. It begins with an *Adagio* of devotional character, which might be sung first as a quartet and subsequently repeated by the choir with excellent effect. This, after a brief organ interlude, is followed by the second section in quicker *tempo*, the music becoming appropriately more confident in tone. Choirs which can sing a real *pianissimo* might make certain portions of this anthem most impressive.

"Lord, I will call upon Thee, haste Thee unto me" (No. 93), as indicated by the title, is a supplication, and the music, of Mendelssohnian melodiousness, accentuates the devotional spirit of the text.

"My song shall be of mercy and judgment" (No. 94) is bright and winning in expression. The vocal part-writing

will be found interesting, the principal subject being delivered in turn by each section of the chorus.

"O worship the Lord in the beauty of holiness," No. 95, opens with a cheerful and pleasing chorus in four parts. This is effectively contrasted by some passages in unison, after which the chorus again enters in four parts. The last page may require some practice to do it justice, but it is by no means difficult, and the result will well compensate any extra trouble.

A martial ring pervades the opening of No. 96, "The Lord is King." A fine contrast is obtained at the words "He is Holy," and the section in chorale style is very impressive. There are great possibilities for a choir in this anthem.

"Worship and praise the Lord," No. 97, possesses the merit of being simple and effective, variety and contrast being secured by means within the capacities of any choir worthy of the name.

Zamora's Spell. Cantata for Treble Voices. Words by Edward Oxenford. Music by P. Tottenham Lucas. [Charles Vincent.]

THE story of this cantata concerns a young knight, *Florian* by name, who is in love with and is loved by *Sybil*, the daughter of a Count. He is not a dark-dyed villain as generally associated with this title in romance, but he has been indiscreet in his conversation with a sorceress, *Zamora*, and she has "turned nasty" and woven a spell over *Sybil* that will cause her to die on her twenty-first birthday. *Sybil's* extremity is *Florian's* opportunity. Like a certain Prince of fairy-lore he determines to break the spell, and for this purpose separates himself from his friends while hunting. It is at this point that the cantata begins with a gay and spirited hunting chorus. *Florian* seems, however, to be uncertain what to do, so like a practical man he takes a nap by a lake. There is more in this lake than meets the hero's eye. *Naiads* rise and give *Florian* a ring, which shall render *Sybil* "safe against all spells for ever." This causes a heated conversation between *Zamora* and *Florian*, but he triumphantly guards the prize for his "masterly inactivity," and the cantata concludes with the chorus singing twenty-eight times, "Clang out the bells," after which there can be no doubt of the hero and heroine living happily together for ever after. The music makes little demands upon executive means, and is bright and melodious. It contains pleasing solos for a soprano and a contralto voice, and the choruses, written in two parts, include one in a canon in the octave.

Three Pieces for Violin and Pianoforte: Legend. Canzona. Idyll. By Jules Koopman. [Novello and Company, Limited.]

VERY suitable for young players. The "Legend" and "Canzona" are written in the first position. The "Idyll" is more difficult and makes an effective solo.

ROYAL CHORAL SOCIETY.

SIR FREDERICK BRIDGE'S "BALLAD OF THE CLAMPHERDOWN."

THIS setting of one of Mr. Rudyard Kipling's most stirring poems of British prowess under adverse circumstances has all the elements of popularity. It is breezy and thoroughly patriotic in spirit, the composer having wisely ignored the satire observable in several of the lines. The subject is regarded from the heroic point of view, and the result is so satisfactory that the listener is speedily convinced that the best method of treatment was by dispensing with soloists and employing chorus and orchestra alone. By allotting the dialogue portions—the utterances of the crew and of the captain of the ill-fated war-ship—to the tenors and basses respectively, sufficient dramatic variety is secured, whilst certain imitative effects in the orchestration contribute a picturesqueness quite consonant with the theme. The composition is instinct with infectious animation, and it certainly does credit to Sir Frederick Bridge's reputation as a conscientious musician. The reception at the Albert Hall, on the 7th ult., when, under the composer's direction, it obtained a bright interpretation by the choir, was enthusiastically favourable.

The novelty was followed by Sullivan's "The Golden Legend," with Miss Lillian Blauvelt, Miss Giulia Ravogli, Messrs. Ben Davies and Douglas Powell in the solo parts. An exceptionally good performance resulted, some fine points in the instrumentation being brought into special prominence.

MR. ROBERT NEWMAN'S SYMPHONY AND WAGNER CONCERTS.

UPON Alexander Glazounoff used to rest the fond hopes of those who rightly or wrongly expect Slavonic composers to shape the course and make the history of music in the near future. To us the gifted young Russian has proved a disappointment, for every fresh work from his pen seems to take him farther away from the path that leads towards greatness. He gains in facility of execution as he pours forth work after work with the ease of a Schubert, but he seems to exercise less and less self-criticism in the selection of his thematic material for these works, as well as in the sweet indulgence of publishing with his kind compatriot, M. Belaieff, of Leipzig, most obliging and sumptuous of publishers.

M. Glazounoff's latest novelty, produced with his usual loving solicitude for Russian art by Mr. Henry J. Wood, at Mr. Newman's Symphony Concert of November 25, was a Suite drawn from a ballet, "Raymonda" (Op. 57), ten movements of greatly varying character, some of them of such short duration that even much finer music could not possibly have made an effect in such small forms. They include more or less fantastic Dances, Fanfares, Preludes, *Entr'actes*, &c., and, with the exception of the final number ("Triumph of Love and Nuptial Fête"), not one leaves a satisfactory impression, though they are invariably scored with the rarest art of an acknowledged master amongst orchestral colourists. We doubt whether we shall ever hear the Suite again, for its reception was chilling. That it was played with the most wonderful finish goes without saying. The Symphony was Tschaïkowsky's gorgeous No. 5 (E minor), with that most voluptuous of symphonic slow movements, and the dashing, exciting *Finale*, which always suggests a battle with triumphant issue to us (a cavalry charge and much flashing of sabres bare, for choice). Mr. Wood and his orchestra were at their best in this Symphony, but why the conductor should completely ignore the composer's distinct direction, "*molto più tranquillo*," when attacking the yearning syncopated subject in the first *Allegro*, is a mystery. Those who heard Herr Nikisch's performance in the same hall some years ago will remember the great effect he produced with just this theme by taking it at a slower speed. Mr. Wood scampers over it in feverish haste. Beethoven's "Leonore" (No. 3) and Brahms's "Academical Festival" Overtures (the former beautifully, the latter very indifferently played) and songs for Mr. Van Hoose completed the programme.

At the fourth concert we heard Tschaïkowsky's Third Symphony in D (Op. 29), a weak work, quite unworthy of the master who conceived the great Nos. 5 and 6—in fact, sheer dulness long drawn out. M. Jean Gérardy played the solo in E. Lalo's Violoncello Concerto with his usual charm, Miss Blauvelt sang beautifully as usual, and Beethoven's "Egmont" Overture, the "Walkürenritt," and the "Don Giovanni" Overture completed the programme.

The last two of Mr. Robert Newman's series of Wagner concerts took place respectively on November 27 and the 4th ult., when Beethoven's "Pastoral" and Seventh Symphonies were beautifully played by Mr. Wood, followed by familiar Wagner selections. The vocalists were Madame Lucile Hill, Miss Kirkby Lunn, Miss Lillian Blauvelt, and Mr. Louis Frohlich.

MR. ROBERT NEWMAN'S TESTIMONIAL CONCERT.

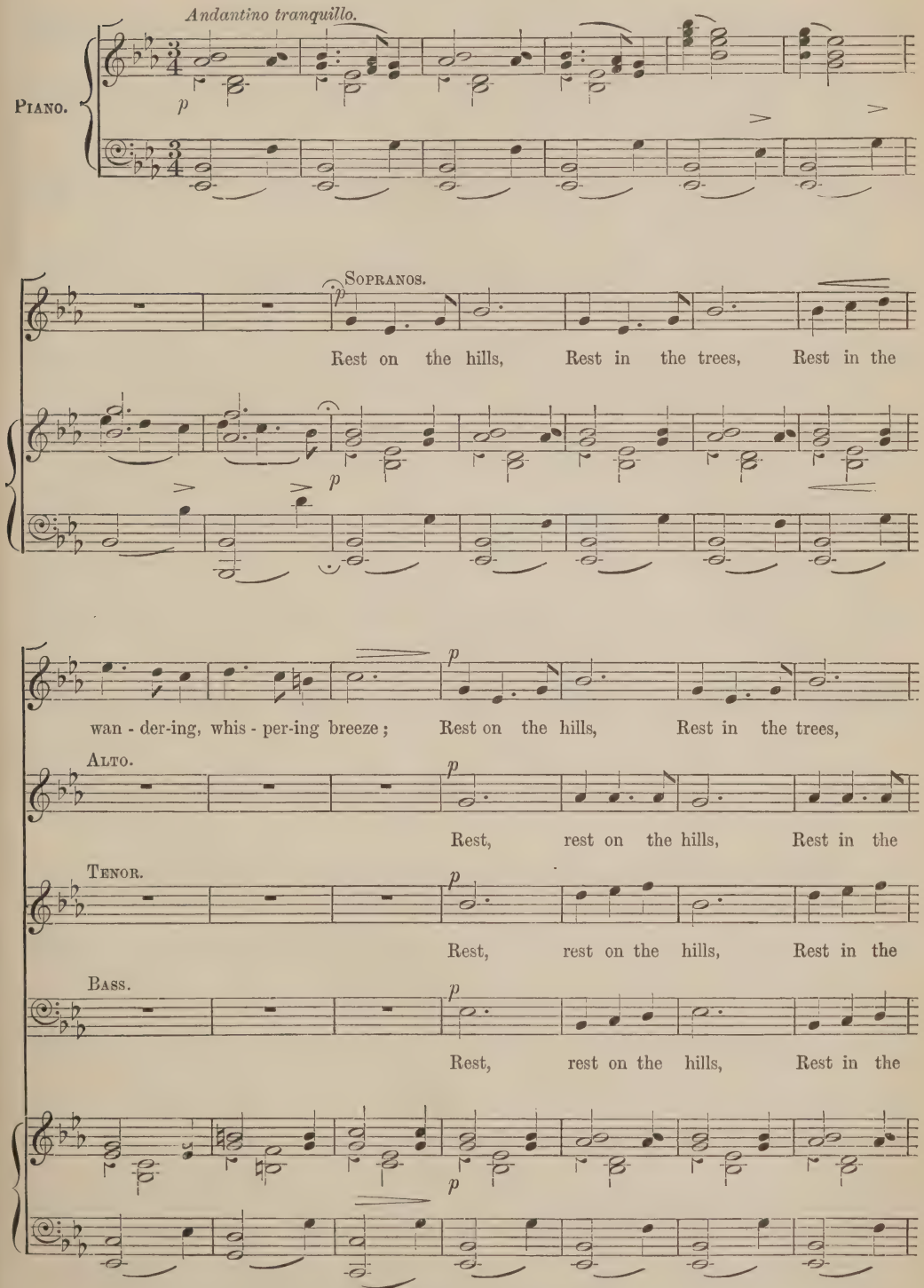
On the 13th ult. the conductor and members of the Queen's Hall orchestra gave a Testimonial concert to Mr. Robert Newman, "In recognition of his services to Musical Art." The programme was admirably chosen, and, considering that it consisted wholly of very popular pieces, in which the orchestra has over and over again proved its right to be considered second to perhaps no

A Song of Rest.

FOUR-PART SONG (WITH PIANOFORTE ACCOMPANIMENT).

Words Anonymous. Composed by H. Walford Davies.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Andantino tranquillo.
Piano.
p
Sopranos.
Rest on the hills, Rest in the trees, Rest in the
wan - der-ing, whis - per-ing breeze; Rest on the hills, Rest in the trees,
Alto.
Rest, rest on the hills, Rest in the
Tenor.
Rest, rest on the hills, Rest in the
Bass.
Rest, rest on the hills, Rest in the

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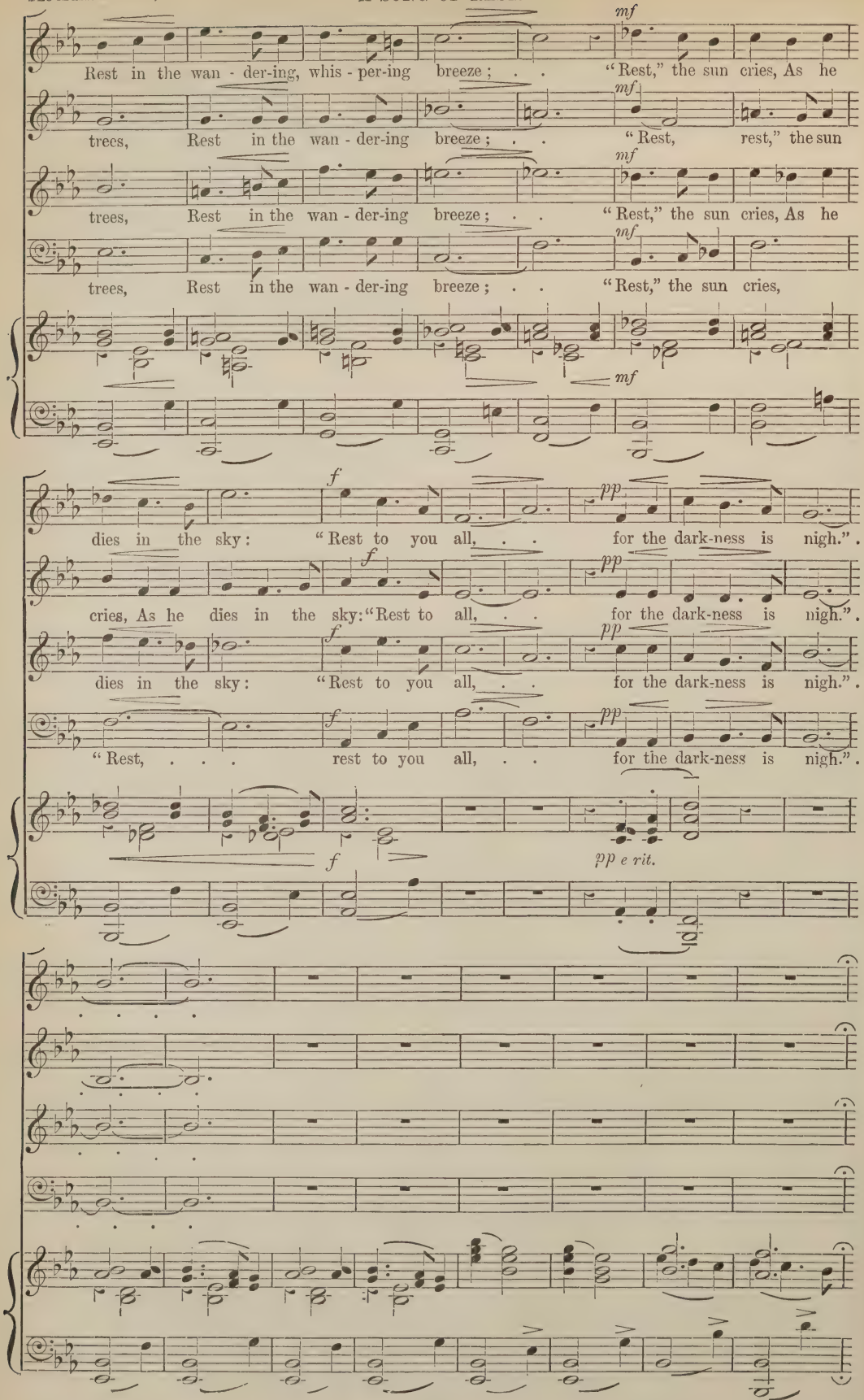
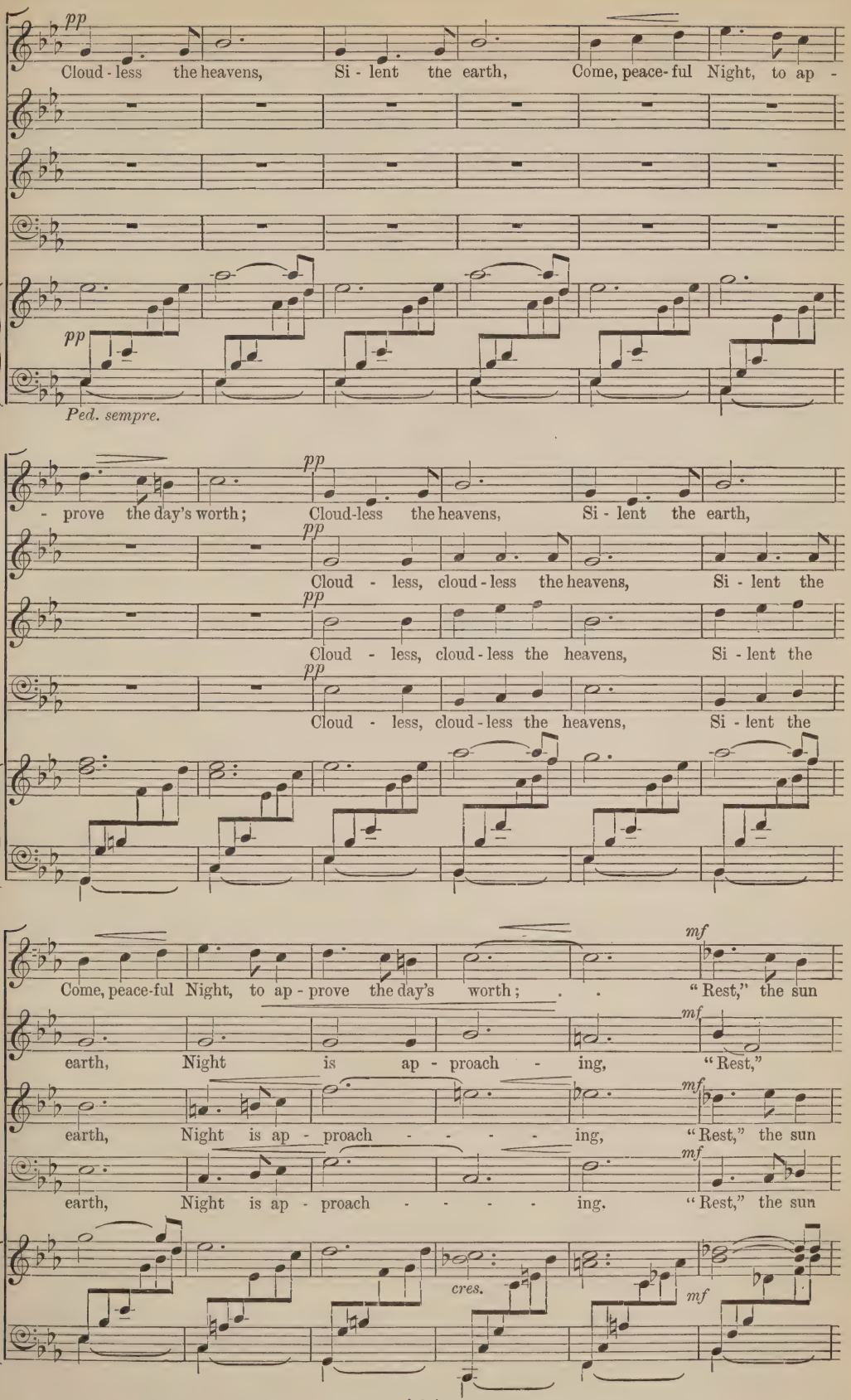
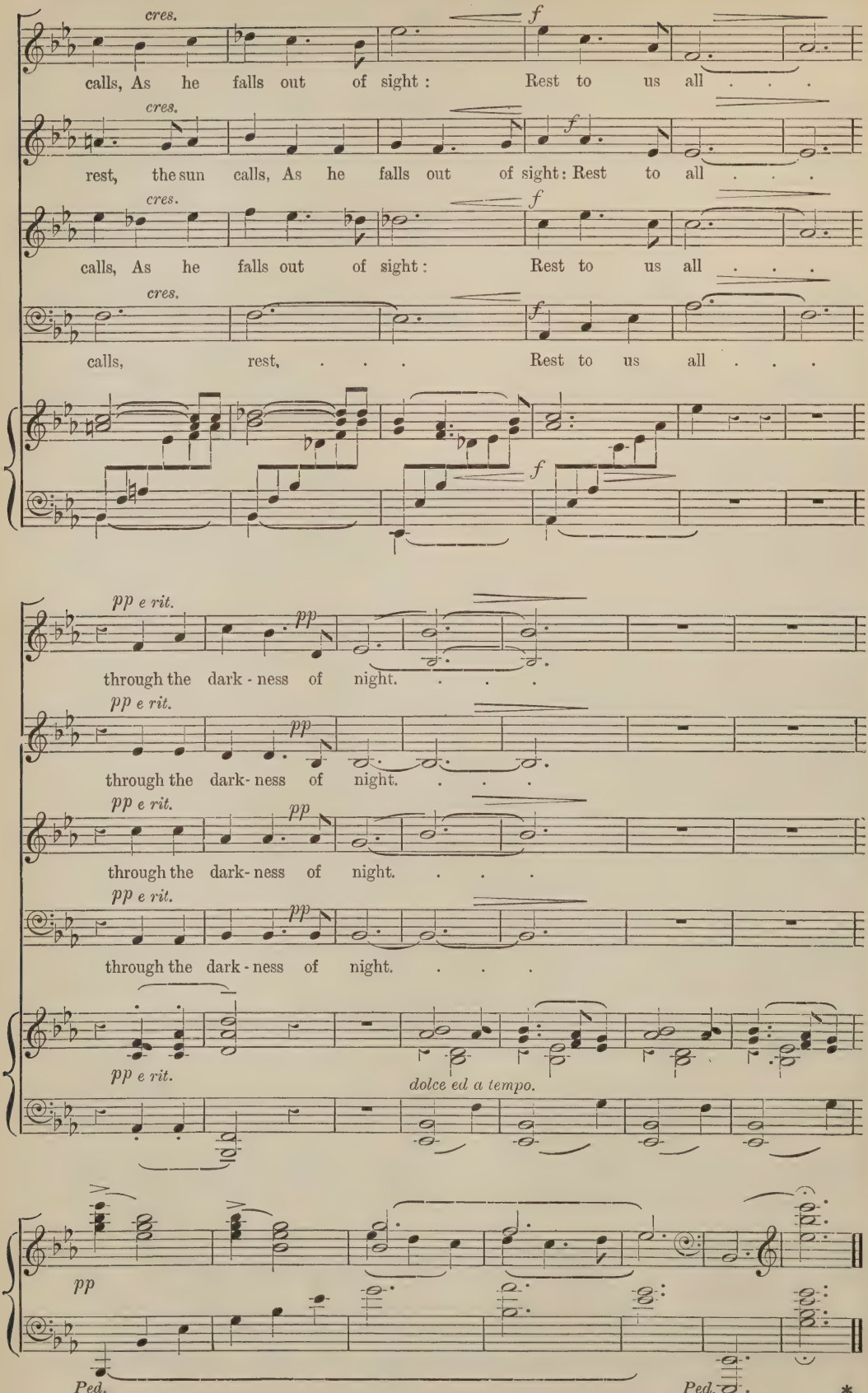

mf
Rest in the wan - der-ing, whis - per-ing breeze; . . "Rest," the sun cries, As he
mf
trees, Rest in the wan - der-ing breeze; . . "Rest, rest," the sun
mf
trees, Rest in the wan - der-ing breeze; . . "Rest," the sun cries, As he
mf
trees, Rest in the wan - der-ing breeze; . . "Rest," the sun cries,
mf
f
pp
dies in the sky: "Rest to you all, . . for the dark-ness is nigh."
f
pp
cries, As he dies in the sky: "Rest to all, . . for the dark-ness is nigh."
f
pp
dies in the sky: "Rest to you all, . . for the dark-ness is nigh."
f
pp
"Rest, . . . rest to you all, . . for the dark-ness is nigh."
f
pp e rit.

pp
Cloud - less the heavens, Si - lent the earth, Come, peace- ful Night, to ap -
pp
Ped. sempre.
- prove the day's worth; Cloud-less the heavens, Si - lent the earth,
Cloud - less, cloud - less the heavens, Si - lent the
Cloud - less, cloud - less the heavens, Si - lent the
Cloud - less, cloud - less the heavens, Si - lent the
Come, peace-ful Night, to ap - prove the day's worth; "Rest," the sun
earth, Night is ap - proach - ing, "Rest,"
earth, Night is ap - proach - - - - ing, "Rest," the sun
earth, Night is ap - proach - - - - ing. "Rest," the sun
cres.
mf


cres.
f
calls, As he falls out of sight: Rest to us all . . .
rest, the sun calls, As he falls out of sight: Rest to all . . .
calls, As he falls out of sight: Rest to us all . . .
calls, rest, . . . Rest to us all . . .
pp e rit.
pp
through the dark - ness of night. . . .
dolce ed a tempo.
Ped.
Ped.
*

other orchestra in the world, we were surprised not to find a large audience. Let us hope that most fickle master, the Public, will pay the good and faithful servant—Mr. Robert Newman—the reward of a crowded house what time his orchestra and British musicians generally will offer him a "Testimonial concert in recognition of his great services to *Native* Art"! May the day soon come.

QUEEN'S HALL CHORAL SOCIETY.

M. EDMOND DEPRET'S "TE DEUM."

AMIDST the multiplicity of orchestral and instrumental concerts which now claim the attention of the public, there is some danger of choral singing being neglected, and consequently it is specially pleasing to be able to record a choral concert at the Queen's Hall, the principal work at which was Sir Arthur Sullivan's familiar cantata "The Golden Legend." The soloists engaged were Madame Ella Russell, Miss Kirkby Lunn, Mr. Edward Lloyd, Mr. Randolph Coward, and Mr. Andrew Black, upon whose singing in such well-known music it is quite unnecessary to comment.

The cantata was preceded by the first performance in England of a setting of the "Te Deum," by M. Edmond Depret, a Belgian composer, much esteemed by his countrymen. The work is laid out for four soloists, chorus, and orchestra. Voices and instruments are written for with manifest skill and knowledge of effect, and, although the music is not great, it is sincere, devotional, and in several portions impressive. Mendelssohn's "Hear my Prayer," with Madame Ella Russell as soloist, completed an attractive programme. Mr. James Coward showed much skill in the duties of conductor.

MR. W. H. THORLEY'S MUSIC.

IN the June number of THE MUSICAL TIMES of last year we said: "we shall probably hear more of Mr. Thorley," and we have. He is manifestly a musician who grasps the situation, which is that there is little chance of an English composer getting his works performed in London unless he is able and willing to provide the money as well as the music. Having written various works, Mr. Thorley engaged, on April 28 last, a competent orchestra, and demanded criticism at St. James's Hall. The "press" attended, patted him on the back, and—no more was heard of him and his music. It is a way we have in London. But, on the 5th ult., Mr. Thorley came again, bringing two more novelties. Moreover, he showed his great ability as a conductor by securing a most praiseworthy rendering of Beethoven's Choral Symphony.

Mr. Thorley's music thoroughly deserves recognition. It is earnest, solid, and sane, always scholarly, and frequently something more, stirring the imagination of the listener to a "thousand fantasies." The Prelude for orchestra with which he opened his concert showed clearly his skill in construction, design, and orchestration. The other novelty testified to his gift for vocal writing. This was an "Ave Verum" for mixed chorus unaccompanied, and is an excellent example of *Capella* music. The remaining works from his pen were the symphonic poem "Macbeth," in which the scoring admirably suggests the atmosphere of Shakespeare's tragedy, the spirited "Allegro Symphonique" in B flat, and the impressive "dramatic scene," "Der Tod," the solo part of which was sung by Mr. Francis Harford, as at the previous concert. It is only necessary to add that the soloists in the Choral Symphony were Madame Bertha Rossow, Miss Florence Power, Mr. William Green, and Mr. Francis Harford.

SIR ARTHUR SULLIVAN'S "THE ROSE OF PERSIA."

THE brilliant series of comic operas composed by Sir Arthur Sullivan invested with exceptional interest the production, on November 29, at the Savoy Theatre, of "The Rose of Persia; or, The Story-teller and the Slave," and curiosity was awakened owing to the gifted composer having accepted a libretto by Captain Basil Hood, with whom he had not previously collaborated.

The book is a clever blending and transcription of two stories in the "Arabian Nights." *Hassan*, a wealthy philanthropist, is declared by his chief wife, *Dancing Sunbeam*, to be mad, because he "prefers the society of beggars to the beggars of society," and she calls to her aid the ungentle offices of a priest, *Abdallah*, who, to gain *Hassan's* wealth, describes his mode of life to the *Sultan* as scandalous. *Hassan* is further implicated by the *Sultana* taking refuge in his house, she having left the imperial palace on an expedition to discover what the outside world is like. Abundant material is thus provided for amusing dialogue and humorous situations, and also for the skilful handicraft of the composer.

Speaking broadly, Sir Arthur Sullivan's music is less distinctive in regard to tune than that of his early operas; but in matters of detail and general treatment it is more elaborate and on a higher artistic plane, the consummate knowledge of effect displayed being a very striking feature of the work. It is music that to hear once is to want to hear again and again. The numbers to which this high praise particularly applies are *Dancing Sunbeam's* song, "Oh, Life has put into my hand," as beautiful as anything to be found in any of the operas of the series; the music at the Beggars' entertainment, which includes a vigorous drinking song, a dainty trio, and a dance on "a ground bass" which is worked up to a most exciting climax; the thoroughly Sullivanesque octet, "The Sultan's Executioner," the extraordinary Dervish quartet, and the charming chorus, "Oh, fit the arrows of respect to bows of metaphor."

In the second Act notable numbers are the duet, "Suppose—I say, *suppose*"; the tenor song, "Our tale is told"; the exquisite quartet, "Till to-morrow"; the delightfully humorous septet, "It has reached me a lady named Hubbard"; and *Hassan's* song, "There was once a small street Arab," in the music of which the heart of humanity seems to beat.

A few words are due to the exponents to whom in great measure the hearty reception of the opera on the first night was attributable. Mr. Walter Passmore showed great discretion and skill as *Hassan*, Mr. H. A. Lytton preserved the best traditions of the Savoy in his embodiment of the *Sultan*, and Mr. Robert Evett, as *Yussuf* the story-teller, sang with great taste and dramatic perception. Miss Rosina Brandram also sang charmingly as *Dancing Sunbeam*, and mention is deserved by Miss Beach Yaw as the *Sultana*, and Misses Jessie Rose, Louie Pounds, Emmie Owen, and Isabel Jay. The choruses were excellently sung, the mounting was most artistic, and at the close the librettist and composer, who conducted, were heartily cheered on their appearance in front of the curtain.

ROYAL ARTILLERY BAND CONCERTS.

Two interesting programmes have been carried through at Queen's Hall by the capable orchestra conducted by Cavalière L. Zavertal. On the first occasion (November 24) the symphony was Beethoven's No. 4, the interpretation of which did not lack either dignity or impulse. The differing spirit of Liszt's second Rhapsody and of Mackenzie's bright Overture to "The Little Minister" was satisfactorily caught, and some admirable *pianissimo* effects were produced in slight pieces by Bizet and Chaminade respectively.

Bizet and Liszt were also in evidence at the concert on the 15th ult., the former being represented by his dainty "Petite Suite" and the Hungarian master by his third Rhapsody. The contrast was great, but the band, like the conductor, again proved equal to their task. The most substantial item was Raff's "Lenore" Symphony, which in every respect obtained justice. The slow movement was carefully played, and the March could not have been given more crisply, whilst the final section—the ghostly ride—was invested with all the requisite vigour. A successful afternoon ended with G. Wolseley Cox's Overture "In May."

MESSRS. ARBOS, Haydn Inwards, Emil Kreuz and Rubio, and Signor Sobrino (pianist) start, in a few days, for Spain, where they have been engaged to play at concerts in several towns.

ROYAL ACADEMY OF MUSIC.

The concert given by the pupils of the Royal Academy of Music, on the 14th ult., at the Queen's Hall, in aid of the Widows' and Orphans' Fund for Soldiers and Sailors, testified to the excellence of work being done at the Institution. A spirited performance of Sir Alexander Mackenzie's stirring "Britannia" Overture opened the afternoon, a "Harvest Dance" by Hamerik was brightly sung by the choir, and a commendable endeavour was made to sing the final scene from the first Act of "Tannhäuser." Violet Williams Freeman, in the second and third movements of Chopin's Pianoforte Concerto in E minor; Wilton Cole, in Dr. Villiers Stanford's clever Variations for pianoforte and orchestra on "Down among the dead men"; and Elsie E. Horne, in the first movement of Rubinstein's Pianoforte Concerto in D minor, evinced decided musical aptitude combined with considerable executive ability, and much promise was shown by Irene Penso, a juvenile violinist. Ida Mann sang Mr. Edward Elgar's fine song "The Swimmer," from Op. 37, and Kate Holbrook recited with commendable distinctness Matthew Arnold's poem "Parting," to a cleverly written pianoforte accompaniment by Mr. Walter P. Weekes. Sir Alexander Mackenzie conducted.

SCHOLARSHIPS.

The Sainton-Dolby Prize has been awarded to Christine Warner (a native of Melton Mowbray). The examiners were Miss Margaret Hoare, Mrs. Helen Trust, and Mr. W. Braxton Smith (chairman). The Heathcote Long Prize has been awarded to Felix G. Swinstead (a native of London). The examiners were Miss Agnes Zimmermann and Messrs. Algernon Ashton and A. Heathcote Long (chairman). The Rutson Memorial Prizes have been awarded as follows: contralto, Edith Nutter (a native of London); bass, Henry Rojas (of London). The examiners were Mrs. Cecilia M. Hutchinson and Messrs. Robert Hilton and Henry Blower. The Competition for the Lady Jenkinson Thalberg Scholarship took place on the 15th ult., and was awarded to Felix S. Swinstead (a native of London). The examiners were Messrs. Carlo Albanesi, Walter Fitton, Tobias Matthay, A. Schloesser, and Henry R. Eyers (chairman). The Competition for the Bonamy Dobree Prize also took place on the same day, and the Prize was awarded to Arthur C. Maney (a native of London). The examiners were Messrs. J. Edwd. Hambleton, William C. Hann, and C. H. Allen Gill (chairman). The Competition for the Westmorland Scholarship took place on the 16th ult., when the Scholarship was awarded to Lilian M. D. Kent (a native of London). The examiners were Madame Agnes Larkcom and Messrs. W. Nicholl and Richard Cummings (chairman). The Competition for the Potter Exhibition took place on the same day, when the Exhibition was awarded to Arthur Newstead (a native of London). The examiners were Messrs. Henry R. Eyers, Ernest Kiver, Thomas B. Knott, Tobias Matthay, A. Schloesser, Septimus Webbe, and Oscar Beringer (chairman). The Hine Prize has been awarded to Edwin York Bowen (of London). The examiners were Messrs. Ernest Ford, Arthur E. Godfrey, and Henry Gadsby.

ROYAL COLLEGE OF MUSIC.

MOZART'S "MAGIC FLUTE."

Special interest was attached to the operatic performance by the pupils of the Royal College of Music, on the 12th ult., at the Lyceum Theatre, owing to the selection of Mozart's last opera, "The Magic Flute," this work not having been presented in London for many years, on account, of course, of the utter absurdity of its libretto. The florid solos of *The Queen of Night* were courageously attacked by E. Delia Mason and sung with greater success than might have been expected. Cicely Gleeson-White, as *Pamina*, gave promise of becoming a dramatic soprano of exceptional ability, and Ralph Courtier-Dutton, as *Papageno*, the bird man, combined good use of a musical baritone voice with a dramatic perception that raised his embodiment considerably above the achievements of the average student. There should be a bright future for Mr. Dutton. Gwilym Evans sang with taste as *Tamino*, but he has much to learn with regard to acting. Walter Hyde, who personated *Monostatos*, has a voice which as yet seems to be imperfectly controlled, and his singing was singularly unequal in merit. Edward Gore, as *Sarastro*, made effective use of a fine bass voice; *The Speaker of the Temple*, personated by Samuel Epstein, indicated his having received excellent elocutionary lessons, and the trio singing of Esmé Atherden, Mabel Bond, and Lalla Parry, who appeared as the dark-robed attendants of the *Queen*, and of Phœbe Parsons, Maud Turner, and Grace Winter as the *Genii of the Temple*, testified to careful and intelligent rehearsal; Esmé Atherden also showed skill in the part of *Papagena*. The freshness of the voices and precision of the chorus-singing were very pleasing features of the performance, and great praise is due to the orchestra, which played with notable appreciation of the spirit of the music, under the direction of Dr. Villiers Stanford. The scenery provided, and the attempts to change it, reflected little credit upon the resources of the Lyceum Theatre.

AWARDS AND SCHOLARSHIPS.

The following awards were made at the conclusion of the Christmas term, on the 16th ult.: Council Exhibitions—Ethel M. Brigstock (pianoforte) and Ethel Wilson (pianoforte), £12 10s. each; Lalla Parry (singing), £10; Rutland Boughton (composition), £7 10s.; Percy L. Scaife (organ), £7 10s. The Hopkinson gold medal for pianoforte playing, Hester E. Hardman. The Forsyth prize of nine volumes of Hallé's Pianoforte School, William A. Scott (scholar). The Dove prize (value £13), Florence Smith (scholar).

Preliminary examinations for sixteen free open Scholarships will be held on the 31st inst. in various local centres throughout the United Kingdom. The scholarships will be allotted as follows: Singing (5), Pianoforte (3), Organ (2), Violin (2), Violoncello (2), Flute (1), Trumpet (1). The scholarships are open to all classes of Her Majesty's subjects within the age stated in the particulars issued to applicants. They entitle the holders to free musical education at the College, and are, as a rule, tenable for three years. In some cases grants towards maintenance are added. Further information and official forms of application can be obtained on application to Mr. Frank Pownall, Registrar, Royal College of Music, Prince Consort Road, South Kensington.

GUILDHALL SCHOOL OF MUSIC.

GOUNOD'S "MIRELLA."

There was much that merits warm praise in the performance of Gounod's "Mirella," on the 6th ult., by the members of the operatic class at the Guildhall School of Music. In Gertrude Gardner, who sustained the title-part, the School possesses a vocalist of decided promise; her voice is rich in quality and powerful in tone. Miss Stewart Dyer, as the *Witch*, also gave testimony of having received excellent tuition, singing with appropriate emphasis and acting with dramatic perception. Other female characters were ably sustained by Nellie Schroder, Eva Hardy, and Ethel Dawson. Henry H. Sowerbutts has very much to learn as an actor, but he made effective use of his light tenor voice in the music of *Vincenzo;* Franklin Head was inclined to be melo-dramatic as the disappointed lover, but earnestness is a good thing in a student. Mention is also due of Edwin C. Ashford and Henry J. Corner, who respectively appeared as *Raimondo* and *Ambrogio*. The choruses were admirably rendered, the freshness of the voices being delightful, and great credit is due to Mr. Hugh Moss for the excellence of the stage management. The dance, arranged by Mr. B. Soutten, was also a very pleasing feature, and still more so was the excellence of the orchestral playing, under the conductorship of Mr. Ernest Ford. The new scenery, painted by Mr. W. T. Hemsley, was most effective.

The School boasts three orchestral classes, the third of which demonstrated its efficiency on the 13th ult., in the large hall of the City of London School, when Schubert's "Unfinished" Symphony received a neat and expressive interpretation. The Overture to "Der Freischütz" was among the other orchestral works ably performed under the watchful conductorship of Mr. W. H. Cummings, who is to be congratulated on presiding over so efficient a staff and so many capable pupils.

DOHNÁNYI'S NEW QUARTET.

THE spontaneity and charm of Herr Ernst von Dohnányi's Pianoforte Quintet in C minor raised much expectation concerning the String Quartet in A (Op. 11). This work was played for the first time on the 18th ult., at the opening concert, at the Queen's Hall, of a new Association styled the London Chamber Music Union, founded and directed by Signor Carlo Ducci. In considerable degree the quartet was disappointing. The gifted composer-pianist is nearly two years older since the quintet was produced, but the quartet does not show advance, rather, indeed, retrogression in respect of design. This is specially noticeable in the opening movement, an *Allegro* built up with excellent themes and containing beautiful sections and happy fancies, but presenting to the mind much the same effect as a shop window full of beautiful articles, but so ineffectively arranged as to leave no permanent impression. We draw special attention to this fault of construction, because it is one to which composers of Herr Dohnányi's nationality are by temperament peculiarly prone, and this tendency to vagueness of form is noticeable in another recent work, the Sonata in B flat minor for violoncello and pianoforte, also played on this occasion. No fault can be found, however, with the second number of the quartet, an *Allegretto grazioso* wholly excellent, well knit, and full of vitality. But in the slow movement comes backsliding to the error of the opening number. Its themes seem to reflect the romantic dreams of youth, but they tire the listener before they are told. Excellence returns in the *Finale vivace*, essentially Hungarian in expression, abounding in exuberance and graceful fancy, virile, exhilarating, and brilliant music. The work was most sympathetically and ably interpreted by Messrs. Pécskai, Hundt, Ferir, and Lebell. Its composer was called to the platform and much applauded.

RICHMOND PHILHARMONIC SOCIETY.

AT the concert given by this flourishing Society on the 19th ult. a first hearing was accorded to "The Nativity," a Christmas cantata, the words of which are taken from Milton's "Ode on the Morning of Christ's Nativity," and composed for soprano solo, chorus, and orchestra, by the Society's conductor, Mr. James Brown. An effective orchestral prelude is followed by a five-part chorus for mixed voices, "This is the month, and this the happy morn." The sopranos and altos alone are next heard in a four-part chorus, "Say, Heavenly Muse," the accompaniment to which is very daintily written. The divided tenors and basses then take up the strain, and the voices are afterwards united in six-part harmony. A solo, "But peaceful was the night," with semi-choral episodes, leads up to a well-developed five-part fugal chorus, "Ring out, ye crystal spheres," with which the work appropriately concludes. Miss Winifred Wynne did full justice to the solo part, and the chorus and orchestra rendered excellent service. The work was warmly received, and Mr. Brown is to be congratulated upon a very successful performance. The programme also included Bach's cantata "God so loved the World," with Miss Wynne and Mr. Henry Bouchier as soloists; Liza Lehmann's vocal scena from "Endymion," in which Miss Wynne earned a well-deserved recall, and some orchestral pieces.

MR. FREDERICK A. COX delivered a lecture on "The Madrigal in Shakespeare's Time," at the London Institution, Finsbury Circus, on the 7th ult. The musical illustrations were supplied by the Amphion Glee-Men.

LONDON CONCERTS, &c.

CONCERTS.

SATURDAY POPULAR CONCERTS. Mr. Arthur Chappell concluded his autumn series at St. James's Hall, on the 16th ult., but the only novelty produced since our last issue was the first performance in England of Madame Liza Lehmann's new song cycle, "In Memoriam," which was sung by Mr. Kennerley Rumford, accompanied by the composer, on November 25. The text of this consists of a selection from Tennyson's fine poem, and in style the music is similar to Madame Lehmann's cycle "In a Persian Garden."

Mr. FRANSELLA'S SELECT ORCHESTRA, consequent on remonstrance from the press, played music by British composers only at the last of the series given by the "Burnand Orchestral Concert Company." The selection included Mr. Frewin's clever "Titania" Overture, three pleasing pieces by Mr. Edward Elgar, Mr. Percy Pitt's pretty "Air de Ballet" for strings, Mr. Coleridge-Taylor's attractive "Four Characteristic Waltzes" (Op. 22), and a new Suite entitled "Petit Pantomime," by Mr. G. Clutsam. The last-named consists of three numbers, severally named "Clown and Pantalon," "Harlequin," and "Colombine." The first of these is the best, the music possessing vivacity with a touch of humour. The second number is decidedly pleasing, and the third is graceful and dainty as a Colombine should be. Pianoforte, violin, and violoncello solos were effectively played by Miss Grace Ellis, Mr. John Dunn, and M. Jacques Renard respectively, and the vocalists were Miss Grey-Burnand and Mr. Sydney Barraclough.

At the BRITISH CHAMBER MUSIC CONCERT a new Sonata in D for pianoforte and violoncello, by Mr. W. Y. Hurlstone, an ex-scholar of the Royal College of Music, was produced on the 5th ult., at the Queen's (Small) Hall. This work opens with a vigorous and masculine *Allegro*, which is followed by an expressive *Adagio* and a singularly attractive *Scherzo*. The *Finale*, in *rondo* form, is less interesting and might be revised with advantage. The sonata was effectively rendered by Miss Ethel Bauer and Mr. Herbert Walenn. Another new work produced on this occasion was "Four Mosaics" for violin with pianoforte accompaniment, by Mr. Alfred Wall. These comprise a graceful *Moderato espressivo* in B, a bright *Allegro vivo* in E, an *Andante sostenuto*—too much sustained—in the same key, and a lively *Moderato quasi vivace* in B. They were neatly played by Mr. Jasper Sutcliffe and Mr. Ernest Fowles. A new composition by Dr. Walker, a Sonata in C for viola and violoncello, was produced for the first time on the 19th ult., at the concluding performance of the sixth season. This consists of three movements of moderate length, the best of which is the first, an *Andante quasi adagio* of poetic character. The Sonata was excellently played by Mr. Alfred Hobday and Mr. Ernest Fowles.

The NORTH-WEST LONDON CHORAL SOCIETY presented an attractive programme at the Hampstead Conservatoire, on the 13th ult., with Dr. C. H. Lloyd's "Hero and Leander" and Cowen's "Sleeping Beauty," each of which deserves more frequent hearing in the Metropolis. Between these came instrumental excerpts (not previously performed) from Mr. W. H. Speer's fairy opera "Cinderella." These pieces, particularly the four dances at the Prince's ball, proved tasteful and piquant. Of the poetic charm of the two cantatas and their finished musical workmanship both chorus and orchestra were duly observant. The soloists were Miss Mabel Berrey, Madame Lena Law, Mr. Hirwen Jones, and Mr. Harold Charles. Dr. Lloyd conducted his own work, after which Mr. W. H. Speer took the bâton.

The LONDON ACADEMY OF MUSIC students performed "Così fan Tutte," at St. George's Hall, on the 19th ult. Though the voice of the prompter was occasionally detrimental to the stage situation, it was pleasant to again hear Mozart's graceful music rendered with indications of appreciation of its melodic charm. As the intriguing waiting-maid, *Despina*, Lily Boutroy sang and acted brightly, and decided vocal ability was manifested by

Constance Leslie and Daisy Irving as the coquettish ladies, *Isidora* and *Dorabella*. The three men's parts had spirited representatives in Murray Graham, Stanley Verde, and Charles Earldon. The accompaniments were carefully played, under the direction of Mr. A. Pollitzer. Before the opera diplomas and medals were presented to successful students.

Signor A. Bocchi, conductor of the orchestra at the Prince's Hall Restaurant, Piccadilly, is to be commended for going out of the beaten track in selecting music to be performed during gastronomic operations. From a list of selected pieces recently performed under his able direction, we find the names of Sullivan, Cowen, German, Ford, Coleridge-Taylor, Henschel, Waring, H. M. Higgs, and John E. West, which shows that English composers are not neglected at the expense of hashed-up frivolities by foreign nonentities. Signor Bocchi gave a very successful *Matinée* at Kensington Town Hall, on the 1st ult., which was attended with marked success, one of the principal features being the violin playing of his pupil, Miss May Harrison. Signor Bocchi's sextet was also performed.

The Victoria Madrigal Society began its season at St. Martin's Town Hall, on November 28, with an interesting selection of unaccompanied part-music, both ancient and modern. Among the former were Morley's "I follow, lo, the footing," and "My bonny lass," Marenzio's "So saith my fair," and Gibbons's "Round about her chariot." These, as well as Leslie's "My love is fair," Pinsuti's "The silent tide," Blanchard's "Scottish War Song" (for men's voices only), and other pieces, were sung with much refinement and evenly balanced tone under the direction of Dr. G. Stanley Murray. Vocal solos were given by Miss Stanley Lucas, Mr. Herbert Emlyn, and Mr. W. A. Peterkin, and Miss Marion Jay contributed violin pieces.

The Bermondsey Settlement Choral Society gave an excellent concert, in Bermondsey Town Hall, on November 23, chiefly under the able direction of Mr. John E. Borland. The programme included Mendelssohn's "Athalie," Beethoven's Symphony in C minor, and Coleridge-Taylor's "Hiawatha's Wedding-Feast." The vocal soloists in "Athalie" were Miss Helen Jaxon, Miss Agatha Percy, and Miss Marian Foster, Mr. W. H. Jones reciting the verses. Beethoven's Symphony was admirably played and both chorus and orchestra were heard to great advantage in Mr. Coleridge-Taylor's cantata, which was conducted by the composer and heartily applauded. The tenor song, "Onaway! awake, beloved!" was sung by Mr. Henry Franckiss.

Mr. and Mrs. Frederick Frederiksen opened their annual concert, on the 2nd ult., at the Steinway Hall, with the first performance in England of a Trio for pianoforte, violin, and violoncello (Op. 15), by M. Gustaf Hägg, a Swedish composer little known in this country, born in November, 1867, and now living in Stockholm. The majority of the themes are expressive, but in the first two movements they are over-developed. The next number is vigorous and gay, but the *Finale* is the weakest portion of the work, which consequently results in leaving an unsatisfactory impression. The executants were the concert-givers and Mr. Herbert Walenn. Miss Stanley Lucas sang.

Messrs. Walenn began their fourth season of chamber concerts, on November 28, at St. James's Hall, with the first performance in London of a Pianoforte Trio (Op. 165) by Nicolai von Wilm, a composer chiefly known by his harp and pianoforte music. The Trio comprises three movements, of which the best is the second, an *Andante*, possessing expressive themes treated with musicianly skill. The work was well rendered by Madame Fisher Sobell and Mr. Gerald and Mr. Herbert Walenn, all of whom subsequently played solos in an artistic manner. The vocalists were Miss Elizabeth Patterson, Miss Rosa Green, and Mr. Arthur Walenn.

Miss Ethel Barns is already known as a clever violinist and composer of small pieces, and the Sonata in D minor for violin and pianoforte from her pen, which she played with Miss Mary Olson, on the 6th ult., at the Steinway Hall, will certainly add to her repute as a musician. A commendable feature of the Sonata is the terse and deft manner in which the themes are treated. The three movements severally suggest Grieg, Rubinstein, and Brahms; but although this may indicate lack of originality, it also shows wide reading and familiar acquaintance with masters of musical art. Mr. Charles Phillips was the vocalist.

The Trinity College (London) students did well to reproduce Gade's graceful cantata "Psyche," at their concert in St. Martin's Town Hall, on the 12th ult. Without sensationalism or in any way deviating from the principles of pure art, this work displays thoroughly poetic treatment of a beautiful theme. The cantata is nearly twenty years old, but the Danish composer's workmanship is as fresh and grateful to the ear as it was when first performed at the Birmingham Festival of 1882. It received a highly creditable interpretation under the conductorship of Dr. Henry J. Pringuer.

St. Martin's Hall was the scene, on the 8th ult., of a ballad concert for the benefit of St. Martin's Guild. Amongst the vocalists may be mentioned Miss Tennison Collins, who sang with nice expression Miss M. V. White's "The Spring has come" and Chaminade's "The little silver ring." Miss Benson displayed a remarkably fine quality of voice, and Miss Kempton made a direct appeal to the audience, which met with due response and a redemand. Miss Ivy Woods (a born actress) delivered with much piquancy several examples of the English chansonnette. Mr. J. E. Robinson was the accompanist.

Mrs. Ernest Newton and Miss Minnie Chamberlain gave a successful concert at Steinway Hall on November 28, when they were assisted by Mr. Jack Robertson and Mr. Griffith Percy (vocalists), the Ariel Quartet, Miss Fanny Woolf (violin), Miss Muriel Handley (violoncello), and Mr. F. J. Nettlefold (recitations). Two songs, composed by Mr. Ernest Newton—entitled, "To-day, love, is to-day," and "Ailsa mine"—were sung with much acceptance by Mrs. Ernest Newton and Mr. Jack Robertson respectively. Mr. Ernest Newton was a skilful accompanist.

Miss Cecilia Gates gave her last chamber concert at the Crystal Palace, on the 11th ult. It was distinguished by the first performance of a Pianoforte Quartet in D, by Dr. Ernest Walker. This consists of the customary four movements, which are laid out on classic lines. The work is very unequal in merit and suffers from diffuseness, but several of the themes are suggestive, and the writing is always musicianly. It was fairly well interpreted by the composer, Miss Gates, Mr. H. Krame, and M. Jacques Renard.

The Stock Exchange Orchestral and Choral Society brought no new works forward at its concert, on the 6th ult., at the Queen's Hall; but under the able direction of Mr. Arthur W. Payne excellent performances were secured of Beethoven's "Pastoral" Symphony, Sir Alexander Mackenzie's vivacious Overture to "The Little Minister," and the Overture to Weber's "Euryanthe." The part-singing, as usual, was most enjoyable, and Miss Kate Cove sang some solos with great charm.

The South London Choral Association, under the able direction of Mr. L. C. Venables, gave an excellent performance of "Elijah," on November 29, at the South London Institute. The chorus and orchestra (leader, Mr. T. E. Gatehouse) carried out their duties with efficiency, and the solo vocalists were Miss Stanley Lucas, Miss Adelaide Lambe, Mr. Ager Grover, and Mr. Robert Grier.

The Westminster Orchestral Society, conducted by Mr. Stewart Macpherson, gave its forty-fourth concert at the Westminster Town Hall, on the 13th ult., when Mendelssohn's "Scotch" Symphony was meritoriously rendered. The solo part of Grieg's A minor Pianoforte Concerto was cleverly played by Mr. Claud Pollard, and songs were contributed by Miss Gertrude Hughes.

The Choir School of St. Peter's, Eaton Square, under the direction of Dr. G. F. Huntley, gave a concert on November 29, at St. Peter's Mission House, Wilton Road.

Mr. TRAVERS ADAMS'S CHOIR commenced its season by a performance of Gaul's "Holy City," on the 8th ult., at the Town Hall, Hammersmith. The soloists were Miss Gertrude Gammon, Miss Ethel Stuart Barker, Miss Goddard, Mr. Hornby, and Mr. Hugh Cochrane. Mr. C. Kenneth Dryden led the orchestra and Mr. Travers Adams conducted.

RECITALS.

The two historical recitals given by Mr. CARLO DUCCI and his gifted pupil, Master BASIL GAUNTLETT, assisted by M. Louis Pécskai, on November 27 and the 4th ult. respectively, were peculiarly interesting. A biographical and historical programme had been prepared containing an immense amount of information, portraits, and reproductions of rare engravings, and the pieces chosen were admirably illustrative of the styles of their several composers. A feature of the second recital was the exceptionally promising pianoforte playing of Master Gauntlett in works of modern date.

Herr ERNST VON DOHNÁNYI'S recital, on the 4th ult., consisted entirely of his own compositions, a bold proceeding for so young a man, but which, it must be confessed, was justified by the interesting nature of the greater part of the music submitted. The programme included his Passacaglia in D minor, the remarkably clever Variations and Fugue on a Theme by E. G., three attractive *Intermezzi*, and a Sonata of somewhat rhapsodical character in B flat minor for pianoforte and violoncello, the latter instrument being played by Herr Ludwig Lebell.

Messrs. GREENE and BORWICK'S pianoforte and song recital, on the 5th ult., at St. James's Hall, was distinguished by those artistic excellences which have secured for them such popularity. Mr. Greene's songs included some of the best composed and arranged by Dr. Villiers Stanford and Mr. Arthur Somervell, and Mr. Borwick's performances comprised a beautiful rendering of Schumann's Sonata in F sharp minor (Op. 11).

M. BUSONI may be said to have increased the reputation he has acquired in this country by his recital, on the 1st ult., at St. James's Hall. His programme included Beethoven's Sonata in B flat (Op. 106), Chopin's four Ballads, and pieces by Liszt, the last-named being played with exceptional brilliancy and apprehension of the requirements of the music.

M. PADEREWSKI generously gave a pianoforte recital on November 28, at St. James's Hall, for the Mansion House War Fund. His programme included Schumann's Etudes Symphoniques and the expected Chopin selection, which were magnificently interpreted. The proceeds realised £1,150.

The violin and pianoforte recitals, on November 30 and the 14th ult., by Señor SARASATE and Dr. OTTO NEITZEL, at St. James's Hall, do not call for detailed criticism. The Spanish violinist rendered familiar works with his well known finish, and was ably assisted by Dr. Neitzel.

Concerning the child violinist who, under the name of ZEALA, made her first appearance in London on the 1st ult., at Steinway Hall, it is sufficient to say that she is undoubtedly gifted, and, with judicious training, promises to achieve much in the future.

The following concerts and recitals have also been given during the month :—

ST. JAMES'S HALL.—Miss Nora Clench's orchestral concert, November 27; Miss Fanny Davies's pianoforte recital, 6th ult.; Miss Emma Barnett's pianoforte recital, 11th ult.

QUEEN'S (SMALL) HALL.—Miss Margaret Gyde and Mr. Lionel Tertis's pianoforte and viola recital, November 29; Herbert Sharpe's trio recital, 6th ult.; Miss Grace Mabel Hudson's pianoforte recital, 8th ult.; Mrs. Hubert Spalding's recital, 11th ult.; Sir Ernest Clarke's lecture on East Anglian rustic songs (illustrated), 12th ult.

STEINWAY HALL.—Mrs. Hutchinson and Madame Haas's song and pianoforte recital, 1st ult.; Elderhorst chamber concerts, 4th and 11th ult.; Mr. Paul Stoeving's violin recital, 9th ult.; Miss Wigley's *Matinée*, 12th ult.; Miss Emmeline Brook and M. Louis Aren's pianoforte and vocal recital, 12th ult.; Mrs. Halket Halkett's pianoforte recital, 13th ult.; Miss Agnes Lewis's pianoforte recital, 14th ult.; Miss Rhoda Whiley and Mr. Stanley Verde's vocal recital, 7th ult.; Miss Margaret Cooper and Mdlle. Vilena de Webenau's vocal and pianoforte recital, 16th ult.

PRINCE'S GALLERIES.—The Curtius concerts, November 29, and 6th and 13th ult.

SALLE ERARD.—Miss Bessie Griffith's violoncello recital, 11th ult.

IMPERIAL INSTITUTE.—Orchestral concert, 20th ult.

LONDON ORGAN SCHOOL.—Mr. Arthur Fayne's Musical and Dramatic Recital, 9th ult.; Concert by Students of the Institution, 14th ult.

SUBURBAN CONCERTS.

BARNET.—The Choral Society gave its ninth concert in the Town Hall, on November 28, when the chief interest was centred in the performance of Elgar's "Black Knight." The orchestra played the accompaniments with delicacy, and was also heard with effect in two of Coleridge-Taylor's Characteristic Waltzes. The chorus was also very efficient in the cantata, and their rendering of Eaton Faning's part-song, "The Miller's Wooing," was one of the successes of the evening. The solo vocalists were Miss Gertrude Drinkwater and Mr. Leonard Bevan; and Mr. Frank Wood, who conducted with care, may be congratulated on the success of the performance.

BLACKHEATH.—The Conservatoire Choral Society, under the skilful direction of Mr. Alfred Burnett, gave an excellent performance of "The Golden Legend," on the 14th ult., at the Concert Hall. The chorus was efficient, the orchestra was exceptionally good, and the solo vocalists were Miss Lilian Comber, Miss Kate Jones, Mr. William Green, Mr. Herbert Simmons (who replaced Mr. Charles Copland), and Mr. William Webster.

CATFORD.—The Catford Choral Society gave a concert in the Hall of St. Dunstan's College, on the 5th ult., when the programme included MacCunn's ballad "Lord Ullin's Daughter" and "The Golden Legend." The chorus sang with spirit and excellent attack throughout, and were ably supported by Mr. C. H. Weatherley's orchestra (leader, Mr. H. J. Miles). The solo vocalists were Madame Medora Henson, Miss Florence Oliver, Messrs. Henry Beaumont, Arthur Grover, and Douglas Powell, the latter singing the part of *Lucifer* very finely. Miss Ethel Brissenden presided at the organ, and the performance was most ably conducted by Mr. Arthur Fagge.

EALING.—The Choral Society gave its first concert of the twelfth season on November 28, at the Victoria Hall. The works performed were Handel's "Acis and Galatea" and Elgar's "Banner of St. George," the orchestra also giving an admirable performance of Mendelssohn's "Hebrides" Overture between the two works. The chorus and orchestra, led by Mr. S. Dean Grimson, numbered nearly 200, and rendered an excellent account of themselves in each work. The solos were well sung by Miss Winifred Parker, Mr. Albon Nash, and Mr. T. Daniel. The conductor was Mr. J. Cliffe Forrester. At the third concert Gounod's "Redemption" will be performed.

EAST FINCHLEY.—Mr. Edwin Webster gave one of the best concerts ever given in this locality, in the new Lecture Hall, on the 7th ult. It suffices to say that he was supported by Mesdames Clara Samuell and Marian McKenzie, Mr. Vivian Bennetts, Mr. F. A. W. Docker, Mr. George Cathie (violin), with Miss Olive Kennett and Mr. Charles Fry in duologues.

FOREST GATE.—The West Ham Choral Society gave a spirited performance of Mendelssohn's "Athalie" on November 30, under the careful direction of Mr. W. Harding Bonner. There was a small string orchestra, led by Mr. Frank Bonner; the solo vocalists were Madame Annie Marriott, Miss Minnie Cowley, and Miss Edith Hands, and the verses were recited by Mr. Charles Fry. A special feature in the miscellaneous second part was Facer's stirring chorus "The Voyagers."

West Norwood.—On the 7th ult. the Choral and Orchestral Society gave the first concert of its third season at West Norwood Public Hall, the works performed being Mendelssohn's "Hymn of Praise" and Cowen's "St. John's Eve." The soloists were Miss C. Gleeson-White, Miss Florence Oliver, Mr. Samuel Masters, and Mr. R. Courtier Dutton. A word of praise is due to the members of the chorus and orchestra (leader, Mr. E. Burgess) for the spirited rendering of their part of the performance. Mr. P. S. Bright conducted.

Wimbledon.—Mr. Louis Hinze is giving a series of Chamber Concerts in the Lecture Hall. At the second concert, on the 14th ult., Herr Georg Liebling appeared, on which occasion the "Kreutzer" Sonata and Mozart's Trio, No. 2, were included in the programme.

Woodside Park.—The Musical Society gave a performance of the "Creation" at Woodside Hall, on the 5th ult., under the direction of Mr. H. Davan Wetton. There was an orchestra and chorus of 100 voices, and the solo vocalists were Miss Elsie Mackenzie, Mr. John Probert, and Mr. Arthur Barlow.

MUSIC IN AMERICA.

As I write, though the musical season has been a month under way, New York is on the tip-toe of curious expectation. Paderewski has been a week on our shores and will immediately begin his fourth American season at Carnegie Hall. During the last six months gossip and speculation have been busy with this genial artist, his detractors contending that if he had not already worn out his welcome, his marriage would prevent a repetition of his old successes. They are already doomed to disappointment. Paderewski has been booked for fully one hundred concerts in the principal cities of the States and Canada, and will extend his trip even unto the City of Mexico.

But it is not Paderewski alone who has created the gladsome excitement in which we are living to-day. On the 18th ult. the opera season will begin at the Metropolitan Opera House. My English readers know what we are expecting, but there may be information for some in a statement as to the measure of our advance appreciation. Mr. Grau has been touring through the States and just ended a three weeks' season marked by financial disaster in Chicago. He will come to New York to find practically all the boxes and the five-dollar stalls paid for for the season. The United States have had a year of great prosperity, the outlook is bright, and cannot be dimmed by the croakers who are predicting the ruin of our political institutions by reason of the Government's policy in the Philippine Islands, and the people are going in for pleasure.

All the foreign artists touring in the States are sharing in the general feeling of contentment and prosperity. Critical opinion has been divided as to the artistic status of Miss Clara Butt and Mr. Mark Hambourg, but Pitschnikoff, the Russian violinist, has sailed through unruffled waters. For some of our critics Miss Butt has seemed to be lacking in finish of technical style and in self-restraint, but the public have been intoxicated by her voice. Up to the present time Mr. Hambourg has had to bear comparison only with M. Vladimir de Pachmann, whom a witty colleague of mine years ago denominated "the Pianissimist."

M. Rafael Joseffy, a worthy artist, has come out of a self-enforced retirement and begun a series of concerts, as if to celebrate the twentieth anniversary of his adoption of New York as his home. The local ranks of distinguished pianists has also received a notable addition in the person of Professor Ludovic Breitner, who seems to have wearied of his position in Paris, pre-eminent as it was both as *virtuoso* and teacher.

Professor H. W. Parker's dramatic oratorio "St. Christopher," which was given in New York for the first time by the Oratorio Society the season before last, has now been performed in Boston by the Cecilia, under the direction of the composer. It met with much approbation. Professor Parker, by the way, has succeeded in founding a course of lectures on musical topics, outside the regular curriculum, at Yale University. The lecturers this year will be Professor E. A. MacDowell, of Columbia University; Professor Paine, of Harvard (if he can be secured); Mr. Philip Hale, Mr. W. F. Apthorp, and Mr. H. E. Krehbiel. The last-named will open the course on the 16th inst., his subject being "Folk-song in America." A free choice has been given to the lecturers in respect of their subjects.

The antiquarian spirit is taking hold of New York, doubtless as a result of the interest created by the concerts of the New York Musical Art Society. This organisation maintains a choir of fifty singers, chosen by Mr. Frank Damrosch from the professional forces of the metropolis, and gives two concerts each season, one in the Christmas season and one in the Lenten. The first part of each programme is devoted to *a capella* music appropriate to the time, and the second to secular compositions, a marked preference being shown for the part-songs of Brahms and Cornelius. There is an annual competition for a prize of 250 dollars. Last year it was won by Professor Parker with a setting of a portion of Thomas à Kempis's hymn beginning "O qualis quantaque lætitia." Prof. Parker's motet began with the verse "Adstant angelorum chori." This year the subject was to be secular, but though the candidates were not required to be of native birth as before, I understand that the judges have decided not to award the prize, their standard of excellence not having been reached by any of the works sent in. Two years ago the Musical Art Society performed Bach's "Actus Tragicus," with the original accompaniments for flutes, clarinets, bassoons, viole da gamba, basses, and organ. This season Mr. Damrosch, who is also conductor of the Oratorio Society, will give Bach's Mass in B minor with the original instruments. Two specimens of the old oboe d'amore are being made for him in Berlin. Mr. Theodor Björksten, stimulated by these evidences of a growing Bach cult, has organised a choir which he calls the Bach Singers, also professionals, and he wants to revive the old trumpet parts. Old English music has an exponent in New York in a choir that calls itself the Old English Glee Singers, who gave a successful concert in Brooklyn recently. It is made up of the choristers of St. James's Church.

H. E. Krehbiel.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

On November 23 Mr. Max Mossel's second drawing-room concert took place at the Grand Hotel. Miss Fanny Davies was the pianist, and Mr. Marix Loevensohn, violoncellist, made a successful first appearance here. Mr. Anton van Rooy sang Beethoven's "An die fernte Geliebte."

The third of the Harrison concerts was held in the Town Hall, on November 27. The artists were Miss Evangeline Florence, Madame Alice Gomez, Miss Lucy Barton, Mr. Herbert Grovèr, Mr. Andrew Black, Mr. Edward Lloyd, Miss Pauline St. Angelo (pianoforte), Mr. William Henley (violin), and Mr. F. T. Watkiss, accompanist.

Mr. Halford's third orchestral concert took place in the Town Hall, on November 28. The programme comprised Wagner's "Flying Dutchman" Overture, the Prelude to "Le Déluge" (Saint-Saëns), Arensky's Orchestral Suite, Op. 33 (first time in England), and Beethoven's Symphony (No. 7). Mdlle. Giulia Ravogli was the vocalist. The fourth concert was given on the 12th ult., with this programme: Sullivan's Overture "In Memoriam," Schubert's great Symphony in C, and the "Carnival" Overture, by Glazounow. Mrs. Helen Trust was the vocalist. On November 30 the Birmingham Amateur Orchestral Society gave a fine concert at the Midland Institute. Hermann Goetz's Symphony in F was performed for the first time in Birmingham, and an interesting selection of pieces was included in the programme. Mr. C. W. Perkins was an able soloist in Prout's Organ Concerto in E minor. Madame Margaret Milward made a successful *début* here as a vocalist, and Mr. Halford conducted.

On the 1st ult. the Willy Hess String Quartet gave a concert in the Masonic Hall. The programme was good, but contained no novelties. There was a large and appreciative audience.

The new City Choral Society gave its first concert in the Town Hall, on the 6th ult. The chorus numbers about 250 voices and is of fine quality. The principal work given was Coleridge-Taylor's "Hiawatha's Wedding-Feast," which was well performed and cordially received. A selection from Wagner followed, together with some orchestral pieces. Mr. F. W. Beard conducted. The solo vocalists were Madame Marie Duma and Mr. Hedmondt. The concert was well attended and was a great success.

The next evening the Festival Choral Society gave a truly magnificent concert-recital of Wagner's opera, "The Flying Dutchman," with Miss Alice Esty, Miss Alice Lakin, Mr. Charles Saunders, Mr. Bantock Pierpoint, and Mr. Daniel Price as principals. The work was given in its integrity, without the omission of a single note, and the audience was most enthusiastic in its praise.

The Glasgow Select Choir gave its annual concert in the Town Hall, on the 2nd ult., and met with its usual success.

The Saturday evening cheap concerts have included two oratorio performances—namely, the "Creation," by the Midland Musical Society, on November 25, and "The Messiah," by the Choral Union, on the 9th ult.; and on the 16th ult. the Choral and Orchestral Association, under the direction of Mr. Joseph H. Adam, performed Wareing's cantata "The Wreck of the Hesperus" and Bennett's "May Queen."

The Rev. H. R. Haweis gave a lecture in the Town Hall, on Sunday, November 26. His subject was "Music, the Art of the Age."

The D'Oyly Carte Opera Company was here for a week from Monday, the 4th ult. The repertory was confined to the old familiar works, but attracted large audiences.

The Goethe anniversary was celebrated, at Mason University College, by the German Society.

MUSIC IN BELFAST.

(From our own Correspondent.)

On November 24 the Philharmonic Society gave (as its second concert of the season) an excellent performance of Berlioz's "Faust." The soloists were Madame Medora Henson, Mr. Lloyd Chandos, and Mr. George Ferguson. This work is now an established favourite here, and a crowded audience welcomed it. Both chorus and orchestra were carefully prepared, and the general verdict was that they never did better, or perhaps as well.

The Hallé Orchestra, conducted by Dr. Richter, gave, on November 27, a concert, which will be remembered as the greatest musical treat ever listened to in Belfast. The pity is that there were far too many empty seats in the Ulster Hall. Still there was a large audience, and nowhere could the exquisite finish of the performance have been more fully appreciated. The admirably chosen programme consisted of the "Meistersinger" Overture, Tschaïkowsky's "Pathetic" Symphony, Beethoven's "Leonora" Overture (No. 3), Brahms's Variations on a Theme by Haydn, and Weber's Overture to "Euryanthe." Finely as this grand body of musicians played under other conductors, there can be no doubt that Dr. Richter has brought them to a state of perfection that they did not before possess. But there was very nearly an awkward *contretemps*. The band's music had gone astray at a station in Dublin, where it was discovered only after very vigorous searching and "wiring," and just in time to be sent on to Belfast by a special train! "All's well that ends well."

On the 14th ult. Dr. Lawrence Walker gave the second of his Chamber concerts of the season, when the programme consisted entirely of Slavonic compositions of the nineteenth century.

MUSIC IN BRISTOL AND DISTRICT.

(From our own Correspondent.)

The Society of Bristol Gleemen gave a successful Ladies' Night at the Victoria Rooms, on November 29. The novelty in the programme was a serenade, "Ye fairies gay," by the Rev. Edward Handley, president of the Bath Orpheus Society, which produced a favourable impression. Variety was introduced into the performance by songs which Miss Agnes Nicholls rendered. Her fresh soprano voice was heard to advantage in pieces by Schubert, Bemberg, and Sir Hubert Parry. Mr. W. J. Kidner was the conductor.

An interesting gathering took place at the Grand Hotel, on the 2nd ult., the Bristol Choral Union having assembled to make a presentation to Mr. John Barrett, who had acted as conductor for upwards of twenty years. Mr. J. W. Lawson (organist of St. Mary Redcliff Church) presided, the vice-chairs being taken by Mr. Edward Cook (organist of St. Paul's, Clifton) and Mr. F. W. Hek (organist of Bedminster Parish Church). After supper, speeches, appreciative of the services of Mr. Barrett, were made by Dr. Harrison, Mr. J. L. Roeckel, Mr. George Riseley, and Mr. D. W. Rootham, and a beautifully illuminated address with a purse of gold were presented to him.

The Æolian Male Choir gave a concert in the hall of the Young Men's Christian Association, on the 6th ult., under the direction of Mr. George A. Sleigh. Miss Marion Harris and Miss Clara Aldersley, who had before appeared on the open nights of the Choir, sang songs and duets, and Mr. A. Atherstone Cox played Beethoven's "Appassionata" Sonata.

Miss Amy Riseley, niece of the well known conductor, gave her first concert on the 6th ult., at Redland Park Hall. She promises to be an accomplished pianist, and afforded gratification by her excellent interpretation of compositions, some of which make considerable demands upon the player. She was assisted at her concert by Miss Jennie Ffoulkes and Mr. A. B. Hall (vocalists), Miss Mabel Bigg (violin), and Miss Winifred Bigg (violoncello and pianoforte), with Mr. G. Herbert Riseley, brother of the *débutante*, accompanist.

St. Mary's Choral Society, on the 12th ult., at the church, Tyndall's Park, gave Mendelssohn's "St. Paul," with orchestral accompaniment. Mr. R. O. Beachcroft was at the organ and Mr. F. W. Rootham conducted the performance. The soloists were Miss Alice Boaden, Miss Gertrude Hember, Mr. Cyril Flamsteed (son of the vicar of St. George's, Bristol), and Mr. W. H. Wickes.

At St. John's Church, Redland, on the 13th ult., the Church Choir and St. John's Choral Society rendered the new cantata, entitled "Blessed are those who watch," by Mr. Hugh Blair, late organist of Worcester Cathedral. The work is well adapted for church use as hymns for the congregation are interspersed. Two numbers are tenor solos, and these were sung by Mr. G. W. Brierley, the choruses being interpreted by a choir of ninety voices. Mr. A. E. Hill, organist of the church, conducted, and Mr. C. W. Stear was at the organ.

An impressive performance of Spohr's "Last Judgment" was given, on the 15th ult., at the Church of All Saints, Clifton, by the joint choirs of the church and the church of the Holy Nativity. Mr. Cedric Bucknall was at the organ and Mr. Stear conducted.

Weston-super-Mare Philharmonic Society, on the 14th ult., gave a performance of Spohr's "Fall of Babylon" in the Victoria Hall. This work had not been heard in the district since it was given by the Bristol Festival Society in 1876. The principal vocalists were Madame Adelaide Mullen, Miss Edith Leslie, Mrs. Bere (a local amateur), Mr. Henry Beaumont, Mr. Arthur Wills, Mr. Brierley (Bristol Cathedral), and Dr. Roxburgh (president of the Society). The choir numbered nearly 150 and there was a band of twenty-five players, chiefly from Bristol. Mr. W. Darby was at the organ and Mr. Edward Cook directed the performance. The work was carefully presented and appeared to considerably interest the audience.

At Cheltenham College, on the 16th ult., the concert associated with the close of the Michaelmas term was given. The first part consisted of a performance of Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast." The cantata was creditably presented, Mr. W. S. Drew giving with effect the tenor song. The College orchestra, with some professional assistance, rendered the accompaniments. The audience seemed highly gratified with the work.

The Bristol Choral Society, on the 19th ult., gave a fine performance of "The Golden Legend," in Prince's Theatre, under the direction of Mr. Riseley. The principal vocalists were Madame Medora Henson, Miss Edith Leslie, Mr. Henry Beaumont, and Mr. Douglas Powell. Band and chorus numbered 500.

MUSIC IN DUBLIN.

(From our own Correspondent.)

It would be impossible to overstate the excellence of the performances of the Hallé Orchestra under Dr. Richter's baton, given here at the end of November. At the first concert a number of excerpts from Wagner were heard, which included the "Tannhäuser" Overture, the Prelude to Act iii. of the "Meistersinger," the Prelude and Liebestod from "Tristan," the Vorspiel to "Parsifal," and the "Walkürenritt." Anything finer than the playing of the C minor Symphony of Beethoven it would be impossible to imagine.

At the *Matinée* given the following day we heard the "Meistersinger" Overture, the performance of which was noticeable for the same qualities which made the C minor Symphony memorable; the somewhat *ennuyeuse* "Pathetic" Symphony of Tschaïkowsky, the "Leonora," No. 3, of Beethoven, some interesting Variations by Brahms, and Weber's ever delightful "Euryanthe" Overture.

The Orpheus Society gave its first concert this season on the 2nd ult. Two old English madrigals, "Weepe, O mine eyes," by Bennet, and "To shorten winter's sadnesse," by Weelkes, were the best sung of many part-songs and glees. Mr. Arthur Darley charmed a not too critical audience in Dvorák-Ondricek's "Klagendes Gedenken," and afterwards essayed "Airs Hongrois." Miss Shellard sang several solos cleverly.

The University Choral Society gave its first concert early last month, when Purcell's "Dido and Æneas" was performed, with Smart's popular and melodious "Bride of Dunkerron," the solos being sung by amateurs, members of the Society. The choruses in the Purcell opera were not up to the highest standard, and failed in some obvious and easy effects, such as the "echo" chorus, which is capable of an almost perfectly realistic effect.

The Dublin Orchestral Society gave its second *Matinée* on the 13th ult. Miss Bessie Ruthorn played the last two movements of the Beethoven Concerto in C minor, and made a very good impression by reason of her clear and intelligent interpretation of the pianoforte passages. Mendelssohn's "Italian" Symphony was admirably played by the band, and Berlioz's effective Hungarian March from "Faust" elicited an imperative demand for a repetition. Signor Esposito is to be congratulated upon the artistic results he has already achieved.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

A more than usually successful concert was given in St. Andrew's Hall, Norwich, on the 7th ult., in aid of the fund for restoring St. Michael at Plea Church, at which Miss Alice Phillips, Miss Evelyn Ray, Mr. C. Hunnybun (Chichester Cathedral), the Rev. H. W. Köblich (rector of the parish), and Messrs. Brookes, Thouless, and Brockbank (Norwich Cathedral) were the vocalists. The instrumental selections were contributed by Miss Freda Russell (violin), and Miss Margaret Latham, Miss Gladys Meyrick, and Dr. Allen (organist of Ely Cathedral), pianoforte.

The concert given by the choir of the Wesleyan Chapel, Dene Side, Great Yarmouth, on November 30, derived more than usual interest from the production of an entirely new cantata from the pen of its conductor, Mr. W. M. Chapman, having Longfellow's poem "The Wreck of the Hesperus" for its libretto. Mr. Chapman has laid out his work for three solo voices (soprano, tenor, and bass) with chorus and orchestra, and without aiming at any great contrapuntal effect, he has certainly produced a work that should prove welcome to small choral societies. The principal parts were ably filled by Miss Adela Tunbridge, Mr. J. Hardy, and Mr. J. J. Manning, the band being led by Mr. C. B. Diver, and the whole performance was creditable to the town. At the conclusion of the cantata the composer received quite an ovation from the large audience assembled in the Town Hall. Beethoven's "Ruins of Athens" and a short miscellaneous selection completed the programme.

The Parish Church of Catfield, Norfolk, has just been enriched with a new organ, built by Mr. Mack, of Great Yarmouth. At the opening service Mr. Haydon Hare gave a recital which fully tested the merits of the instrument.

The first concert of the forty-first season of the Great Yarmouth Musical Society was given on the 14th ult., under the conductorship of Mr. Haydon Hare. Cowen's interesting cantata, "St. John's Eve," was the work selected. Evidence of careful preparation was shown by both chorus and band. Miss Teresa Blamy, Miss Edith Nutter, Mr. G. Richards, and Mr. Arthur Barlow did good work as principal vocalists. Among the selections for the second half special notice deserves to be made of three of Mr. Elgar's "Sea Pictures," recently produced at the Norwich Festival, which were tastefully sung by Miss Nutter with orchestral accompaniment, creditably played by the band; and also a harp solo by the Rev. Warrenne J. Blake.

The first concert this season given by the Hunstanton Choral Society took place on the 13th ult., with Mr. A. H. Cross as conductor. Mendelssohn's "Athalie" filled the first half of the programme, with the Misses Alvis and Miss Phillips as principal vocalists. The Rev. Dr. Phillips, Precentor of Ely, undertook the duty of reader, and a capable band and chorus insured a good performance of the work.

The Diss Choral Society gave a performance of Haydn's "Creation," on the 12th ult., under the direction of Mr. T. M. Pullen. The principal parts were ably filled by Miss Alice Simons, Mr. W. R. Maxwell, and Mr. Henry Bailey. Mr. Hemstock was, as usual, at the organ, and Mr. T. E. Gatehouse led the band. The performance, on the whole, was creditable to all concerned.

MUSIC IN EDINBURGH AND PERTH.

(From our own Correspondent.)

The thirteenth annual series of orchestral concerts, organised by Messrs. Paterson and Sons, was opened on the 4th ult., in the McEwen Hall, in the presence of a large and sympathetic audience. The Scottish Orchestra have again been engaged, under the baton of Herr Wilhelm Bruch, and led by M. Maurice Sons. M. Busoni was the pianist, and was much applauded for his rendering of Beethoven's E flat Pianoforte Concerto, a Chopin Ballade, and a Liszt Rhapsody. At the second concert (11th ult.) Miss Lillian Blauvelt made her first appearance in Edinburgh, and won golden opinions by her neat technique and sympathetic style. The orchestra seemed a trifle dull and listless in the symphonies—Mendelssohn's "Italian" and Brahms's No. 2 in D—but doubtless they will soon warm to their work.

At Mr. Denhof's second chamber concert, in the Music Hall, on the 6th ult., the concert-giver was assisted by MM. Emile Sauret and Jean Gérardy.

On the 9th ult. Señor Sarasate, assisted by Dr. Otto Neitzel, attracted a very large audience to the Music Hall. The great violinist was in his best form, and delighted his enthusiastic hearers with a Bach and a Schumann Sonata, and most of all with the encore he gave—Bach's E major Prelude—with electrifying effect.

The scheme of University concerts, organised by Professor Niecks, embraces five concerts, of which the first (November 22) was devoted to quartets by Haydn, Mozart, and Beethoven, played in excellent style by the Kosman Quartet party, and the second (14th ult.) to harp music, worthily interpreted by Mr. John Thomas.

On the 13th ult. the combined choirs of the diocese gave a rendering of Spohr's "Last Judgment," in St. Mary's Cathedral, under the careful direction of Mr. Collinson.

The Perth Musical Society gave a performance of Mendelssohn's "Walpurgis Night" on November 30. The choruses were well within the powers of the Society, and, under the conductorship of Mr. F. S. Graves, the result was a very smooth and effective rendering. The solo parts were undertaken by Miss Marie Bellas and Messrs. Reginald Brophy and Daniells.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Choral and Orchestral Union opened its season with great *éclat*, on November 30, with a performance of Brahms's "Song of Destiny" and Sullivan's "Golden Legend." Mr. Bradley conducted both works, and secured a much better rendering of the second than of the first, in which the choir was somewhat defective in intonation and the band showed occasionally that it had not yet reached a high state of discipline. "The Golden Legend," which is more familiar to the Choral Union, was sung with spirit and correctness, and permitted the new members to show that they had improved the tone of the chorus. The soloists were Madame Ella Russell, Madame Emslie-Cran, Mr. Tom Child (who took the place of Mr. William Green, indisposed), and Mr. Charles Tree, whose *Lucifer* was a meritorious impersonation. The second concert, on the 5th ult., was an orchestral one. Mr. Wilhelm Bruch conducted for the first time this season, M. Busoni played Beethoven's Fifth Concerto, and the Symphony was Mendelssohn's "Italian." At the third concert, on the 12th ult., Miss Lillian Blauvelt, who sang for the first time in Glasgow, was most heartily and appreciatively received, and Mr. Bruch conducted a remarkably fine rendering of Brahms's Second Symphony.

The second choral concert of the series occurred on the 19th ult., when Dvorák's "Stabat Mater" and Mendelssohn's "Walpurgis Night" were sung by the Choral Union, under Mr. Bradley, assisted by the Scottish Orchestra. A most laudable performance by the choir was spoiled to a large extent by the rough work of the band. The soloists were Miss Mabel Berrey, Miss Kirkby Lunn, Mr. Iver McKay, and Mr. Charles Copland.

Springburn Choral Society gave "Judas Maccabæus" on the 6th ult., under the baton of Mr. J. Michael Diack, with a local band, the soloists being Miss Margaret Simpson, Mr. J. A. Y. Stronach, and Mr. James Fleming.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The complaint once urged against the Liverpool Philharmonic Society of neglecting the chorus has, under Mr. F. H. Cowen's conductorship, ceased to have any justification, and an excellent feature of the Philharmonic concerts has been restored to a position of due importance. A performance, in every sense admirable, of Schumann's "Festival" Overture marked the concert on the 5th ult.

Choral performances, as usual at this season, have been the chief characteristic of musical activity during the past month. All, or almost all, of the many musical societies in and about Liverpool have now given one or more public concerts. To begin with, Mr. Goossens' Choir made a successful initial appearance for this winter, at the Philharmonic Hall, on November 23. The choral novelty was C. Haussen's "Soliloquy," a work which enabled Mr. Goossens especially to display the qualities of alertness and sympathy that distinguish his fine body of choristers. The concert otherwise was interesting on account of the *début* of Miss Gertrude Hudson, a charming soprano, and of the appearance of Mr. Alfred Ross, son of the late Mr. John Ross, and a pupil of Dr. Joachim. Mr. Ross achieved distinction.

On the 13th ult. the Post Office Choral Society, at the Philharmonic Hall, gave a rendering of Gade's cantata "The Crusaders." The principals were Miss Marie Duma, Mr. Braxton Smith, and Mr. Bantock Pierpoint. Mr. F. H. Crossley conducted with marked efficiency. At Warrington Mr. Crossley also conducted "The Messiah," and at the Concert Hall, Liscard, the Wallasey Choral and Orchestral Society gave the same oratorio.

The excellent series of Sunday concerts at St. George's Hall, given under the direction of Mr. W. I. Argent by the Sunday Society, continue to enjoy undiminished favour. Mr. Ernest Schiever, who gave the first of his series of chamber concerts for the present season, at the College of Music, on the 9th ult., has undertaken the direction of the Wirral Amateur Orchestral Society. The concert given by the Society at the Music Hall, Claughton, on the 15th ult., was a great success. Elgar's Serenade (Op. 20) and the Septet for strings and trumpets by Saint-Saëns were the most interesting selections.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The three concerts of the Hallé undertaking, immediately preceding the annual Christmas performance of "The Messiah," appeared not to attract the general public like those which went before. Sir Hubert Parry's "Job" met with a somewhat cold reception, and Dr. Richter's necessary visit to Vienna left us without the charm which caused the season to open so hopefully. In the programmes of the eighth and ninth meetings were too many works by comparatively unknown composers, rendered by young artists whose names have not yet grown familiar to us. Some interest among musicians was, however, created by the first appearance (on the 14th ult.) of Miss Irene Schaefsburg, a very promising student, who came over to the Royal College here with Mr. Dayas, and has since remained under his guidance. The selection by so young a *débutante* as Miss Schaefsburg of Brahms's First Pianoforte Concerto was, perhaps, scarcely prudent. If Brahms at all, why not his *Second* Concerto, so much more brilliant and so far more melodious? Miss Schaefsburg's style is extremely firm, bold, and dashing—if there be any lack, probably it is felt in the more delicate and expressive passages. But we remember no first appearance of a young student-player (unavoidably slightly nervous) so entirely successful. The soft delicate upper notes of the voice of Miss Rosa Ettinger and the perfect accuracy of her trills and *roulades* excited great enthusiasm.

The Hallé Choir has so greatly improved of late that it was only fair that the two accustomed performances of "The Messiah" should be directed by Mr. Wilson, who is responsible for the amendment. The principals were Misses Palliser and Clara Butt, with Messrs. Edward Lloyd (for the last time) and Santley. The quartets at Mr. Brodsky's second chamber concert were Beethoven's No. 6, from his Op. 18, and Schubert in D minor, with Busoni's Sonata in E minor for violin and pianoforte, interpreted by Mr. Brodsky and Mr. Dayas.

Mr. Brodsky's pupil, Miss Edith Robinson, very bravely summoned her friends to the large Free Trade Hall, on the evening of November 27, and was fittingly rewarded by an enthusiastic gathering, in which were many new admirers. Mrs. Hutchinson sang in a pleasant manner, and M. Busoni delighted the large audience by his powerful and finished executancy. At the third Harrison concert, November 29, there were many well known vocalists who warbled their well known ditties, and Miss St. Angelo played with skill Chopin's Ballade in G minor and the regulation Liszt Rhapsody. Mr. Lane engaged for his annual "Messiah" performance Misses Blauvelt, Crossley, Messrs. Ben Davies and Andrew Black, relying upon the unstinted support of his subscribers and the general public.

MUSIC IN THE NORTH OF SCOTLAND.

(From our own Correspondent.)

On November 29 the premier Musical Society in the North, the Aberdeen Choral Union, which has been in existence for over forty years, gave a performance of Handel's "Israel in Egypt. The well-balanced chorus now numbers about 250 voices. The performance of the oratorio, under the baton of Mr. John Kirby, was, on the whole, praiseworthy. The soloists were Misses Winifred Wynne, Gertrude Lonsdale, Messrs. Gwylym Richards, Charles Tree, and David Hughes. The orchestra, under the leadership of Herr L. Pokorny, did good work. Mr. Burwood Nicholls presided at the organ and much praise is due to him for his excellent accompaniments.

The second Harrison concert took place on the 4th ult., Mr. Herbert Grover, Mr. William Henley, and Miss Pauline St. Angelo being the most successful. We also had the second chamber concert on the 6th ult., when the feature of the evening was Mr. J. M. Nisbet's capital interpretation of Beethoven's Sonata Pathétique.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The most important concert heard in Newcastle-on-Tyne within the recollection of amateurs of the present generation was that given by the Newcastle and Gateshead Choral Union, on November 24, when Beethoven's Choral

Symphony was performed, with the assistance of the Hallé Orchestra, and under the baton of Dr. Richter. There is no record of the last and greatest of Beethoven's symphonies ever having been performed in Newcastle before, and it is fortunate that its first hearing in the city should have taken place under such favourable circumstances. Both choir and orchestra were so excellent as to draw from the distinguished conductor a confession that he had never conducted a finer performance. Great credit is due to Mr. James M. Preston for the admirable way in which he had trained the choir in the difficult task it undertook. The soloists were Miss Agnes Nicholls, Miss Muriel Foster, Mr. Joseph Reed, and Mr. Daniel Price. The other works performed at the concert were Brahms's "Song of Destiny," Tschaïkowsky's "Hamlet" Overture, Brahms's "Academic Festival" Overture, and some Wagner pieces. The concert drew together an immense audience, and the exceptional enthusiasm it created was amply justified.

The Gateshead Vocal Society gave its first Subscription concert of the season, in the Town Hall, Gateshead, on the 7th ult., the work presented being Spohr's "Last Judgment." Mr. Newton Laycock conducted, and the soloists were Miss Ethel Russell, Miss Minnie Beers, Mr. H. Stansfield, and Mr. W. Peacock.

The Tynemouth Amateur Vocal Society gave a performance of Mackenzie's "The Bride," in the Albion Assembly Rooms, North Shields, on the 8th ult. The work was favourably received, and the efforts of the soloists—Miss Ethel Russell and Mr. T. H. Brearley—were much appreciated. Mr. W. Bird conducted.

On the 8th ult., also, a very excellent performance of Spohr's "Last Judgment" was given in Durham Cathedral, under the conductorship of Dr. Philip Armes, the Cathedral organist. The choir consisted of members of the Durham Choral Society, the old choristers and the permanent musical staff of the Cathedral, and the orchestra was largely drawn from the Durham Amateur Orchestral Society. The solos were entrusted to members of the Cathedral choir, and the Rev. Canon Bennett presided at the organ. The success of the performance was such as should encourage the promoters to produce other sacred works under equally favourable conditions.

The Newcastle Postal Telegraph Choral Society gave the first Invitation concert of its fifth season in the Town Hall, Newcastle, on the 11th ult., when a very creditable performance of Mr. S. Coleridge-Taylor's "Hiawatha's Wedding-Feast" was given. The charming tenor solo, "Onaway! awake, beloved!" was sung by Mr. Reginald Brophy. The performance was under the personal direction of Mr. Coleridge-Taylor, whose presence served the purpose of calling forth from performers and audience quite an unusual degree of enthusiasm. This Society, although perhaps limited in its resources, is making substantial progress, the present effort being the most ambitious and the most successful it has yet attempted.

A performance of Mr. J. F. Barnett's cantata "The Ancient Mariner" was given in the Town Hall, Newcastle, on the 12th ult., by the Newcastle Amateur Vocal Society, under the baton of Mr. J. E. Jeffries. The soloists were Miss Florrie Roscoe, Miss Blanche Gordon, Mr. Herbert Stansfield, and Mr. William Thornton. The work was very creditably rendered and much appreciated by a large audience.

On the 13th ult. the Bishop Auckland Musical Society performed the first part of Mendelssohn's "St. Paul," with Madame Marie Duma, Mrs. Walton, Mr. Gwillym Richards, and Mr. Charles Knowles in the solo parts. Mr. N. Kilburn conducted with that care which invariably ensures good results. There are few towns of the same size which can show a better musical record than Bishop Auckland.

The South Shields Choral Society commenced its sixteenth season, on the 12th ult., with a very satisfactory performance of Handel's "Samson." The singing of the choruses was especially worthy of praise. The soloists were Miss Winifred Wynne, Miss Gertrude Lonsdale, Mr. Charles Saunders, and Mr. Charles Tree. Mr. M. Fairs conducted, and is to be commended for the excellent results he is able to obtain from the forces under his control.

The Sunderland Philharmonic Society has seldom given a more interesting concert than that which opened its season on the 13th ult. The two principal works performed were Mr. Coleridge-Taylor's new cantata "Minnehaha" and Dr. Villiers Stanford's effective choral ballad "The Revenge." The solos in "Minnehaha" were admirably sung by Madame Marie Duma and Mr. Kennerley Rumford. The cantata fully maintains the high standard of excellence reached by its composer in "Hiawatha's Wedding-Feast," and should prove to be equally as popular with choral societies and the public at large. Both works were exceedingly well rendered, both as to chorus and orchestra, and reflected much credit upon the conductor of the Society, Mr. N. Kilburn.

A very creditable performance of Spohr's "Last Judgment" was given in the Cathedral Church of St. Nicholas, Newcastle, on the 19th ult. An orchestra of about fifty performers was engaged and the choir numbered about 150. Mr. J. E. Hutchinson ably presided at the organ and Mr. J. E. Jeffries conducted.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

At Miss Cantelo's Subscription concerts a rich treat was provided for lovers of chamber music. Schubert's Quartet in A minor (Op. 29) was finely rendered by the Willy Hess String Quartet. Why Miss Cantelo selected Beethoven's Variations in F (Op. 36), which she played with the utmost refinement, when there are so many of his later works so seldom produced, passes our comprehension. Mr. Willy Hess rendered two solos in magnificent style. Brahms's Pianoforte Quintet (Op. 34), carefully rendered, concluded the programme.

M. Busoni delighted an appreciative audience at his recital on November 28.

On November 29 Mr. Harold Henry's Orchestral Society gave its first concert of this season. Amongst other pieces, Edward German's Masque, "As you like it," was creditably performed, and the Overtures to "Fidelio" and "Magic Flute" were carefully rendered. The soloists were Miss May Heath (of Birmingham), who, though only a child of thirteen, exhibited wonderful vocal talent, which was thoroughly appreciated, and Mr. Harold Henry, who received quite an ovation for the rendering of his violin solos; his second piece was a clever composition from his own pen, which won him a hearty recall. Mr. Sadler ably accompanied the solos and Mr. E. M. Barber conducted.

The first of the Nottingham Orchestral Concerts, under the direction of Mr. Henry J. Wood, was given on the 14th ult. The first part opened with the "Magic Flute" Overture and concluded with Beethoven's Fifth Symphony; works by Tschaïkowsky, Massenet, and Brahms completed the orchestral scheme. Madame Olga Wood was the soloist and contributed songs by Saint-Saëns, Handel, and Godard; her efforts were received with hearty applause. The orchestra has improved immensely since last season—this was particularly noticeable in Brahms's Hungarian Dances, which were repeated by request.

A successful performance of Sullivan's "Martyr of Antioch" was given at Grantham, on the 14th ult., under the guidance of Mr. H. P. Dickenson.

At Leicester the new Musical Society performed Gounod's "Redemption" on November 30. The choir sang throughout excellently, and the band (led by Mr. J. Kilby) was almost entirely local and was fully efficient. The solos were ably rendered by Madame Kate Cove, Miss Alice Lakin, Mr. Henry Stubbs, and Mr. F. Harford, the soprano and bass deserving special commendation. Mr. Charles Hancock was an able conductor.

MUSIC IN OXFORD.

(From our own Correspondent.)

There has been so much going on this term in matters musical that it is only possible to find space to chronicle the most important events. The first concert in point of time and importance was given under the auspices of the Musical Club, on November 8, when the Royal College Orchestra, under the conductorship of Professor Stanford, gave a capital concert. The first piece on the programme was Mackenzie's Nautical Overture "Britannia," the

choice of this thoroughly English work being peculiarly appropriate. It received a very spirited rendering and was much appreciated. The next orchestral piece was Tschaïkowsky's miniature Suite, "Casse-Noisette," given for the first time in Oxford, the performance of which was immensely enjoyed. In Schumann's Concerto in A minor for pianoforte and orchestra, Miss Florence Smith specially distinguished herself, surmounting the difficulties of the work with ease and certainty. The concert concluded with an excellent interpretation of Beethoven's Seventh Symphony.

The Oxford Choral and Philharmonic Society (for the two Societies are now amalgamated) gave, on November 28, Spohr's "Last Judgment," Gounod's "Gallia," and Mendelssohn's "Lauda Sion"; strings and the organ being used for the orchestral accompaniment. The chorus sang well from first to last, the only deficiency being a slight weakness of the contraltos. Mr. Betjemann conducted, Mr. Burnett leading the strings, while Dr. Dodds ably presided at the organ.

The next day the Musical Club gave its second public concert, when the Cologne Quartet, led by Mr. Willy Hess, were the chief performers. Miss Fillunger contributed some delightful German songs with genuine artistic feeling. The next day a capital concert was given by the Oxford House Orchestra, Bethnal Green, the chief features being Tschaïkowsky's Symphony (No. 5) and two Hungarian Dances by Brahms.

On the 1st ult. Herr Ernst von Dohnânyi gave a pianoforte recital, selecting for his chief pieces Bach's Chromatische Fantasie and Fugue and Beethoven's Sonata in A flat (Op. 110), when the playing of the Hungarian pianist gave immense pleasure—indeed, his accurate and musicianly rendering of the Chromatische Fantasie was a thing to be remembered.

The concerts at Balliol on Sunday evenings, under the direction of Mr. John Farmer, have been continued with their accustomed success, although the programme of the last concert—which would have consisted of madrigals chiefly—had to be altered in consequence of the illness of the conductor. In its place, however, a programme was made up with three pieces for clarinet and pianoforte, by Mr. Egerton and Dr. Walker, interspersed with songs by Miss Mabel Price.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Sheffield Choral Union gave a concert on the 4th ult., performing Mendelssohn's "First Walpurgis Night" and Schubert's "Song of Miriam." Under the direction of Mr. S. Suckley these works were capably rendered, the well-trained chorus and an excellent band contributing largely to the general success. The principals were: Miss E. K. Robinson, Miss Bertha Skerritt, Mr. R. Thompson, and Mr. T. C. Fagg. The committee announces Elgar's "Caractacus" for performance at the next concert.

On the 5th ult. an admirable performance of "Elijah" was given by the Sheffield Musical Union, under the conductorship of Dr. Coward. An accession of new members, thorough familiarity with the work, and a large and sympathetic audience all tended towards the success of the concert, and the oratorio was given *con amore* by all concerned. The principals were Miss Olive Harcourt (who was very successful in the soprano music, giving the solo "Hear ye, Israel," with admirable effect), Miss Adelaide Lambe, Mr. Clifford Hunnybun, and Mr. Joseph Lycett. Mr. J. H. Parkes led the band and Mr. W. S. Jessop was the organist.

The Hoyland Common and District Choral Society performed Bennett's "May Queen" on the 7th ult. This excellent Society is flourishing exceedingly, being numerically and financially strong, and the last concert should tend to further improve its position. The choral portions of the work were well sung, and, under Mr. G. M. Coates's watchful care, the performance was smooth and adequate. The soloists were Madame Norledge, Miss Nellie Chisholm, Mr. W. H. Burrows, and Mr. Ditchburn. Mr. J. H. Parkes led the band.

At Heeley, on the 10th ult., the Ann's Road Choral Society performed the "Creation" to a crowded audience. Mr. W. E. Jeffs, the conductor, directed a well trained and enthusiastic choir, and the entire performance was both creditable and enjoyable. Miss Eva Rich, Mr. W. H. Burrows, and Mr. F. Shimeld were efficient soloists. Mr. S. Freeman was the organist.

On the 11th ult. the Sheffield Male Glee and Madrigal Society gave its winter concert in the Music Hall, under Mr. J. A. Rodgers. The refined singing and the surprising unanimity of the choir delighted the large audience and served to further enhance the reputation of this young Society. Among the nine works sung were C. H. Lloyd's "The Longbeard's Saga"; S. S. Wesley's elaborate glee, "When fierce conflicting passions"; J. E. West's charming "Beware" (encored); Beale's madrigal, "This pleasant month of May"; and Bantock's "Marching along."

Benedict's "St. Peter" was performed by the St. Peter's Abbeydale Choral Society, on the 14th ult., directed by Mr. W. Gadsby. The chorus sang the choruses with commendable finish and vigour, the sopranos being especially bright and alert, while the conductor's enthusiasm apparently animated all the singers. The principals were Miss Eva Rich, Mrs. Foulston, Mr. W. F. Moulson, and Mr. W. A. Hamer.

"Judas Maccabæus" was given by the Sheffield Amateur Musical Society on the 19th ult., in the Albert Hall. The large accession of new members to this, the senior local society, has tended to properly balance the parts, and the reinforced tenors are now one of the best departments. Handel's effective choruses are always to the liking of Sheffield choristers and in this case they were sung with a degree of robustness and spirit that amply proved the fact. The solos were undertaken by Miss Maggie Jaques, Miss Whitehead, Mr. Herbert Grover, and Mr. Joseph Lycett. Mr. J. W. Phillips was at the organ, and Mr. F. Schollhammer conducted.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE Stafford Choral Union gave its second concert on the 4th ult. The first part of the programme was devoted to Mendelssohn's "Hymn of Praise" and the second to a miscellaneous selection. The soloists were Miss Maggie Jaques, Miss R. Woodhouse, and Mr. S. Masters, to each of whom a word of praise is due. Mr. Drury conducted. The chorus on the whole acquitted itself with credit, but the basses were out-balanced by the sopranos.

The Hanley Glee and Madrigal Society gave its annual performance of "The Messiah," on December 14, and, despite the ice-bound roads, the Victoria Hall was filled to repletion. The chorus again proved its right to be classed amongst the best of its kind—perfection of attack, clearness of enunciation, and fine full tone were distinguishing characteristics. The principals were Miss Alice Esty, Miss Ada Crossley, Mr. Tom Thomas, and Mr. David Hughes. Mr. T. Johnson presided at the organ with judgment. Mr Garner, the conductor, is once more to be congratulated on a worthy representation of Handel's masterpiece.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

THE musical event of the month, so far as Leeds and, indeed, Yorkshire is concerned, has been undoubtedly the production by the Leeds Philharmonic Society of Beethoven's great Mass in D, on November 22. Now that the amalgamation of the Society's concerts with those of the Subscription series has resulted in an enduring success, the financial as well as artistic, it has become possible to secure the Hallé Orchestra at the choral concerts, greatly to their advantage, for here, no less than in the other provincial towns, it is generally the orchestra that proves the weakest feature in performances of modern choral works. Under no other circumstances would it have been possible to attempt so exacting a work as the Mass, which, save for a solitary performance at Bradford some years ago, has been left

severely alone, except at Festival times. So far as chorus and band were concerned, the performance was an excellent one. The singers had been well drilled and showed care and intelligence; indeed, it is not too much to say that the choral portions of the Mass had quite as much justice done them as at either of the Leeds Festival productions of the work. The soloists, Miss Alice Esty, Miss Brema, Mr. William Green, and Mr. Andrew Black, were efficient, though in the case of the soprano a rather more intimate acquaintance with the music might have been desirable. Dr. Stanford conducted the Mass, and the rest of the concert was given up to a somewhat perfunctory performance of Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast," which, strange to say, still awaits a thoroughly sympathetic reading in the West Riding. The re-opening of the Leeds Parish Church organ has been another event of interest, and will be dealt with next month.

On the 1st ult. there was tried, with considerable success, what is to Leeds in the nature of an experiment—a smoking concert of chamber music being given at the Metropole Hotel. Mr. E. Elliott's string quartet, a party of able and artistic local players, gave quartets by Mozart, Beethoven, and Dvorák, and the mixture of music and nicotine seemed to be so well appreciated by the devotees of both who formed the audience, that the experiment is likely to be repeated. Another excellent chamber concert, but without the tobacco obbligato, was given by Mr. Rawdon Briggs' Manchester Quartet, assisted by Mr. Noel Bell (pianist) and Mr. E. Elliott (viola), on the 4th ult., when Brahms's String Quintet in F (Op. 88), a Mendelssohn quartet, and one of Beethoven's pianoforte and violin sonatas formed the programme. On the following day Mr. Edgar Haddock's Leeds New Orchestra gave a concert, at which Mr. J. F. Barnett conducted his suite, "The Harvest Festival," and Mr. Willibald Richter, a pianist whose accomplishment is of a very high order indeed, played Henselt's Concerto in F minor in brilliant and artistic style. Mr. Edgar Haddock conducted and Miss Clara Brooke was the vocalist. On the 6th ult. another local orchestra, that of the Leeds Symphony Society, which is practically an amateur organisation, gave a more than creditable performance of Gade's Seventh Symphony, under Mr. Grimshaw's direction. Mr. G. C. Acomb played one of Goltermann's violoncello concertos with good taste, and Mrs. Fred. Brown was the vocalist. Mr. Sarasate, with Dr. Neitzel as pianist, appeared at one of Messrs. Haddock's Musical Evenings, on the 12th ult., but this, together with a Scottish concert on the 8th, and charity concerts on the 6th and 15th, call for no more than the briefest mention.

BRADFORD.

Two more Subscription concerts at Bradford have to be recorded. On November 24 there was the annual chamber concert, at which Mr. Brodsky's admirable quartet party, with Mr. Busoni as pianist and Madame Blanche Marchesi as vocalist, furnished a programme whose only fault was its extreme length—which necessitated the vandalism of omitting a portion of Brahms's Pianoforte Quartet in G minor. On the 15th ult. there was a concert of choral music, Sullivan's "Golden Legend" and Coleridge-Taylor's "Hiawatha's Wedding-Feast" being given by the chorus of the Bradford Festival Choral Society, the Hallé Orchestra, and Madame Ella Russell, Madame Marian McKenzie, and Messrs. Ben Davies, Andrew Black, and W. Thornton. Mr. Cowen conducted. The performances were as good as such an array warranted, that of Sullivan's work being, indeed, quite a brilliant one, while the spirit of the "Wedding-Feast" was more nearly realised than when it was given at these concerts last season, Mr. Ben Davies creating a great effect in the tenor solo. There have also been a couple of the Bradford Permanent Orchestra's concerts. This Society is making very satisfactory progress under its new conductor, Mr. Cowen, and this was manifested on November 25, when Haydn's "Military" Symphony was given and Max Bruch's G minor Concerto was played in finished style by a young Spanish violinist, Mr. Figuerido, who reminded the hearer of his compatriot, Sarasate, both in his playing and in his compositions, two of which were included in the programme. The vocalist, Miss Elsie Mackenzie, made an exceptionally good impression by the purity and simplicity of her style. The advance made by the orchestra was more strikingly demonstrated at the concert on the 9th ult., when a really excellent performance was given of Tschaïkowsky's Fourth Symphony—a very exacting task for a band containing a good proportion of amateurs. On this occasion, Mr. A. E. Bartle gave a sympathetic interpretation of Schumann's Pianoforte Concerto, and Mr. Plunket Greene sang. One of the Harrison concerts, on the 7th ult., presented the usual familiar features of these entertainments.

OTHER YORKSHIRE TOWNS.

Two more of the Huddersfield Subscription concerts call for only the briefest notice. Madame Albani's concert party appeared on November 28 and on the 12th ult. Mr. Dohnányi and Miss Maud Powell played, among other things, the "Kreutzer" Sonata, and the artistic singing of Madame Bertha Moore and Mr. Kennerley Rumford helped to make up an unusually good programme.

At Halifax the newly formed Madrigal Society gave Coleridge-Taylor's "Hiawatha's Wedding-Feast" on November 23. Mr. Brearley sang the solo very ably, but the absence of an orchestra made it impossible to do justice to a work in which colour plays so important a part. Mr. Shepley conducted. A local orchestra, the Northgate End Orchestral Society, gave a concert at Halifax on November 30, when three movements of Beethoven's Second Symphony were creditably played, under Mr. Priestley's conductorship. The whole of this same symphony was played by the Keighley Orchestral Society, which is only just entering on its second season, on the 13th ult. The Society musters a band of eighty, and in tone and general efficiency it promises well, under Mr. Summerscales's able conductorship. The Keighley Musical Union, of which Mr. Alfred Benton is the conductor, gave, at its concert on November 28, Smart's "Bride of Dunkerron" and Mendelssohn's "Loreley." The soloists were Miss Maggie Jaques, Mr. Brearley, and Mr. W. Thornton. Music at Dewsbury is largely in the hands of a couple of able amateurs, but it cannot be said that the programmes of either of the chief societies are in any degree the worse on that account, but rather the reverse. Mr. T. L. Chadwick, who conducts the Dewsbury Choral Society, gave an excellent all-round performance of "Elijah," on November 21, when the principals were Miss Eleanor Jones, Miss Muriel Foster (who sang with marked power), Mr. C. Saunders, and Mr. Dan Price. The band was of particularly good quality, which was the more satisfactory seeing that many of the players were members of the Dewsbury Orchestral Society, which is conducted by Mr. G. H. Hirst. This Society gave quite a model programme on the 11th ult., the "useful" being mingled with the "sweet" with remarkable skill. Sullivan's sparkling "Merchant of Venice" Masque, pieces from German's "Much Ado about Nothing" and "Tempter" music, with the "Prometheus," "Raymond," and "Lustspiel" Overtures, and the first movement of the "Unfinished" Symphony, these will suffice to indicate the nature of the programme, while the performances were of great merit. Miss Alice Simpkin was the violinist and Madame Bertha Moore the vocalist.

The Batley Choral Society reached an unusual standard of efficiency in its "Elijah" performance, on the 5th ult., when Mr. J. Tomlinson conducted, and the soloists were Miss Agnes Nicholls, Madame Marian McKenzie, Mr. Tom Child, and Mr. David Hughes. "The Golden Legend" was given by the Morley Choral Society on the following day, Miss Grime, Miss Asquith, Mr. Hanson, and Mr. H. Taylor being the soloists, while Mr. A. F. Briggs conducted in the absence of Mr. Alfred Benton. On the same evening the Farsley Choral Society, under Mr. Albert Jowett's direction, gave "The Messiah," and the Frizinghall Society, conducted by Mr. J. W. Fitton, gave Stanford's "Revenge" and the Choral Fantasia of Mr. Vincent. Cowen's "St. John's Eve" and the "Walpurgisnacht" of Mendelssohn formed the programme of the Brighouse Choral Society's concert on November 22, and were very efficiently performed under Mr. J. H. Pearson's direction. Haydn's "Seasons," was given by the Pudsey Choral Union, under Mr. A. Jowett,

on November 27, with a fair measure of success. At Cleckheaton, on the 13th ult., the enterprising Philharmonic Society gave Cowen's Ode "The Passions" and Lloyd's "Hero and Leander." The former work presented some difficulty to a local orchestra, but in other respects the performances were adequate. Mr. W. H. Wright conducted. Professor Stanford's music supplied the greater part of the Armley Choral Society's programme on the 12th ult., when "The Revenge" and "Phaudrig Crohoore" were given with good result, under Mr. H. H. Pickard's conductorship. The Ilkley Vocal Society, on the same date, gave a concert performance of Gounod's "Faust," under Mr. A. Akeroyd.

A somewhat curious mixture was afforded by the juxtaposition of Rossini's "Stabat Mater" and portions of "The Messiah" at the concert of the Selby Choral Society, on the 12th ult. Mr. T. Foster conducted. On that day the Doncaster Musical Society, under Mr. H. Mackenzie, gave a performance of "Elijah," and the next evening Mendelssohn's "Hymn of Praise" was heard at Pontefract, under Mr. R. B. Walker, and "The Messiah" was given at Ripon, under the Rev. F. H. Taylor's direction. The Harrogate Musical Society, conducted by Mr. C. L. Naylor, gave a very creditable performance of Haydn's "Creation" on the 8th ult., showing a distinct advance on its former efforts.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

THE Eryri Male-Voice Choir (Carnarvon and Llanberis) gave a concert at Windsor Castle, on November 24, by command of the Queen. The programme consisted of Welsh airs, a Welsh glee, a part-song by Grieg, "God bless the Prince of Wales" and "God save the Queen," sung in English and Welsh. Her Majesty was unable to be present, but the Emperor and Empress of Germany and T.R.H. the Prince of Wales and Duke of Connaught were attentive listeners, who highly complimented the conductor, Mr. John Williams (organist of Christ Church, Carnarvon) upon the excellence of the singing. Mr. Williams was the recipient of an ebony baton from Her Majesty the Queen, and one of ivory from the German Emperor, the former bearing the letters V.R. and a coronet, set in diamonds.

On November 29 the Cardiff Musical Society gave a performance of Haydn's "Creation" to a large audience, at the Park Hall, the choruses being sung with great spirit and attack. The soloists were Miss Maggie Davies, Mr. Lloyd Chandos, and Mr. Arthur Barlow. In the second part of the programme Mendelssohn's Psalm "When Israel out of Egypt came" received excellent treatment, and the band gave a fair performance of the "Hebrides" Overture. The performance of Sir A. C. Mackenzie's "Empire Flag" raised both performers and listeners to a high pitch of patriotic enthusiasm. Mr. T. E. Aylward conducted with his usual proficiency.

The first performance in Wales of Coleridge-Taylor's "Hiawatha's Wedding-Feast" was given on the 18th ult., by the Bangor University College and Orchestral Society, at the Penrhyn Hall, under the conductorship of Dr. Roland Rogers, the soloists being Miss Clara Williams, Miss Minnie Macfarlane, and Mr. W. S. Roberts, an old Bangor Cathedral choralist, to whose lot fell the beautiful solo, "Onaway! awake, beloved!" violin, Mr. Henri Verbrugghen; pianoforte, Miss Violet Williams. It is satisfactory to find our national colleges "up to date" in introducing new musical works of this class into the Principality.

FOREIGN NOTES.

COLOGNE.—At the third Gürzenich concert, under Dr. Wüllner's direction, a series of Symphonic Variations (dedicated to Johannes Brahms), by Hans Koessler, was produced for the first time and proved a highly effective and musician-like work. Another novelty was a hymn, "Ave maris stella," for chorus, orchestra, and organ, in which an ancient liturgic melody is effectively utilised, by Anton Urspruch, and which was received with great favour.

COPENHAGEN.—Edvard Grieg gave a grand choral and orchestral concert last month, in which he introduced his new Symphonic Dances and several new choral pieces, before a highly appreciative audience. The Norwegian composer also gave a series of four concerts, with his own compositions, recently at the Royal Theatre, Stockholm, his reception in the Swedish capital being likewise a most enthusiastic one.

DÜSSELDORF.—A new oratorio by C. A. Lorenz, entitled "The Maid of Orleans," was performed here last month, with considerable success. It was also given at Münster and Görlitz.

ERFURT.—A highly successful performance took place, last month, of Heinrich Hofmann's important choral work "Prometheus," very efficiently rendered by the Musik-Verein.

GHENT.—The first performance, at the Municipal Theatre, of Mr. Isidore de Lara's opera "Moïna," last month, resulted in the complete success of the interesting work.

HAMBURG.—On the occasion of the performance of Handel's "Acis and Galatea," by the Cecilien Verein, last month, Herr Senger, who interpreted the part of *Polyphemus*, created quite a sensation by his phenomenal and very artistically trained bass voice.

LÜBECK.—An excellent first performance took place, on November 24, under Professor Stiehl's conductorship, of Max Bruch's new oratorio "Gustavus Adolphus," in the presence of a numerous and enthusiastic audience.

MILAN.—The first performance took place, on November 23, at the Teatro Lirico, of Berlioz's "La Prise de Troie," under the conductorship of M. Colonne, of Paris.——Don Lorenzo Perosi, having completed his oratorio "The Massacre of the Innocents," is now engaged upon another score, forming part of his projected series of oratorios—viz., "The Entry of Christ into Jerusalem." Both new works are to be first performed in the Perosi Hall, now in progress of erection in Milan.

MUNICH.—A "Hugo Wolf Society" has been founded in this capital, with Herren Stavenhagen, Max Schillings, Dr. Conrad, and other leading musicians at its head, and has already a considerable number of members. It will devote itself to the cultivation of the works of contemporary composers, and to Wolf's lyrics in particular.——The fifth concert of the season of the Kaim Orchestra, under Herr Weingartner's direction, included the first performance of a "symphonic prologue" entitled "Riccio," by Adolph Sandberger, which produced a most marked impression. The composition has been inspired by Björnson's poem "Mary of Scotland."

PRAGUE.—Antonin Dvorák's new opera, "The Devil and Katie" ("Cert a Káca"), was brought out for the first time at the National Theatre, on November 25, with great success. The libretto, from the pen of Herr Adolph Wenig, deals, not ineffectively, with a Bohemian traditional story. In the score the melodious and popular elements are happily combined with Dr. Dvorák's masterly and picturesque instrumentation. The composer, who was the object of enthusiastic demonstrations during the performance, was presented, at its conclusion, with a silver laurel wreath, the gift of some of his devoted admirers.

ROME.—The operatic season at the Costanzi Theatre was announced to be inaugurated on the 26th ult., with Verdi's "Aïda." The principal novelty here will be Puccini's new opera, "La Tosca," for which preparations have been going forward for some time past, and which is to be brought out on the 10th of this month.

OBITUARY.—CHARLES LAMOUREUX, the great French conductor, died, we regret to say, in Paris, on the 21st ult. The son of working people at Bordeaux, he was born there sixty-five years ago, and at twelve years of age he played the violin in the Theatre orchestra. In Paris he started a society for the production of sacred music, thus popularising the works of Handel and Bach. His enthusiasm for Wagner's music was equally great. M. Lamoureux was well known in London, where his poetical interpretations of orchestral works of all schools were deservedly appreciated. We hope to refer further to the sad event in our next issue.

ANTOINE DE KONTSKI, who was some twenty-five years ago a familiar figure in London musical society, died on the 7th ult., at Nowogrod, Lithuania, while engaged in a concert tour, at the advanced age of eighty-two.

CORRESPONDENCE.

"THADDEUS EGG" IDENTIFIED!

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your biographical sketch of Mr. Franklin Taylor, you quote from the *Musical World* a letter signed "Thaddeus Egg," and refer to the name as one of the late Mr. J. W. Davison's "numerous comical synonyms." It certainly did belong to Davison in the sense that he invented it, but the bearer of the name at the time (1867) when the letter appeared was none other than the insignificant person who now addresses you.

In his character as Ap Mutton, supreme chief and lord of the Muttonian fraternity, Davison recruited that curious association at his own good pleasure; enrolling any friend whom he deemed worthy, and bestowing upon him a name, prænomen and cognomen alike, for use in all matters and communications whatever. Himself he endowed with two very distinguishing appellations. First, and chiefly, he was Ap Mutton, and, following the "translation" of that much-to-be-feared personage, he became vicegerent under the style of Dr. Abraham Sadoke Silent. But the names were interchangeable at any time, and the letter you quote is, I observe, addressed to Dr. Silent, though Ap Mutton had not then sought the clouds. As Thaddeus Egg, I often communicated with my revered chief, more or less in the style used by himself, and enjoined upon his followers. This may have led you to identify the writer of the quoted letter as Davison, but in point of fact the author was myself.

I very well remember Mr. Franklin Taylor's appearance at the Crystal Palace in 1867, and the impression which his performance made upon me. I cannot, on the other hand, recall the act of writing the epistle in question, but I recognise it as mine by internal evidence. There is, first, the quotation, "Two remarks I have to make," &c. Davison never used it, but I did, and frequently, at that time. Again, the word "anent" is mine, not Davison's. He loved to "chaff" me on account of the value I seemed to set upon it. There are other parts of the letter in which I see a reflection of myself, but I will only refer to the postscript asking that the printer's attention might be drawn to the initial letter in the name of Mr. Egg's place of abode. The true name was "The Thatch," but the "printer," who of course was Davison himself, considered that an Egg would more appropriately be connected with a Hatch, and he made it so.

Who wrote the letter *re* Mr. Franklin Taylor is a question of the least possible importance. The point is that Muttonian epistles in the *Musical World* are not necessarily from the pen of the master, Ap Mutton himself. Of all the Muttonians, at any rate those of the inner circle, I fear that H. Sutherland Edwards and myself are the sole survivors.—I am, Sir, your obedient Servant,

JOSEPH BENNETT.

London, December 16.

A STOPLESS ORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have been much interested, and somewhat amused by the recent references in your interesting paper to the subject of church barrel-organs. In an old book of newspaper cuttings I find the following, which I think must have appeared about forty years ago. Perhaps you may feel disposed to insert it in the January number of THE MUSICAL TIMES:—

"In a small church at a little village near Brighton, where the congregation could not afford to pay an organist, they recently bought a self-acting organ, a compact instrument, well suited to the purpose, and constructed to play forty different tunes. The sexton had instructions how to set it going and how to stop it; but, unfortunately, he forgot the latter part of the business, and after singing the first four verses of a hymn before the sermon, the organ could not be stopped, and it continued playing two verses more. Then, just as the clergyman completed the words "Let us pray," the organ clicked, and started a fresh tune. The minister sat it out patiently, and then renewed his introductory words, "Let us pray," when click went the organ again, and started off on another tune. The sexton and others continued their exertions to find out the spring, but no man could put a stop to it; so they got four of the stoutest men in the church to shoulder the perverse instrument, and they carried it out down the centre aisle of the church, playing away, into the churchyard, where it continued clicking and playing away until the whole forty tunes were finished."—Yours truly,

AN OLD ORGANIST.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—Smart's "Bride of Dunkerron" formed the main feature of a concert given in the Town Hall, on the 13th ult. The solo parts were well sung by Miss Maggie Purvis, Mr. C. Eynon Morgan, and Mr. Montagu Borwell. There was a chorus and orchestra of 140 performers, and the second part of the programme, which was miscellaneous, included Edward German's Masque in "As you like it." The conductor, Mr. W. R. Carr, was presented with an ivory baton at the final rehearsal.

BASINGSTOKE.—The Choral Society gave a concert on the 18th ult. Waddington's choral ballad "John Gilpin," Schumann's "Gipsy Life," and some part-songs were performed. Miss Ethel Barns (violin), Miss Marie Olson (pianoforte), Mr. Charles Phillips (vocalist), and Miss E. Galpin (accompanist) assisted. Mr. H. E. Powell conducted.

BOWDON (CHESHIRE).—On the 13th ult. the Choral Society performed "Hiawatha's Wedding-Feast." The cantata proved so acceptable that it is almost decided to produce one of the later works of Mr. Coleridge-Taylor next season. Mr. C. H. Fogg conducted with great skill, and the accompaniments were supplied by the pianoforte and organ. The tenor solo was sung with great effect by Mr. Alfred Jordan.

BRIGHTON.—Miss Adele Haas gave a concert in the music room at the Pavilion, on the 5th ult., assisted by Miss Clarice Campbell (vocalist), Miss Eileen Owen (violinist), Mrs. Tennant (reciter), and Mr. Willem Coenen. A special feature of the concert was the performance, by the last-named artist and the concert-giver, of Saint-Saëns's "Variations sur un thème de Beethoven" for two pianofortes.

CHARD.—On the 14th ult., in the Corn Exchange, the Harmonic Society complimented its honorary conductor, the Rev. H. N. Dymond, by producing a cantata, "The Eve of St. Agnes," from his own pen, the words having been selected from Keats's poem. The music appears to have been appropriate and dramatically interesting, the choruses were sung with spirit by the choir, and the instrumental parts efficiently rendered by a fairly large orchestra. The solo vocalists were Madame Emily Squire and Mr. J. Dean Trotter, and the composer, who conducted, was heartily applauded at the conclusion.

COVENTRY.—Handel's "Samson" was performed by the Musical Society on November 23. The chorus, which has been increased in size, displayed considerable power, and sang with confidence throughout. The orchestra, composed largely of professional players from Birmingham, played the overture and accompaniments excellently. The solo vocalists were Miss Ada Patterson, Miss Alice Lakin, Mr. Robert Cunningham, and Mr. Alec Marsh, all being efficient representatives of their respective parts, and Mr. W. H. Hoyle was an able conductor.

DRIFFIELD.—Mr. J. More Smieton's cantata "King Arthur" occupied the greater part of the Choral Society's concert, in the Temperance Hall, on the 12th ult. A marked improvement was observed in the singing of the choir, whose attack was excellent, and there was a small orchestra of strings. The solos were ably rendered by Miss Beatrice Pallister, Mr. Tom Child, and Mr. W. Riley; and the conductor, to whose energy and ability the success of the performance is due, was Mr. W. G. Peake.

EASTBOURNE.—Mr. Smallwood Metcalfe's choir gave a concert in the Town Hall, on the 6th ult., when "The

Mermaid" (Samuel Liddle) and "The Banner of St. George" (Edward Elgar) were performed. The former is a cantata for female voices, and was performed for the first time in public, accompanied by the composer. It is a melodious and pleasing work, and was well received. The singing of the choir reflected great credit on the conductor, Mr. Metcalfe. The soloists were Miss Nora Clench and Mr. Plunket Greene.

EXETER.—The Oratorio Society gave two performances at the Victoria Hall, on the afternoon and evening of the 12th ult., of Coleridge-Taylor's "Hiawatha's Wedding-Feast" and Cowen's "Sleeping Beauty." The choir sang excellently throughout, and the orchestra (leader, Mr. Barré Bayly) gave a very creditable rendering of the delicate instrumentation. The solo vocalists were Madame Emily Squire, Miss Fanny Emerson, Mr. Henry Beaumont, and Mr. S. J. Bishop, the tenor being specially successful in the song "Onaway! awake, beloved!" Dr. Edwards conducted with marked ability.

HANDSWORTH.—The first concert of the present season of the St. James's Choral Society was held in the Public Buildings, on the 5th ult., the chief work being Smart's "Bride of Dunkerron." The solos were sung by Miss Mary Round, Mr. John Walker, and Mr. William Bennett. Miss Horton and Mr. B. Nock presided at the pianoforte and organ respectively, and Mr. Richard Richards conducted.

HOVE.—Mendelssohn's "Athalie," which formed the chief attraction of the Musical Society's concert on the 6th ult., was very creditably performed under the watchful direction of Mr. Frank Butler. The choir sang with intelligence and the accompaniments were very ably played by Mr. Walter Crapps (pianoforte) and Mr. Ernest Holmyard (organ), the latter gentleman accompanying the chief recitation with much skill. The solo vocalists were Miss Esmé Atherden (a very excellent soprano), Mrs. Alice Holman, and Miss Lalla Parry, the recitation of the verses being given, as on many former occasions, by Mr. Charles Fry. The second part of the programme was miscellaneous.

LEEK.—Two successful concerts were given by the children of the Brunswick Wesleyan Schools, on November 30 and the 1st ult., when "The Silver Penny," a delightfully pretty operetta by J. L. Roeckel, was performed. The music is particularly pleasing and considerably above the average of that usually found in school operettas. The two soloists, Elsie Stanyer as the *Fairy* and Herbert Brough as *Will Dalton*, both possessed excellent voices and acquitted themselves admirably. The dialogue proved very amusing, and Harry Leek as *Freddy Thorn*, the knowing boy, was a distinct success. The headmaster of the school (Mr. Davies) conducted, and is to be congratulated both on his choice of the operetta and its performance.

LINCOLN.—The sixth concert of the Musical Society took place in the Drill Hall, on the 6th ult., when Coleridge-Taylor's successful cantata "Hiawatha's Wedding-Feast" was the specially attractive feature. An excellent performance was given, the chorus numbering 200, and the band, which was chiefly professional, was led by Mr. Edward O'Brien; the tenor solo being sung admirably by Mr. Gregory Hast. Sir Hubert Parry's "Blest Pair of Sirens," also most effectively rendered, Schubert's "Unfinished" Symphony, and Tschaïkowsky's "Casse Noisette" Suite were included in a well chosen programme, upon the efficient carrying out of which Dr. G. J. Bennett, the conductor, is to be congratulated.

NEWBURY.—The Amateur Orchestral Union is to be commended for its selection of Sir Arthur Sullivan's beautiful music to the "Tempest," which was performed in the Town Hall, on the afternoon and evening of November 22. The orchestra played with much intelligence and excellent *ensemble*, under the very able direction of Mr. J. S. Liddle. *Ariel's* songs were sung by Miss Lilian Lambert, who was joined in the duet, "Honour, riches, marriage blessing," by Miss Amy Wells, and commendable completeness was given to the performance by the admirable recitation of extracts from the play by Miss Ellen Bowick.

PENZANCE.—At a meeting of the committee for the testimonial to Mr. J. H. Nunn, on the 2nd ult., it was announced that the amount subscribed was £550, and it was resolved that a cheque for £500, together with a silver salver and an illuminated album, containing the names of the subscribers, should be presented to Mr. Nunn at the Penzance Choral Society's performance on the 5th inst.

ST. ASAPH.—On the 14th ult. Sir Hubert Parry's oratorio "Job" was sung in the Cathedral. The chorus, numbering eighty, was composed of singers from St. Asaph, Denbigh, and Rhyl. The solos were taken by the lay clerks and choristers of the Cathedral. The organ, which was supplemented by a small band of strings, was played by Mr. C. Mason. Dr. Archibald W. Wilson conducted.

ST. NEOTS.—The Choral Society performed Elgar's "Banner of St. George," at the Corn Exchange, on the 19th ult. There was a small orchestra and chorus of about 190 performers, under the able direction of Mr. A. Thompson, who deserves commendation for devoting the attention of his Society to the performance of English works. The soloists who appeared in the miscellaneous second part were Miss Bessie Spells, Mr. Walter Hyde, and Mr. R. C. Dutton.

SHREWSBURY.—The old established Musical Society held its second concert of the season on the 4th ult. The principal works given were Gade's "Crusaders" and Elgar's "Banner of St. George." The solo vocalists were Miss Eva Weston, Mr. A. F. Thornborough, and Mr. Ivor Foster. The works were accompanied by one of the finest bands in the Midlands, which greatly added to the effect of the performance, and the choir sang excellently. Mr. J. A. Lea, who has been hon. conductor to the Society since the commencement, must be congratulated upon the successful manner in which he has fulfilled his duties throughout.

SOUTHAMPTON.—Sir Frederick Bridge conducted an excellent performance of his cantata "The Cradle of Christ," in St. Mary's Church, on the 16th ult., in aid of the Girls' Friendly Society; the orchestra consisted of members of the Test Valley Society. Before the cantata Sir Frederick Bridge gave an organ recital. In the evening Sir Frederick lectured at the Hartley Institute on his "Musical Gestures," the illustrations being given by about thirty boys, from a local Board School, with remarkable precision. The boys also gave an excellent rendering of the lecturer's humorous cantata for trebles, "The Frogs and the Ox." The chair was taken by the Inspector of Schools for the district, who expressed his satisfaction at the results attained.

STONE (STAFFS.).—The Musical Society gave its first concert on the 4th ult., the programme including Macfarren's "May-Day" and a miscellaneous second part. The solo vocalist was Miss Jessie Moorhouse, and the whole performance was very successful under the direction of Mr. J. H. Oldham, the organist and choirmaster of Christ Church.

STRABANE (CO. TYRONE).—The Strabane Choral Society gave its first concert of the season on Thursday, the 7th ult., when "Hiawatha's Wedding-Feast" (Coleridge-Taylor) was produced. This was the first performance of the work in Ireland, and the numerous audience greatly appreciated its many beauties. Under the conductorship of Mr. C. J. Brennan the cantata went with spirit, and the singing was characterised by splendid attack. The Newland-Smith Trio delighted the audience with their beautiful playing and perfect *ensemble*, and Miss May Donaldson and Mr. Hammett Drake also contributed to the second part of the programme.

SYDNEY (N.S.W.).—The fifteenth annual festival of the Sydney Diocesan Choir Association was held in St. Andrew's Cathedral, on October 20. There was a small orchestra (chiefly strings) and a choir of nearly 350 voices, under the direction of the Rev. P. J. Simpson, the Precentor, and Mr. Montagu Younger ably presided at the organ. The music included Mr. Felix W. Morley's setting of the Magnificat and Nunc dimittis, the final chorus from Mr. C. S. Packer's oratorio "The Crown of Thorns," which served as the anthem, and Bruce Steane's Te Deum. The Association should be congratulated on its excellent work in stimulating local interest in good Church music.

TUNBRIDGE WELLS.—At the Conversazione of the Vocal Association, held at the Great Hall on the 4th ult., the main feature of interest was Elgar's cantata "The Banner of St. George." Both chorus and orchestra

acquitted themselves with credit under the able direction of their conductor, Mr. W. W. Starmer.

WANSTEAD.—A concert was given on the 18th ult., in the Drummond Rooms, the chief piece being Elgar's cantata "The Banner of St. George." Mr. H. Vincent Read conducted.

WELLINGTON (NEW ZEALAND).—The Orchestral Society at its Subscription concert in the Choral Hall, on October 3, played, for the first time at these concerts, Tschaïkowsky's Suite, "Casse Noisette"; Saint-Saëns's "Danse Macabre"; a Prelude and Mazurka by Délibes; and Mendelssohn's "Cornelius" March. Madame Eveleen Carlton was the vocalist, and Mr. Maughan Barnett conducted. The fourth of a series of chamber concerts, under the direction of Mr. Maughan Barnett and Herr Max Hoppe, was given on October 5, in the Choral Hall. The programme included sonatas for pianoforte and violin by Grieg and Jensen, and Schubert's String Quartet in B flat. Madame Eveleen Carlton contributed songs by Grieg and Blumenthal.

WEYMOUTH.—Cowen's cantata "St. John's Eve" was the chief feature in the programme of the Choral Society, on the 12th ult. The choir sang with marked intelligence and expression, and the solos were ably rendered by Misses Marie Roberts and Florence Croft, Messrs. D'Arcy Clayton and Sydney Jamieson. There was a small orchestra and Mr. Stone conducted with ability.

ANSWERS TO CORRESPONDENTS.

PRECENTOR.—*Yes, your protest is perfectly justifiable, and your definition, "outrageous," is strictly within the bounds of "righteous indignation." The pointing of some Bible Psalters seems as if it were the work of men who have little sense of rhetoric, and who are devoid of all poetic appreciation of the Hebrew parallels in the Psalms. The example you give is not the worst that has come under our notice. In one instance the first verse of Psalm 1 is pointed thus:—*

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MONA.—"*Hymns Ancient and Modern*" *was published in* 1860 (*words only*). *The first edition with tunes* (*to No.* 273) *was issued March* 20, 1861; *the Appendix* (*to No.* 386) *in December*, 1868; *the revised and enlarged edition in* 1875; *and the present edition in the summer of* 1889.

PRO.—*The Incorporated Society of Musicians will doubtless serve your purpose. The Hon. Secretary for the Manchester section is Mr. Granville B. Humphreys*, 109, *Clyde Road, Didsbury, Manchester, who will furnish you with all information.*

W. G. B.—*We cannot express an opinion upon the qualifications of voice trainers. Be careful that you do not get into the hands of a voice strainer in any attempt to get up to B flat, when, "after some years' tuition," you can only sing up to E.*

"DER EDLE RITTER."—*We have never heard that the characters in Miss Jessie Fothergill's novel, "The First Violin," represent real personages. Perhaps some of our readers can throw some light upon the matter.*

M. G. D.—*The work by R. L. Pearsall about which you enquire is entitled "Essay on Consecutive Fifths and Octaves in counterpoint." Messrs. Patey & Willis have some copies in sheets* (*unbound*), *price* 2*s. net.*

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REVILO.—*Sullivan's "Duo Concertante for Pianoforte and Violoncello" is published by Messrs. Ashdown.*

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The verses are set to music of a character which has become traditional in the case of naval subjects. . . . Not that it is by any means void of device. The composer's art cannot be described as artless even here, and he plies through tempi and tonalities, through tricks of form and expression, in a manner which shows that a musician, not merely a melodist, is the controlling power. Especially should be commended that part of the plan which, by reverting again and again to the bold and stirring phrases of the opening, binds the whole together, even as the theme of a Rondo unites the episodes. The work deserves to be regarded as a success. It is as dramatic as anything in narrative form can be made; it is animated by the right spirit, and it will go through the country with applause.

STANDARD.

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DAILY NEWS.

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MORNING POST.

The chorus, mostly in four-part solid harmony, tells the story, the tenors give out the words of the sailors, and the basses the laconic answers of the captain. The lines are well accentuated, and there are some effective harmonic changes, but in its entirety the setting suggests a desire to meet the requirements and abilities of small choral societies.

DAILY CHRONICLE.

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DAILY GRAPHIC.

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MORNING POST.
A set of brilliant and elaborate tone pictures remarkable chiefly for the excellence of the orchestral treatment. The second number, "Summer," is the one most likely to become popular. . . . Mr. German's mastery of orchestral technique has often been happily exemplified, and the present work again exhibits his talent in the blending of instrumental tone colours to great advantage.

DAILY CHRONICLE.
The "Spring," "Autumn," and "Winter" (Christmas-tide) movements are replete with ingenuity, and possess the freshness that has rendered his Gipsy Suite and Shakespearean Incidental Music notable.

DAILY GRAPHIC.
It is delightful. The melodies are pleasing and the orchestration extraordinarily rich and suggestive. It is difficult to choose where all is good, but perhaps the most attractive numbers at a first hearing are the tender and graceful "Autumn" section and the brisk "Harvest Dance" which does duty for summer.

OBSERVER.
The most attractive number is the second, entitled "Harvest Dance," which is based upon a subject of such rhythmic force and strong melodic character that it is almost impossible to keep a still head while the dance notes fill the air; and when, in the course of development, the melody is played slowly, it acquires a savour of mock sagacity which is irresistibly humorous.

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THE TIMES.
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DAILY TELEGRAPH.
Well wrought and ingenious are all these variations, exhibiting in a very high degree Mr. Elgar's fertility of resource and the ample freedom of his method. As those who had previous experience of their author expected, the variations are quite modern in style and texture. . . . will certainly add to the composer's reputation.

DAILY NEWS.
The sections entitled "Nimrod" and "Dorabella" were much applauded, and also the last movement, which has now been revised, although the alterations do not appear to be very great.

MORNING POST.
The variations are all remarkably clever, and some of them are distinctly humorous. The orchestral treatment is throughout ingenious. Mr. Elgar was called on to the platform at the conclusion of his interesting work, and loudly applauded. . . . The matter since added at the conclusion of the last variation was heard to-night for the first time, and was a great improvement, imparting increased brilliancy and importance to the work.

DAILY CHRONICLE.
Mr. Edward Elgar conducted his admirably written "Variations on an Original Theme," produced at a Richter concert in London in the summer. The work was then warmly approved, and its merits are increasingly conspicuous on a second hearing. The variations that were special favourites this evening were the ninth and tenth. Upon the brilliant *Finale*, with its bold march, Mr. Elgar was also highly complimented.

DAILY GRAPHIC.
Mr. Elgar's new work scored a genuine success. It exhibits most happily his great inventive power and his striking ability in handling his orchestra. He has here produced a series of miniatures, drawn and coloured with the utmost cleverness and originality. Some are tender, some are graceful, and some are humorous, but all reveal the touch of a master. . . . The variations are brimful of character and humour. Since the first performance the composer has rewritten the *coda*, and given it greater importance, much to the advantage of the work as a whole. The performance was a fine one, and confirmed one in the belief that this is not only Mr. Elgar's masterpiece, but one of the most brilliant orchestral compositions that have been produced in the British school, or in any school for that matter, for many years past.

ECHO.
They are of commanding merit, of comprehensive charm, and well deserve to take a permanent position in our repertory of orchestral music.

GLOBE.
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GUARDIAN.
Mr. Elgar may therefore be very warmly congratulated on the unqualified success of his work, which was given the high compliment of receiving its first interpretation from Dr. Richter and his famous band. . . . The variations are extremely well contrasted, and the orchestration, though masterly and effective throughout, is always treated by the composer as a means to an end, and not as an end in itself. . . . The whole work will add greatly to Mr. Elgar's already high reputation, and it is to be hoped that an opportunity will soon be given of hearing it again. . . . All the favourable impressions produced at the first performance were amply confirmed on this occasion, and it would not, in our judgment, be an exaggeration to say that Mr. Elgar is the most eminent master of orchestral effect which our country has produced, with the possible exception of Sir Arthur Sullivan.

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NEW COLLEGE, Oxford. — CHORISTERSHIPS.—The TRIAL of VOICES to fill vacancies in the Choir School will be held on TUESDAY, MARCH 20. Candidates must have a good ear and good voice, and should be between nine and twelve years of age. For particulars, apply to the Precentor. Names must be sent in before MARCH 16.

KING'S COLLEGE, Cambridge.—CHORISTERSHIPS.—The TRIAL of VOICES to fill vacancies in the Choir School will be held on Thursday, March 15. Candidates must have a good ear and good voice and should be between nine and twelve years of age. For particulars, apply to the Dean. Names to be sent in by March 8.

CHRIST CHURCH CATHEDRAL CHOIR, Oxford.—The next TRIAL of VOICES for two VACANCIES will be March 14, at 2 p.m. All choristers live in the Choir House. Rev. J. H. Swinstead, Head Master.

CHRIST CHURCH, Oxford. — There is a VACANCY for an ALTO VOICE in the Choir of this Cathedral. Candidates, who must be Communicant members of the Church of England, must be fully qualified to take the Solo and Verse parts in the daily Services. The stipend is £100 a year. Applications, which must be by letter only, should contain copies of not more than two testimonials to musical ability and two to personal character, and should be sent to the Organist, Dr. Basil Harwood, Christ Church, Oxford, not later than Wednesday, February 7. Preference will be given to candidates under thirty years of age. Further particulars on application.

TWO MALE ALTOS WANTED, for Choir of a Peckham Church. £10. Apply, Organist, 8, Sumner Road, Peckham.

WANTED, an ALTO, for St. Andrew's Church, Stoke Newington, N. Salary, £15. Apply, by letter, to P. G. Y., 86, Manor Road, Stoke Newington, N.

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TENOR WANTED, immediately, at St. Augustine's Church, Queen's Gate, South Kensington. Stipend, £20 per annum. Must be a good reader. Apply, by letter, to John E. West, 1, Berners Street, W.

TENOR WANTED, for Choir of St. Paul-at-Kilburn. Salary, £15 per annum. Good reader. Vacancy also for good voluntary member (tenor). Apply, by letter, to Mr. Leonard Butler, 1, Brondesbury Road, N.W.

SOLO TENOR WANTED, St. Paul's, Avenue Road, N.W. Salary, £15. Churchman. Good reader. Apply, Edward G. Croager, as above, by letter.

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CANTERBURY CATHEDRAL.—There is a VACANCY in the Choir for a BASS (not Baritone). Must be a Communicant, aged under 30. Stipend about £80. Applications, together with not more than three testimonials as to character and musical capabilities, stating age, occupation, and experience, to be sent before February 17 to the Rev. The Precentor, Canterbury.

LICHFIELD CATHEDRAL.—The Dean and Chapter are desirous to appoint a LAY VICAR-CHORAL of BASS voice (not Baritone). Salary about £150 per annum. The highest testimonials as to moral and religious character, proficiency in voice, and knowledge of Church music will be required. Applications, stating age and occupation, previous training, and present employment as a singer, may be sent with testimonials in writing (in one packet) before February 22, 1900, to Charles Gresley, Esq., Chapter Clerk, The Close, Lichfield. A trial of voice will be required before an appointment is made.

BASS (not Baritone) WANTED, for the American Church in Paris. Cathedral Service. Good voice, reliable reader, and thorough experience in Anglican music essential. Three years' engagement, subject to renewal. Salary, £110 first year, afterwards raised. Single man preferred. Apply, by letter, stating age and past experience, to Mr. Augustus Toop, 18, Berners Street, W.

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HARMONY CERTIFICATES.—Pass: George Firth Howarth, Kenneth Sullen.

COUNTERPOINT CERTIFICATE.—Honours: Frederick Henry Reichardt (Rev.), B.A.

Number of Candidates, 185. Total number of passes, 100.

EXAMINERS.—G. E. Bambridge, F.T.C.L.; Hans Brousil; W. Creser, Mus.D.; A. E. Drinkwater, M.A.; C. Edwards, L.Mus. T.C.L.; Myles Birket Foster, F.T.C.L.; Alfred Gilbert, F.T.C.L.; A. J. Greenish, Mus.D.; James Higgs, Mus.B.; Rev. H. G. Bonavia Hunt, Mus.D.; Haydn Keeton, Mus.D.; E. H. Lemare; Walmsley Little, Mus.D.; C. W. Pearce, Mus.D.; John Radcliffe, F.R.A.M.; F. Rizzelli; H. T. Pringuer, Mus.D.; J. Gordon Saunders, Mus.D.; C. Schilsky; Edmund H. Turpin, Mus.D.; and C. Vincent, Mus.D.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1900.

Two Extra Supplements are presented gratis with this number. A Portrait of Professor Philip Armes, specially taken for this paper by Messrs. Russell and Sons; and an Anthem, entitled "O come, and behold the works," by Dr. W. H. Longhurst.

PHILIP ARMES.

And holy Durham's Minster fair
A crown of yellow rays did wear,
And we beheld with rapture there,
By sunset's powers
Transfigured in the radiant air
The two West towers.
F. W. Faber.

"Half church of God, half castle 'gainst the Scot." With what truth do these words of the great Wizard of the North strike the visitor as he beholds the imposing pile on the cliff above the Wear. The site of Durham's stately sanctuary has perhaps no parallel in the world. Verily it is beautiful for situation. Its fellow, but more ancient edifice, the Castle, recalls the times of trouble and turbulence which characterised the strong and dominant character of the natives of the far North. Moreover, did not the Conqueror erect those frowning walls as a residence for the Prince Bishops of the Palatine of Durham? But all is changed. Prince Bishops no longer exist, and their successors—amongst whom are the honoured names of Westcott and Lightfoot—have sought a domicile elsewhere. The Castle, now no longer necessary as a place of defence, has become the peaceful habitation of the University of Durham.

The Cathedral, one of the grandest specimens of massive Norman architecture to be found anywhere, is an object of supreme interest. "Rocky solidity and indeterminate duration" is the description given by Dr. Johnson of its location and architecture. The graceful beauty of the Eastern Transept, which goes by the name of the Nine Altars, is a feature never to be forgotten. And of special interest is the Galilee Chapel, at the West End, which was designed for the sake and for the use of the women who wished to worship in the church. St. Cuthbert had an unusually monkish fear of women, and they were not allowed to approach the shrine. The student of Old Mortality will here find the tomb of the great St. Cuthbert, with whom the origin of the stately fane is so closely associated, and the last resting-place of the Venerable Bede.

Durham Cathedral is not without a musical history. In 1683 good old Father Smith, for a consideration of some £700 in hard cash and the old organ in kind, undertook "at his own proper costs and charges to make and sett up in the Organ loft of the said Cathedral Church of Durham, a good, perfect, tuneable, and harmonious Great Organ and Chair Organ with a case of good sound and substantiall Oak wood, according to a draught or modell of an organ in parchment, whereon, or whereunto all the said partys have subscribed their names," &c. Amongst the seventeen stops (twelve in the great and five in the choir) specified by Father Smith in this "tuneable and harmonious" instrument was "A voice Humane of Mettall, containing fifty-four pipes."

SOME DURHAM ORGANISTS.

In regard to the organists of Durham Cathedral, length of service has been a remarkable feature of those who have held the office during the last two hundred years. Here are some striking facts, gathered from Mr. John E. West's "Cathedral Organists."

	Dates and tenure of office.
James Hesletine	1710-1763 53 years.
Thomas Ebdon	1763-1811 48 ,,
Charles E. J. Clarke ...	1811-1813 2 ,,
William Henshaw ...	1813-1862 49 ,,
Philip Armes	1862-

Ebdon, by the way, was a Durham chorister and the composer of the popular Evening Service, "Ebdon in C." Excluding Clarke—the boy organist, who was appointed at the age of sixteen, and who held the post for only two years until he went to Worcester Cathedral—the last three organists averaged half-a-century of service good and true in Durham Cathedral. But it is now time to turn to the present holder of this chief musicianship, who forms the subject of this biographical sketch.

Philip Armes was born at Norwich, August 15 (not March 29, as is often stated), 1836. His father, Philip Armes, was a schoolmaster. He was also an excellent bass singer. During his mastership of a school, four miles out of Norwich, Mr. Armes, accompanied by his little son, used to come into the city three times a week to sing at the various glee clubs in Norwich. Even in his tenderest years Philip, junior, began that invaluable "picking up"—that habit of close observation and self-acquired knowledge—which has been of incalculable service to him throughout his career.

Upon the return of his father to Norwich as the schoolmaster of St. Lawrence National School, Phil, aged nine, became a chorister of Norwich Cathedral, in the month of June, 1846. He possessed a beautiful voice and could read anything at sight. The celebrated Dr. (then Mr.) Zechariah Buck was organist and master of the choristers. "Buck," recalls Dr. Armes, "was a wonderful judge of tone: the tone that he obtained from us boys was of the purest kind, and it was most beautiful. I was sent by Buck to Dr. Brewer's school as a sort of

show-off boy, to illustrate the music-teacher's remarks during the lessons to the boys there. Bunnett was the senior Cathedral boy at that time.

JENNY LIND'S FAVOUR.

"I well remember the visit of Jenny Lind to Norwich as the guest of the Bishop—Stanley, father of Dean Stanley—in September, 1847. The Cathedral choir was invited to the Palace to sing before the 'Swedish Nightingale' and a number of less celebrated people. With more 'braggadocio' than logic, Buck said: 'I'll show you what my *youngest* boy can do!' Whereupon I had to sing Arne's 'Where the bee sucks.' I think that Jenny Lind was pleased, as when I had finished she literally took me on her knees, and with me in her lap she sang one of her exquisite 'Swedish Melodies.'"

After a choristership of two years and a half at Norwich, Philip entered the choir of Rochester Cathedral, to which his father had been appointed a lay clerk. Two years later another lay clerk joined the Rochester choir, John Bridge by name, the father of Sir Frederick and Dr. Joseph C. Bridge. Thus the paternal relatives of the future organists of Durham and Chester Cathedrals and Westminster Abbey sang together, side by side, for many years in the choir of Rochester Cathedral. The salary of a lay clerk was then £50 per annum; but the Chapter Clerk gave Mr. Armes a clerkship in his office in order to make it possible for the bass singer from Norwich to make a living. The good lay clerk was not overburdened with riches; but to his credit be it recorded that he managed to bring up a family of seven children upon £150 a year.

ROCHESTER CHORISTERS.

Master Philip began his Rochester career on Christmas Day, 1848. His voice was so exceptionally good that he was at once made "solo boy," and he had to sing "There were shepherds," &c., from "The Messiah" on that festive day. The late Dr. John Larkin Hopkins was then organist of Rochester Cathedral. Amongst the small mites in the choir were Freddy Bridge and Edwin John Crow, now organist of Ripon Cathedral. In Armes's time it was compulsory for the six senior boys at Rochester to learn an instrument—violin, viola, or pianoforte. Master Armes took up the violin, but subsequently exchanged it for the viola, which he plays to this day. He sang all the solos in the Cathedral and many concert engagements came in his way.

A PRESENTATION PIANOFORTE.

At the end of his choristership he was the recipient of a gift that was almost unique in cathedral establishments. His singing had proved to be so very acceptable—not to use a stronger term—that in the Great Exhibition year (1851) the fourteen-year old chorister was presented with a sixty-five guinea Broadwood which had been purchased by public subscription. This instrument, a "Patent Superior Square Pianoforte, compass C to G, No. 60690," was purchased by Mr. (afterwards Dr.) J. L. Hopkins, and duly despatched on Lady Day, 1851, addressed to Master P. Armes, 3, Almon Place, East Gate, Rochester.*

The following, unearthed from the *Rochester, Chatham, and Strood Gazette* of March 25, 1851, furnishes an interesting reference to the aforesaid presentation:—

Master Armes.—We understand that Master Armes, chorister in Rochester Cathedral, is about to receive a substantial and handsome proof of the liberality of the Dean and Canons of Rochester. The members of the Cathedral Choral Society and others, who wish to encourage and stimulate the musical talent he has displayed, have also lent their aid to the project. To assist him in the study of music, and in training for the profession to which he is to devote himself, a costly pianoforte has been purchased for his use. As the contributions (which were on the most liberal scale), and the selection of the instrument (one of Broadwood's best grand squares) were entrusted to Mr. Hopkins, the organist, it is clear that under the able superintendence of that gentleman the youthful artist will enter upon his studies with very superior advantages. Such a tribute to art deserves especial commemoration, for, gratifying as it must be to the recipient of the gift, it evinces a generous spirit of patronage in those whose especial province it is to consecrate music to the noblest of its uses.

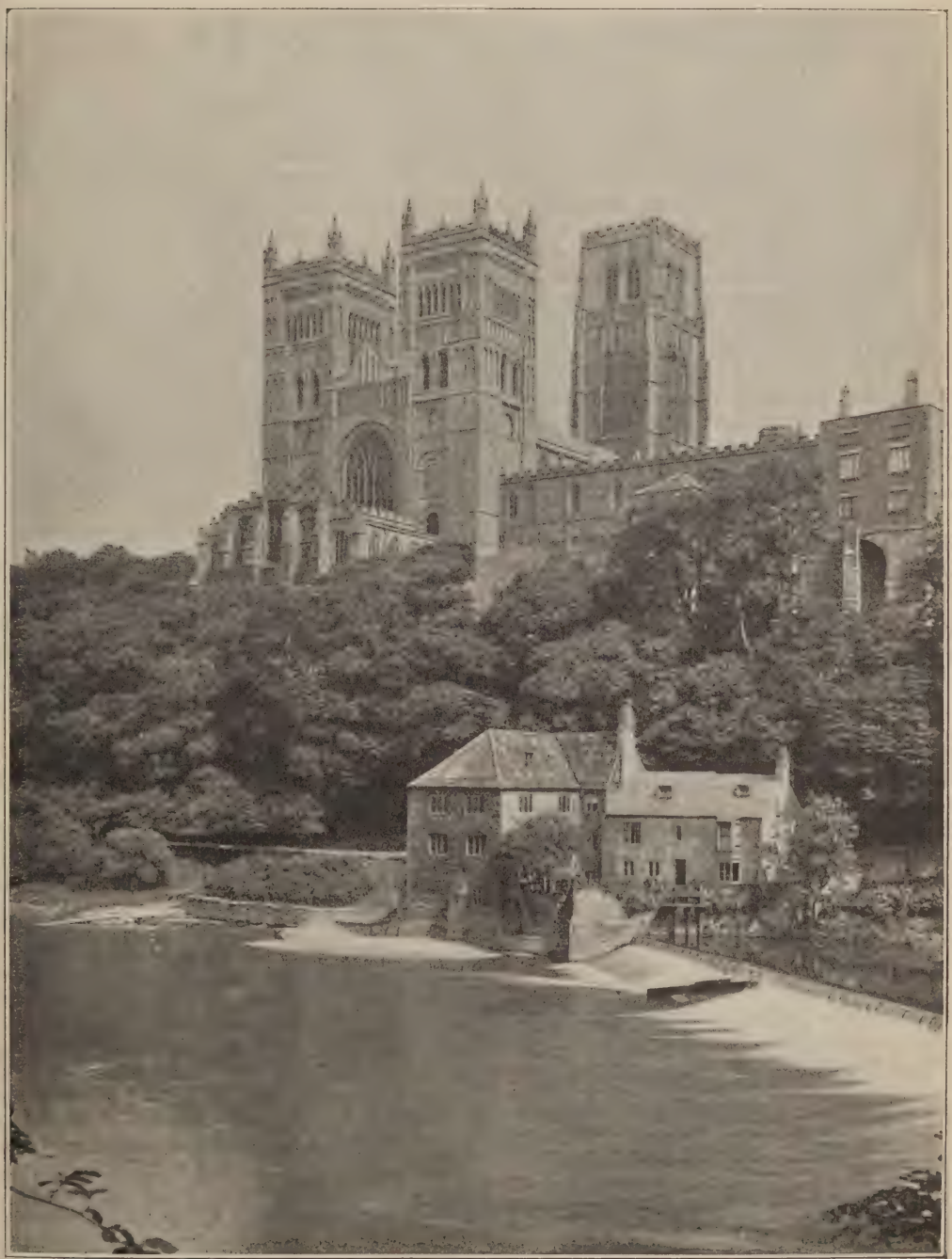
ORGANIST AT £25 A YEAR.

In 1850 Armes was articled to Dr. J. L. Hopkins, the Chapter Clerk kindly defraying the cost of his articles. He remained six years in this state of pupilage, and acted as assistant-organist at the Cathedral, always, however, making the most of his opportunities. In 1854 he obtained his first organ appointment—that of Trinity Church, Milton, Gravesend, at a salary of £25. Milton is seven and a half miles from Rochester, and the young organist frequently walked the whole distance four times on Sundays—thus he often tramped no less than thirty miles in the day, this in addition to playing his two services and assisting Hopkins at the afternoon service in the Cathedral. This is the sort of experience that gives a man grit and teaches him to dispense with luxuries. Two events of the year 1854 have a distinct place in Dr. Armes's recollections. On May 18 he sang among the basses in the special choir in St. Paul's Cathedral at the service held to commemorate the Bi-centenary of the Festival of the Sons of the Clergy. For that occasion Goss wrote his fine anthem, "Praise the Lord, O my soul," when the then senior chorister at St. Paul's was Master Johnnie Stainer. About three weeks later (June 10, 1854) Armes sang in the choir at the opening of the Crystal Palace by the Queen.

ST. ANDREW'S, WELLS STREET.

London was soon to be the residence of the young organist of Milton-next-Gravesend. In the early part of 1857 the organistship of St. Andrew's, Wells Street, was vacant, consequent

* We are indebted to the kindness of Mr. Algernon Black, of Broadwood's, for this information.



Durham Cathedral.

on the resignation of Mr. John Foster, upon whom "must rest the credit of having established at St. Andrew's a purely Anglican type of a cathedral musical service." The vicar went to Elvey at Windsor in his endeavour to find a man for the vacant post. A friend of Elvey's present at the time said: "Why don't you get young Armes from Rochester? He is a smart young fellow who is only vegetating down there." The result of this (apparently) chance remark was that Philip Armes became organist of St. Andrew's, Wells Street, in March, 1857, at a salary of £100 a year, which was afterwards raised to £120. During the whole of his four years' residence in London he lodged at No. 69, Berners Street, second floor. With the addition of "a little teaching" to his organ salary he not only succeeded in making both ends meet, but when, four years later, he went to Chichester he had managed to "put by a something." "Since I was seventeen years of age," says Dr. Armes, "I have not cost anyone a shilling." At St. Andrew's he introduced the well known "York Litany," the first part of which was composed by Thomas Wanless, organist of York Minster (*circa* 1691), and the latter part, beginning with the Suffrages, was composed expressly for St. Andrew's by Dr. Armes.*

Immediately upon his arrival in the Metropolis, Armes joined Henry Leslie's Choir. He had no difficulty with the entrance sight tests, and he became an enthusiastic member of that celebrated choral company. "Leslie was extremely kind to me," he says. "He allowed me to attend all the rehearsals of his Amateur Orchestral Society, which he conducted, and gave me many lessons in scoring, absolutely without taking a farthing by way of payment. Leslie used to try over all his compositions with a select quartet, of which I was the bass, in order to test what their practical effects would be before he published them. I attended all the 'Monday Pops.' and frequently treated myself to the Opera."

DEGREE DIFFICULTIES.

During his early residence in London young Armes worked for his Bachelor's degree (Oxford), which he took in the year 1858. A windfall, not unconnected with the purchase of a Broadwood pianoforte, furnished the sinews of war wherewith to cover the University fees, which amount was carefully deposited in the Savings Bank. Philip Armes was the first candidate to be examined *vivâ voce* under the new Statutes at Oxford. No provision seemed to have been made by the University for the matriculation of non-resident examinees. Armes spent a whole day in Oxford being driven from pillar to post in vainly endeavouring to gain admittance into one of the Colleges or Halls. One Head was blandly courteous in his "regrets," another replied in terms akin to burglar civilities. At last, just as the would-be graduate was giving up in despair, the Warden of New showed compassion, and allowed Armes to place his name on the books of that College. The Warden, however, said to him (*sotto voce*), "You had better tip my butler half-a-crown as you leave." That was the half-crowning point of the examination process which was shortly afterwards crowned by the conferment of the degree of Bachelor of Music. His degree exercise was a setting of "Blow ye the trumpet in Zion" (Joel ii.).

CHICHESTER CATHEDRAL.

After holding for four years the office of organist of St. Andrew's, Wells Street, Mr. Armes successfully competed for a similar post at Chichester Cathedral, where he commenced his duties on May Day, 1861. There were five competitors for the post and Turle was the adjudicator. All the candidates played on the same day and afterwards lunched together at the Deanery. Armes was the only one of the quintet who held a University degree, and thus the remark of Dean Hook, "Mr. Armes, I think you hold an Oxford degree," was a very significant one. Dean Hook at his own dinner table afterwards said to him: "I wanted to elect you without a trial, for my friend Ouseley has spoken so highly of your doings at Oxford." The new organist was immediately admitted into the society of the Close; among his first pupils at Chichester were the daughters of the Bishop, Dean, and Precentor.

THE COMPETITION FOR DURHAM.

The lines had fallen to Mr. Armes in pleasant places in Chichester; but the Southern city was to be only a place of temporary sojourn for him—one year and a half, in fact. Dr. William Henshaw, who up to this time had been organist of Durham Cathedral, and who had raised the standard of its choir to a high state of efficiency, now resigned on "full pay," which he drew for fifteen years after his retirement. "Why don't you try for Durham?" asked Dr. Rowden, the Precentor. "Nothing venture, nothing have," thought the young organist at Chichester—at all events, he entered for the vacant post. But the Durham competition was a much more serious business than that of Chichester. Amongst the six selected candidates was the late Dr. E. T. Chipp. Each man played two services on a given day. The late Rev. Dr. J. B. Dykes, who was then resigning the Precentorship, was the adjudicator. He also supplied the subject for the four-part fugue which each competitor had to extemporize. The Durham instrument was then a G organ, and Armes discreetly chose the St. Ann's Fugue as his chief organ solo. He was the only one of the six who did not play the Hallelujah Chorus, which was an especial favourite of the venerable

* We are indebted for this information to "A short account of the Musical Services" at St. Andrew's, Wells Street, contributed by Mr. F. A. W. Docker, the present organist, to an interesting "History" of the church, "1847 to 1897," privately printed.

Dean's dear old maiden sisters! The bill on Armes's trial-day included Travers in F and "In Thee, O Lord," Weldon (morning); Novello in E and "Ascribe unto the Lord," Travers (evening). The sight-reading tests in his case were a movement from one of Haydn's Masses and the last chorus from Spohr's "Calvary." "Mr. Philip Armes, of Chichester Cathedral," proved to be the successful candidate, and he was appointed organist of Durham Cathedral on November 14, 1862. Thus for a period of more than thirty-seven years the life-work of Dr. Armes (he took his Doctor's degree at Oxford in 1864) has been honourably associated with the city on the Wear and its extremely beautiful cathedral.

THE LATE REV. DR. J. B. DYKES.

One of the earliest important functions at which the new organist had to assist was a Choral Festival in the Cathedral, on September 10, 1863, when the choir, consisting of 1,900 voices, was conducted by the Rev. Dr. J. B. Dykes, who retained his Minor Canonry of the Cathedral until his death in 1876. Dr. Armes speaks of Dr. Dykes as "a valued friend, an excellent critic, and a beautiful player." Upon the death of the well known hymn-tune composer, Dr. Armes practically initiated a fund in aid of his widow and children. He was the first honorary secretary to the fund; but the work increased so rapidly that two additional secretaries had to be appointed. The appeal resulted in the magnificent sum of £10,250, contributed by English-speaking people of all denominations and in various lands. Even after the subscription list was closed £300 was received from Australia.

A VIOLA PLAYER.

Dr. Armes has by no means vegetated during the long tenure of his office at Durham. He has been blessed with good health—"I have not had a day in bed for forty-five years," he says. He plays first viola in the Durham Orchestral Society, which consists of fifty-five players under an honorary conductor. At his lecture, given at the College of Science, Newcastle, "On the rise and growth of the String Quartet," he played his own illustrations, so far as the viola was concerned. It is not every Cathedral organist who could do that. He was honorary conductor of the Durham Musical Society for about ten years from 1873. In regard to his "daily round," he rather favours the school of old Church music, which he thinks is in danger of being too much neglected. Any of the Durham choristers can learn instrumental music at the expense of the Dean and Chapter—excellent! Dr. Armes has a most efficient assistant-organist in the person of the Reverend John Lionel Shirley Dampier Bennett, one of the Minor Canons, an admirable executant, who also skilfully trains the boys. Mr. Bennett holds his appointment as assistant-organist direct from the Dean and Chapter. Thereby hangs a tale. At one of the Bishop's visitations, Dr. Westcott, pointing to a certain Statute, said: "Is there an assistant-organist?" The negative reply caused this non-observance of the Statute to be remedied forthwith. The question as to whether the Bishop did or did not intuitively make the discovery need not be raised here.

COMPOSITIONS.

In the realm of composition, Dr. Armes has naturally sought his muse in sacred music. The first place must be given to his oratorio "Hezekiah," of which, moreover, he compiled the libretto, produced at Newcastle-on-Tyne in November, 1877, and revised and enlarged for the Worcester Festival of the following year. "Hezekiah" was succeeded by two "Church oratorios." The earliest, "St. John the Evangelist," though first performed at St. Peter's Church, Bramley, Leeds, made its real public appearance at York Minster, two days later. The Musical Times of August, 1881, gave a full and appreciative description of the work and its performance by "Our Special Correspondent," and there is no harm in saying that the said "Special" was none other than the distinguished critic, Mr. Joseph Bennett. "I must at once felicitate Dr. Armes," wrote Mr. Bennett, "upon a composition distinguished by very great talent and almost faultless taste." A companion work in this interesting field of Church oratorio is "St. Barnabas," produced at Durham Cathedral, July 30, 1891. In addition to two Morning and Evening Services in G and A, Dr. Armes has composed three Communion Services, in A, G, and B flat (unison) respectively. Five anthems, many hymn-tunes (contributed to the "Hymnary," the "Quiver," and other collections), various chants, part-songs, and some organ music complete the list of his published compositions. Special mention must be made of his five-part madrigal, "Victoria," which gained the First, or "Molineux" Prize, and the Madrigal Society's medal, in 1897.

DEGREES AND APPOINTMENTS.

In addition to his Oxford degrees, already referred to, Dr. Armes was made a Mus. Bac., *ad eundem* Durham in 1863, Mus. Doc. in 1874, and M.A. in 1891. He is an Honorary Member of the Royal Academy of Music, and in 1892 he was elected an Honorary Fellow of the Royal College of Organists, of which he is a Vice-President and an Examiner. He was one of the Examiners for musical degrees at Oxford University in 1894, and was Queen Victoria Lecturer at Trinity College (London) in 1897.

LECTURER.

As an interesting lecturer on musical subjects Dr. Armes has made his mark. In addition to his University courses, his subjects have included "Robbing Haystacks," a lecture delivered before the Royal College of Organists, for which Institution he is now preparing a

series of discourses on "The Harmonization of Melodies," "Progress in Art," and "Toleration in Art" (Queen Victoria Lectures, Trinity College, London); "The rise and growth of the Anthem," delivered before the clergy of Durham; and "The rise and growth of the String Quartet," which has been already referred to. A specially interesting address was that on "The English Church Music of Purcell's period," delivered on October 10, 1895, at the Church Congress, Norwich. The illustrations on that occasion included the following anthems, all of which, be it noted, were unpublished and unknown:—

"O Lord, grant the King a long life" ... *Child.*
"Have pity upon me" ... ... *Wise.*
"O praise God in His holiness" ... ... *Humfrey.*
"Lift up your heads" (unaccompanied) ... *Turner.*
"Thy righteousness, O God, is very high" *Purcell.*

The first anthem on the above list is not to be confused with the simple four-part setting of the same words by Child in Vol. II. of Boyce's Collection. The Turner anthem was so much appreciated that it obtained an encore.

DURHAM CATHEDRAL LIBRARY.

Dr. Armes has given much attention to the antiquarian side of Church music. He has under his special guardianship some interesting manuscript volumes of which he is very proud, and of which the following, from Sir George Grove's "Dictionary of Music and Musicians," is a summarised account:—

Durham.—The old MSS. in Durham Cathedral have been recently [1889] carefully collated and indexed by the present organist [Dr. Armes]. They consist of four sets of books, all unfortunately imperfect. The old set contains about forty full and fifty verse anthems by Tallis, White, Parsons, Hooper, Morley, Weelkes, Byrd, Batten, Giles, Tompkins, East, Gibbons, &c. The second set is rich in anthems and services for men's voices only. The third consists of eight out of ten magnificent folio volumes containing Preces and Psalms for special days by Byrd, Gibbons, William and Edward Smith; and services by Shepherd, Parsons, Batten, and others. The fourth set consists of organ parts of practically all the anthems and services used in the Cathedral from Tallis to Purcell.

These precious treasures, as well as the pipes of the seventeenth century organ, fortunately escaped the depredations of the Cromwellian soldiers and the Scots in the year 1641. "On Midsummer Day of that year, and not till then, did they [the Scots] use any violence or harm to the organs in this church [Durham Cathedral]; but then they fell on and broke them, and tore up all the keys of the great organs. . . . But to prevent further mischief to the organs, the General of the Scotch army advised Mr. Blades (steward to Dean Balcanquall) to take the pipes out; and at night they did so in order to save them. But afterwards the said two cases—to wit, that of the white organ (on the South side of the church) and that of the great organ (over the quire doors) being standing in the church the 11th September 1650, the Scotch prisoners to the number of about 4,500 taken at the fight of Dunbar, being brought into Durham and put into the Cathedral, which was now made a prison to keep them in, they, the said prisoners, did burn all the said two cases, and all the seats and wainscott, and all the wood they could find in the said Cathedral church aforesaid." But the pipes and the music books escaped destruction from the flames of the apparently inflamed prisoners. This incident throws an interesting side-light, if not a lurid glare, on the organ that preceded the instrument erected by Father Smith. The Chair organ, with its original front pipes of the latter builder, which formerly stood in the Cathedral, is now located in the Chapel of the University. In 1876 Father Willis supplied the present fine organ in the Cathedral, which is divided and placed on the North and South sides of the Choir respectively.

DURHAM PROFESSOR OF MUSIC.

No biography of Dr. Armes, whatever the limits of its scope, would be complete without reference to his University Professorship and the Durham examinations for musical degrees. The present University of Durham, though established on an old foundation, was not authorised by Parliament until 1831. But no degrees in music were given for thirty years, the first, that of Mus. Doc., being conferred upon the late Rev. J. B. Dykes in 1861, and on the late William Henshaw, Dr. Armes's predecessor. At the instigation of Dr. Armes, examinations for degrees in music were instituted by the University. For five years Sir John Stainer lent his most cordial and valuable help by acting as an examiner. The first examination for the Bachelor's degree took place in October, 1890, when eighty-one candidates—evidently desirous to get on (or honour) by degrees—presented themselves for the preliminary test, though they did not all pass. In the intervening nine years 130 Bachelors have been made at Durham. In 1897 the Charter of the University was altered, whereby Dr. Armes was made Professor of Music, a position which he has filled with conspicuous ability, fairness, and courtesy. The Professor has all the vigour and alertness of youth, and there is no reason why he should not beat the record of longevity which, for nearly two centuries, has been one of the distinguishing characteristics of the organists of Durham Cathedral.

The view of the Cathedral, which, by the kind permission of the Photochrom Company, Limited, Cheapside, we give on page 83, is that visible from the Prebend's Bridge. It was this beautiful vista that inspired Sir Walter Scott with his fine stanza—now let into the stone parapet of the aforesaid bridge—for "Harold the Dauntless":

Grey Towers of Durham!
. . . . . .
Well yet I love thy mix'd and massive piles,
Half church of God, half castle 'gainst the Scot,
And long to roam these venerable aisles,
With records stored of deeds long since forgot.

CLASS SINGING

SOME PRACTICAL HINTS BY

W. G. McNaught.

(*Concluded from page 16.*)

WHAT A CLASS SINGING TEACHER IS EXPECTED TO DO.

It goes without saying that class singing in a school must be considered in rational relation to the whole curriculum now imposed upon schools of all grades. The most recent tendency is to look for increased attention to utilitarian bread-and-butter subjects. This tendency promises to obstruct musical training. But there are not wanting abundant and gratifying proofs of the recognition of the duty, if not the necessity, of educating (not merely of instructing) all the potential faculties of the child before attempts are made to specially direct those faculties into utilitarian channels. Everybody says, in theory at least, that we must mainly aim to educate the young how to learn. Whatever the result of the endeavours to proportion the time to be given to this or that study, it is certain that the pint pot will not hold more than a pint. With this obvious fact in mind one views with concern the increasing demands made upon the class singing teacher. Time was when the question as to who should have charge of the singing class was a matter of no particular importance. It was, and often now is, considered to be a sort of perquisite of the pianoforte teacher. But, nowadays, the ideal class singing teacher is expected to be a wonderful individual. The mere enumeration of the heads of the topics he or she is expected to deal with is sufficiently alarming.

CLASS SINGING TOPICS.

(1.) Sight-singing, time, and tune. This includes a great familiarity with theory. (2.) Ear training (recognition of scale sounds played or sung). (3.) Part-singing. (4.) Breathing and voice production. (5.) Enunciation and pronunciation. (6.) Expressive execution. (7.) The study of good music and the education of the taste.

No doubt many of the above topics overlap and can be attended to simultaneously by a vigilant teacher, but, when all is said, the task of dealing satisfactorily with such a variety of studies in about twelve hours a term is obviously an impossible one. Yet if you elect just to take off your hat to this or that topic, to shake hands with another and to cultivate the close friendship of the rest, you must be prepared to run the gauntlet of some set of critics. You may be told that while the sight-singing is eminently satisfactory the class does not get nearly enough real and good music to practise. If you spend time on "getting up" good part-music you will be told that the class should learn our fine old national or folk-songs, chiefly of the robustious sort that can be sung "heartily." You set your class aglow with enthusiasm with "Down among the dead men" and "Twenty years off," when next day comes a frost and you are nipped by the solemn warning that this hearty singing is wholly destructive of the voice. In a duly repentant mood you now ply your class with breathing exercises and the rules of voice production and fancy you are doing good work, when next you learn with dismay that, however satisfactory the results may seem, the children's voices are being hopelessly ruined and their health injured by the wrong methods adopted. Finally comes the unkindest cut of all, in the person of a hypochondriac, who gloomily assures you that class singing is an utter mistake, root and branch, not merely because you cannot attend to individuals, but because young people should not sing at all until their voices are "settled." The children, it appears, may laugh, shriek, and shout half the day whilst at play, but they may not sing gently for half-an-hour a week under careful guidance. It is fortunate that they are permitted to eat, notwithstanding the immaturity of their internal organs.

In the end you realise that the only sensible course is to carefully consider the condition and circumstances of the class, and to resolve to give it just the musical nutriment it appears most to need and is most capable of digesting. Aim to do something well and take care to do nothing badly. Do not dissipate the energies of the class by dealing incoherently with too much at a time. At every lesson try to deal with some point that grows naturally out of the previous lesson. You cannot work from a cut and dried ideal plan taken from a book. No two classes are ever alike. Every class needs special treatment. The sagacious teacher in actual touch with the class is always adapting himself to the exigencies of the moment. Personally, I have generally found that the most economical course is to devote at the outset and for a few terms the larger proportion of the allotted time to sight-singing matters, whilst throughout jealously watching and correcting the voice delivery. The skill thus gained can then be applied to other points. Pieces, especially if in two or more parts, can, of course, be more quickly mastered where there is some sight-singing than where there is none. It is weary work for everyone if other than simple unison songs are taught by ear. So, where a teacher has anything like a free hand, I strongly recommend that about four-fifths of the earlier lessons be given to sight-singing studies.

SIGHT-SINGING.

I approach this debatable ground with some diffidence, for I should be sorry to say anything that might widen the cleavage that exists as to the use of notations and, to a lesser degree, as to methods. Considerable experience as an examiner, and I hope as an impartial observer,

has made me acquainted with the workings of a variety of methods, with the result that I feel benevolently tolerant of many ways of reaching the great ends—viz., a clear understanding of the great facts of music and a practical knowledge of the staff notation. Nothing I have come across has yet shaken my belief that the tonic sol-fa method with its notation is, on the whole, for popular class purposes, the best elementary musical educational scheme before the world. I content myself with this avowal of faith. The movable doh method applied to the staff is, of course, the same in principle, and may naturally be preferred by many who teach in middle class schools. In choosing a method beware of systems that promise too much — sight-singing-from-Wagner-while-you-wait methods and other "no difficulty" methods. The most experienced expert in school class teaching cannot get more than elementary results in sight-singing without a far greater expenditure of time than it is reasonable to expect that schools can allot to the subject. It is easy to "split the ears of the groundlings" by showy results with modulators, but real sight reading in time and tune combined and in parts, sung from printed music, is years beyond modulator work. Beware of teaching at one time a mass of theory without practice, and at another time giving practice of a kind that is really ear singing, in the hope that somehow in the future the two kinds of skill will automatically unite. It is profoundly disappointing to find that after all the recent attention given to education, otherwise sane people will go on teaching mere dead signs and suppose themselves thereby to be teaching things. It is depressing to have to believe that this kind of instruction obtains more in music teaching than in any other school subject. In these times of examinations galore it is a common thing to find young people who can answer on paper marvellous questions on theory and who can sing charmingly songs they know, but who cannot, at sight, sing an easy hymn-tune. There is a bridgeless chasm between their two acquirements. This is the natural result of the continued separation of the two studies.

The scientific sight-singing teacher must teach the musical thing first and afterwards weld it to its sign. Sight-singing involves the most exact and instantaneous appreciation of the musical meaning of a sign. The true function of theory is to vitalise; to bring to life the thing to which it has been indissolubly attached. Musical concepts and signs have, as it were, to be built into the pupil's mind. Anything short of this is a delusion and an imposture. It follows from all this that theory can only be taught slowly in the sight-singing class, and it also follows that all the teaching directed to the cohesion of thing and sign should be incisive, abundant, and always with a clear objective. The old adage that an ounce of practice is worth a pound of theory contains a wholesome truth.

CLASS MANAGEMENT AND SOME TEACHING RULES.

Every other power of a class singing teacher is sterilised if he does not possess skill in class management. I once offended an eminent musician by saying that a school singing class could be better taught by a good Board school teacher than by most professional musicians trained in musical conservatoires. It is as stale to say that a musical artist is not necessarily a good teacher as it is to say that teachers are born and not made. But in this connection we have to go farther and assert that many music teachers, who train individual executants admirably, are utter failures when they attempt to deal with a large class. The power to gain spontaneous attention and to seize the mood and immediate need of a class is an instinct.

The teacher, by his manner, must show his interest in, and enthusiasm for his work, and his earnest desire to succeed. He must make it clear that he is fully aware of his pupils' difficulties and is willing to be patient with their struggles and inevitable mistakes. The happiest discipline in class management is that born of an absorbed interest in the lesson. A class is a mirror to the teacher and the reflection is often not flattering. Unless the pupils have acquired bad habits elsewhere, much inattention is generally to be accounted for by the teacher's own manner, and therefore should not be vicariously censured. Righteous indignation at a superfluity of naughtiness is needful occasionally, but always provided that you can give vent to it without making a fool of yourself. Some teachers are effervescent almost throughout a lesson, and they complain that class singing is very exhausting —and one can well believe it. Discipline is maintained by startling smashes of a stick on a desk, with the object apparently of stimulating the pupils by reflex action to imagine how it would be if the blow fell elsewhere. What with the disciplinary whacks, the noisy beating of time with foot and stick, and the shouting of "one," "two," "three," "four," a singing class may be a pandemonium. In such cases a cynic may well enquire where the elevating and refining power of music comes in. As a matter of fact, attention cannot be coerced with any good result. An adroit change of topic will often give new life to an inattentive, sluggish class. Musical study happily affords many such changes of topic.

A lesson must fit the pupils' capacity. It may be below this capacity, but it must not be beyond it. Teaching on a set plan is all very well for beginners in teaching, but the plan must be constantly varied by circumstances. Most of the best teaching is an inspiration born of a realisation of the momentary, and probably

Philip James.

unexpected psychologic mood of the class. A sudden and special interest is manifested and you gladly find your opportunity of meeting it. This situation makes demands upon the ready resource of a teacher and calls for a capacity to give an incisive lesson on any point at any moment. Experience must thus store the mind. The prepared plans of young teachers are often far too elaborate. They map out for a term what the old hand will spread over a year. The great art is to teach a few connected points thoroughly well, and by varied presentment and practice to maintain interest. Recognise when your class is weary of a point and refrain from pressing it farther for the present lesson. Encourage pupils to ask and to answer questions. Let them clearly understand that the object of your asking them a question is not necessarily to elicit a correct answer, but a desire to know the state of their minds for your guidance. If you want a correct answer to your question it is always easy to provide it in the question, as teachers often do in the stress of showing off pupils. The teacher says: "Don't you know that there are three flats in the signature of E flat major?" and commends an affirmative answer. Sincere, unprompted answers will probably make you wince inwardly, and, it may be hoped, induce a merciful view of the teaching of other teachers whose pupils you may have to examine. In teaching things—*i.e.*, musical facts—give abundant singing practice until the point is easily executed and the mind saturated through the ear. In teaching notation take special pains to educate the eye, and be always planning to make the two lines meet. The signs of musical notation are arbitrary; there is nothing about them that is self-explanatory. Their intimate association with actual musical conceptions is, therefore, a growth. Be extraordinarily careful to secure the expectant attention of your class at the moment when thing and sign are to be rivetted. Note and avail yourself of the keen interest a class will manifest if one of their number is summoned forward to point out or to write something on the blackboard. The most indolent will watch the process with an absorbed attention you would be only too glad to experience when *you* write on the board. Everything taught should, if possible, grow out of something that has already been taught. Only in this way can you utilise the apperceptive laws of the mind's method of development. Isolation of points leads to confusion and forgetfulness.

I have said that the proper object of the class is the education of the individual. In choir training, you shape the mass and suppress the individual; in class training, you should entirely distrust the mass and should be everlastingly thinking of the individual. The wonderful quickness of the working of the imitative faculty in choral performance has often been remarked. I have sometimes tested it by getting three-fourths of a class to turn their backs to the platform and to sing what the remaining fourth sing from a blackboard exercise. The result is a practical unanimity. Obviously, pupils who thus imitate do not practise the conception of sounds from symbols, but merely the art of quickly picking up what they hear. It thus becomes possible and is really a common thing for a musically endowed pupil to attend a singing class for years without acquiring more independent reading power than should have been acquired in a few months. How to circumvent the anti-sight singing tendency of this faculty is the constant concern of the experienced class singing teacher. Abundant individual performance in the class is the only remedy. This, it must be confessed, is often very difficult to get, because pupils are generally reluctant to sing alone, and when they are persuaded to do so their performance is far from natural because it is paralysed by diffidence. Nothing else in class management tests more severely the moral power of a teacher than the situation now to be faced. If the class is to accomplish its highest purpose every device must be utilised to secure conditions that will encourage pupils to sing alone and in a natural manner. In the early stages give great credit to all who sing alone, whether they sing correctly or badly. Let it be understood that the effort is honourable and that the mere result is of secondary importance. Those most frightened at the sound of their own voices may be coaxed to try a monotone time exercise. Explain that it is a form of conceit to be so fearful of failure before others. Allow no ridicule at failure. Ask those who show a disposition to ridicule to stand up and do better. Let all the individual tests be of the easiest possible description. When the pupils are thus thoroughly persuaded that individual effort, however inefficient, will be honoured, the teacher will begin to have a real command of the class and will be able to secure the happiest possible lessons and the most abiding results. The vista opened by the establishment of the practice of individual performance is immense. You feel agreeably conscious that you are really educating. The reaction of individual upon individual is now incalculable for good. The means of varying practice and maintaining interest are now increased tenfold. A "dry" exercise, of no value as real music, gains the fascination of a game now that it is a problem to be solved by individual endeavour.

Much more could be written, but as I am not writing a book, I must refrain from adding further to these unpretentious hints.

"After learning to reason, you will learn to sing; for you will want to. There is so much reason for singing in this sweet world, when one thinks rightly of it."—*John Ruskin.*

THE FITZWILLIAM VIRGINAL BOOK.

One of the most precious treasures amongst the manuscripts preserved in the Fitzwilliam Museum, Cambridge, is a collection of Virginal Music, which has long been erroneously known as "Queen Elizabeth's Virginal Book." Although much of the history of this remarkable collection is lost in obscurity, there is no justification for the statement made by Hawkins in 1776, and frequently repeated by other writers, that the volume originally belonged to Good Queen Bess. "The Fitzwilliam Virginal Book," to adopt a title which sufficiently answers its purpose, has hitherto been a sealed book to students. Now, however, it has been made available through the enterprise of Messrs. Breitkopf and Härtel, who have issued the complete contents of this historical manuscript volume in modern notation. The title of the published work stands thus:

The Fitzwilliam Virginal Book.
Edited from the original manuscript, with an introduction and notes (translated into German by John Bernhoff), by J. A. Fuller Maitland and W. Barclay Squire.
London and Leipzig: Breitkopf and Härtel. 1899.

The learned editors contribute a very interesting and exhaustive Introduction to the book, which, like the "Notes," "Contents," &c., from the same sources, gives abundant proof of their erudition and qualification for their task, not only from a historical-literary point of view, but from the much more difficult standpoint of translating sixteenth and early seventeenth century musical notation into that of the present day. The result of their labours, which merits the highest praise, is shown in the two important volumes now under notice.

The mere mechanical labour of transcribing was attended with considerable difficulty. It was impossible for the volume to leave the Fitzwilliam Library, and, as the editors were unable to take up their residence in Cambridge, photographs were taken by Mr. C. F. Bell of each page of the manuscript. By the courtesy of the editors we are enabled to give a facsimile of one of these photographs. As there were no less than 418 pages to transcribe from these miniatures, it is no wonder that the task of transcribing almost cost the editors their eyes! This photograph is the second folio of a "Fantasia on Faire Wether," by John Munday (died 1630), of which the curious old spelling, the graceful caligraphy, and the pretty arrangement of the sextolets will not escape notice.

In a paper read before the Musical Association, on April 9, 1895, Mr. Fuller Maitland thus summarised the history of the Fitzwilliam Virginal Book:—

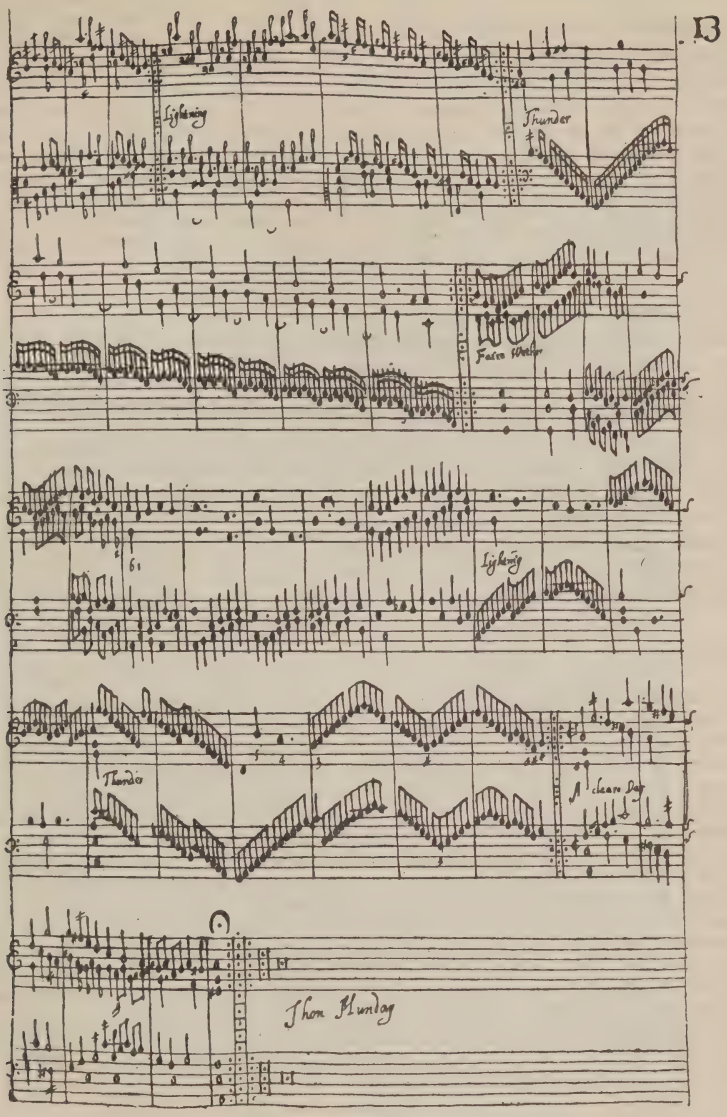
"A Cornish gentleman, named Francis Tregian, the head of a rich and powerful Catholic family, was seized on account of his religion, in 1577, and after many short imprisonments was thrown into the Fleet prison, where he remained for at least twenty-four years. In this prison eleven of his eighteen children were born. His eldest son, Francis Tregian, entered the College at Douay in 1586. On leaving Douay, in 1592, he was for two years chamberlain to Cardinal Allen in Rome. He afterwards returned to England and succeeded in buying back his father's lands; but in 1608-9 he was committed to the Fleet himself on a charge of recusancy. He died there in 1619, owing a large bill to the warden for board and lodging. It is this Francis Tregian who had been supposed to be the scribe of the greater part at least of the famous manuscript. The splendid binding is undoubtedly a piece of Netherlands work, and many other things connect the book with the Netherlands. . . . The theory of the circumstances of the book's compilation is, then, that the actual book, bound as it is now, was bought by Francis Tregian in the Netherlands, and that, during his imprisonment in the Fleet, he wrote out from musical manuscripts in his possession the transcript which has been, in some cases, the only means of their preservation."

In regard to those notational snares which beset the transcriber on every hand, Mr. Fuller Maitland said:—

"One of the greatest and most serious difficulties in the task of reducing this music to modern notation lies, of course, in the department of accidentals. Everyone who has scored a madrigal from the original part-books knows how very much is left to the imagination of the singers in this respect. The truth, of course, is that the laws of *musica ficta* were so generally understood by all musicians until the end of the sixteenth century at least, that all who could sing the parts could be trusted to put in the required flats and sharps in their own part."

There are many points of supreme interest discussed in the Introduction—such, for instance, as the Notation, Accidentals, Time-signatures, Ornaments, &c., of this venerable Virginal volume. Here is a typical extract:—

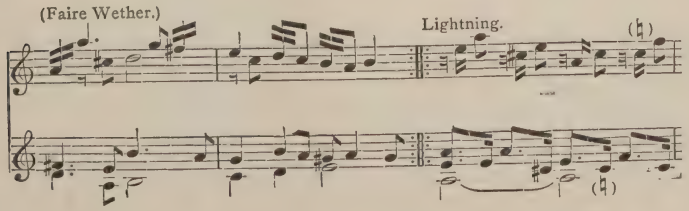
"In the history of musical notation, there is no more important document than the Fitzwilliam Virginal Book. Transcribed from MSS. of widely different dates and degrees of correctness, by one writer, the pieces, which range from about 1550 to 1620, are so varied in style that almost all the resources of the time, as regard the writing down of music, must have been exhausted. The period is a peculiarly interesting one, since it marks the point when the old systems of musical theory, as well as of musical notation, were beginning to give place to those which are now observed, and when the modern laws were only in a very incomplete stage of their development."



FAC-SIMILE (REDUCED) OF FOLIO 13 OF THE FITZWILLIAM VIRGINAL BOOK,

SHOWING THE CONCLUSION OF JOHN MUNDAY'S "FAIRE WETHER" FANTASIA.

Original size, 12 × 7¼ *in.*



BARS 2, 3, AND 4 OF THE ABOVE FAC-SIMILE IN MODERN NOTATION.

Equally interesting and instructive are the observations upon the barring of the music, *e.g.* :—

"It is necessary, in order to understand the system on which the bars are used in the MS., to remember that the bars are entirely independent of the time-signature. This latter has only to do with the proportional values of the notes to each other; the bars are merely, at this period, a convenient help to the player's eye, and although they usually follow the rhythmic outline of the composition pretty closely, yet they are often very irregular."

These two volumes, containing upwards of 900 pages, form a monumental contribution to the history of English instrumental music. Herein will be found many compositions by Dr. John Bull, William Byrd, Giles and Richard Farnaby, Orlando Gibbons, Thomas Morley, John Munday, Thomas Tallis, and other old-time worthies. The books are admirably printed and enriched with two fac-similes reproduced from the original MS. in the Fitzwilliam Museum. Their dedication to the Queen is in the highest degree appropriate.

OCCASIONAL NOTES.

Mr. Tree has issued an interesting little pamphlet in connection with his charming presentation of Shakespeare's "Midsummer Night's Dream," at Her Majesty's Theatre. Under the sub-heading "Stage versions and stage history," we learn that in 1631 the play was represented at the house of John Williams, Bishop of Lincoln. On this episcopal occasion it seems to have so incurred the displeasure of the authorities that they caused the actor who represented *Bottom, the Weaver*, to sit in the porter's lodge with an ass's head upon his shoulders from six o'clock in the morning until six o'clock at night. In 1716 Richard Leveridge, the composer of "The Roast Beef of Old England," wrote the music for "Pyramus and Thisbe," a comic masque, compiled by him from Shakespeare's play, which was produced without success. In 1755 another opera on the same subject, entitled "The Fairies," was mounted at Drury Lane Theatre. Garrick was responsible for this, and into the original play he inserted no less than twenty songs! For more than fifty years the play was shelved until it was revived at Covent Garden on January 17, 1816. For this revival Sir Henry Bishop composed the music, and this, we are told, "was perhaps the only extenuating circumstance in connection with it." Bishop's music continued to be used until 1840.

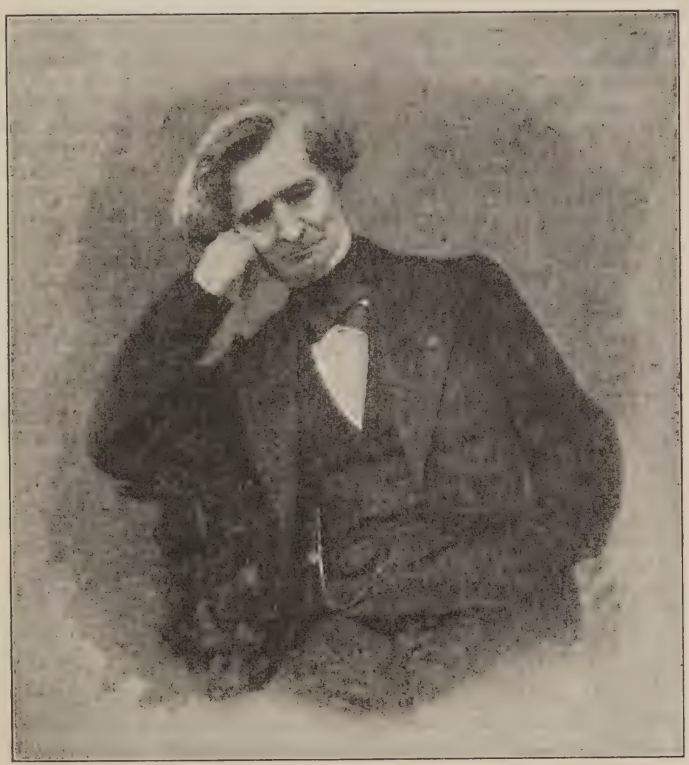
Not the least attractive feature of Mr. Tree's "Midsummer Night's Dream" is the introduction of Mendelssohn's "immortal music," to adopt the designation of *The Times* critic. It is true that the out and out purist might object to certain interpolations and touchings up; but it is a matter of satisfaction that so close an approximation to the original form of the music to the play has been attained. Mendelssohn composed the overture—acknowledged to be one of the most original pieces of music ever written—when he was only seventeen. On July 7, 1826, he writes: "To-day or to-morrow I shall begin to dream *A Midsummer Night's Dream*." On August 6—less than a month later—the overture was finished. Pastor Schubring, Mendelssohn's attached friend, tells a pretty story concerning its composition. He says: "The weather was beautiful, and we were engaged in an animated conversation as we lay in the shade on the grass [in the Schönhauser Garten], when all of a sudden, Mendelssohn seized me firmly by the arm, and whispered 'Hush!' He afterwards informed me that a large fly had just then gone buzzing by, and he wanted to hear the sound it produced gradually die away. When the overture was completed, he pointed to the semiquaver scale passage of the violoncellos which makes the modulation from B minor to F sharp minor, and said: 'There, that's the fly that buzzed past us at Schönhauser!'"

Mendelssohn brought the score of his overture with him to England, on the occasion of his earliest visit to London, in 1829. The work was first played in England, appropriately enough, on Midsummer night, 1829, at a concert given by Drouet, the flautist, and it was conducted by Mendelssohn. At the same concert he played Beethoven's E flat Pianoforte Concerto, then an absolute novelty in this country. After the concert, the score of the overture was left in the hackney coach by Attwood and—lost! "Never mind," said Mendelssohn, upon being told of it, "I'll make another." He did, and on comparing the new score with the band parts, no discrepancies could be discovered.

Seventeen years elapsed between the composition of the overture and the remainder of the "Midsummer Night's Dream" music; yet there is not the slightest trace of any dissimilarity in style or workmanship—in fact, its perfectness as a perfectly complete musical equipment to the play is one of its strongest features. The first performance in England of the entire music was at the Philharmonic concert of May 27, 1844, conducted by Mendelssohn. We are enabled to give some hitherto unpublished extracts from Mendelssohn's letters to his English publisher, Mr. Buxton (Ewer & Co.), relating to the English publication of the work. On December 13, 1843, he sends the "Scherzo, Notturno, and March" (*i.e.*, the famous "Wedding March"), pianoforte duet, and mentions fifteen guineas as the price. "If," he says, "you wish to have the copyright of the whole for England (pianoforte arrangement and full score)," the price of the complete work (consisting of nine other pieces) "would be the same again as those three"—*i.e.*, thirty guineas for the entire music! He adds that the work was given seventeen times in six weeks at the Royal Theatre, Berlin. A little later he writes to say that the English words will go to the music without any alterations, and proposes that some arrangement should be made with Cramer and Co., who had published the overture in 1829, whereby the entire work could be issued in a complete form. Buxton evidently suggested that a pianoforte arrangement for *one* performer should be made, as Mendelssohn says he is afraid that "it will be a little difficult." It is not surprising to find that the last reference to the publication contains the word "alterations." But Mendelssohn did not alter his mind in regard to his visit to England. "Since yesterday," he writes to Buxton on March 5, 1844, "I am certain that I shall go to England, and I need not tell you how great a pleasure I anticipate from a stay in your country. I intend to arrive towards the end of April and to bring several new things with me, and to remain several months, and to be very happy in old England!"

Hector Berlioz was a proof—if proof be needed—of the truth of the saying "that a man hath no honour in his own country." As a matter of fact, Berlioz was much more appreciated in Germany than in his native France. So long ago as June 26, 1854, he wrote to his friend Morel that he dreamt of the publication of a complete edition of his works that should be issued in Leipzig. After forty-six years this dream of the great French composer is about to "come true." Some years ago the heirs of Berlioz agreed to such an edition of the master's works, which Messrs. Breitkopf and Härtel, of Leipzig, are now publishing. The editorship is in the competent hands of M. Charles Malherbe, librarian of the Paris Opera House, and of Herr Felix Weingartner—the former probably taking special oversight of the literary and research aspect of the task, and the latter eminent conductor being responsible for the musical erudition. The full scores will be issued in fifteen folio volumes at a subscription price of fifteen shillings each; the operas will not, however, at present be published, though their overtures will appear amongst the instrumental music. A pianoforte edition of the vocal works is also to be issued. The Berlioz publication—of which nearly all the instrumental music is almost ready—will take rank with the monumental editions of Beethoven, Mozart, Mendelssohn, and other great composers issued by the great Leipzig firm of Breitkopf and Härtel. This mention of the new edition to English readers suggests some reference to "Berlioz in England." But that is too large a subject to be treated of in "Occasional Notes." It may serve for an article, with perhaps some illustrations, to appear in these columns later on in the year. The accompanying portrait of Berlioz is inserted by the kind permission of Messrs. Breitkopf and Härtel.

Verdi was occupied, during part of Christmas week, with completing the work of charity he so nobly began a year or two since, by the erection of a magnificent "Home for aged musicians," in the Piazza Michel Angelo Buonarotti, Milan. Having appointed the administrative council, which includes Arrigo Boito, the composer of "Mefistofele," Signor Negri, the author and senator, and Signor Giulio Ricordi, of the eminent music publishing firm, the veteran composer, in a speech lasting over two hours, explained the principles upon which he desired the Institution to be carried on. Finally, the Maëstro, having handed the Deed of Gift to the Council, intimated to the latter that he had relinquished the proceeds of copyright of all his works, from January 1, 1900, in favour and as part endowment of the Home. Truly a right royal gift and a noble monument to perpetuate the memory of Italy's Grand Old Man!



Hector Berlioz

1803-1869.

(*From a Photograph taken in* 1863.

Mr. Ruskin—whose loss, in common with all art-lovers, we deeply regret—uttered some noble thoughts on the art of music. His tastes were perhaps not so classical as those of another great thinker who passed away during the past month—the Rev. Dr. Martineau—but Mr. Ruskin had a great love for music. In his early years he regarded it as little more than "a mere sensual gratification," and placed it on a distinctly lower plane than his favourite art of painting. "I do not mean to depreciate Music," he said, "let it be loved and reverenced as is just, only let the delight of the eye be reverenced more." But he subsequently changed his attitude towards the divine art, and some of his most beautiful thoughts were the outcome of his regard for music. It would be quite possible to give many characteristic extracts from the writings of Mr. Ruskin on the art. Those readers, and there should be many, who would like to further pursue this interesting and inspiring study, may do so from that admirable book, "Ruskin on Music," compiled by Miss A. M. Wakefield.

One or two quotations from the great Seer's writings must, however, be quoted. The first, from "Fors Clavigera," is from a beautiful passage on the ideal education of children :—

> "In their first learning of notes they shall be taught the great purpose of Music, which is to say a thing that you mean deeply, in the strongest and clearest possible way; and they shall never be taught to sing what they don't mean."

Again, in prose which is as pellucid as a babbling brook on a sunny day, he says :—

> "The law of nobleness in Music and Poetry is essentially one. Both are the necessary and natural expression of pure and human joy or sorrow, by the lips and fingers of persons trained in right schools to manage their bodies and souls. Every child should be taught from its youth to govern its voice discreetly and dexterously, as it does its hands; and not to be able to sing should be more disgraceful than not being able to read or write. For it is quite possible to lead a virtuous and happy life without books or ink, but not without wishing to sing when we are happy, nor without meeting with continual occasions when our song, if right, would be a kind service to others."

The last extract relating to music, from "Queen of the Air," speaks for itself :—

> "This, which of all the arts is the most distinctly ethical in origin, is also the most direct in power of discipline; the first, the simplest, the most effective of all instruments of moral instruction; while in the failure and betrayal of its functions, it becomes the subtlest aid of moral degradation. Music is thus in her health the teacher of perfect order, and is the voice of the obedience of angels, and the companion of the course of the spheres of heaven; and in her depravity she is also the teacher of perfect disorder and disobedience."

It is with peculiar satisfaction that we refer to the article on "Class Singing," by Dr. W. G. McNaught, which is concluded in our present issue. Dr. McNaught has long been held in the highest repute as an authority on school music, and it may be said without fear of contradiction that no man in this country has had a wider experience or possesses such a thorough grasp of this important educational subject. But it is not every expert who can give his experience in language so powerful, direct, practical, and eminently readable as Dr. McNaught has done in this useful article. Moreover, as a psychological study in educational methods it should take a high rank; its application is by no means limited to the special subject which forms its theme. Many of our readers will gladly join us in a hearty vote of thanks to Dr. McNaught for his "hints."

Mr. Fuller Maitland contributes an essay on "Musicians" to a volume entitled "Unwritten laws and ideals of active careers," edited by Miss E. H. Pitcairn, and published by Messrs. Smith, Elder & Co. It may be assumed that the various contributors to the book, men of mark in their respective professions, would not raise the etiquette-curtain too high, whereby one is permitted to see too much behind the scenes—in fact, the Editress in her Preface states "it is an Unwritten Law that certain things involving delicate relationships shall not be printed." Music and musicians form no exceptions to this "Unwritten Law," and there are "professional secrets which cannot be divulged." Two extracts from Mr. Fuller Maitland's contribution may serve to show his method of treating a delicate subject. Who amongst concert-givers has not suffered from fear and trembling in drawing up a programme? In this connection, Mr. Fuller Maitland observes :—

> It is amazing to observe the many and various devices employed by some of the singers to elude the rules made for the convenience of singers as a class, in their desire to exchange their place in the programme for one nearer the centre. *Prime donne* have been known to go to the printer's workshop and alter the programme at the last moment, after the proof has been sent back by the concert givers. Cab accidents, blocks on the railway, sudden attacks of faintness, stoppages on the part of watches, are commonly alleged as the excuse for late arrival, by singers who consider that their names have been put down for too early a point in the programme.

Singers hold certain opinions of those "dreadful men, the critics." They may be interested to hear what the musical critic of *The Times* has to say on the etiquette of the Fourth Estate in the discharge of their onerous concert-room duties :—

> It is often supposed by frequenters of concerts who see the members of the musical press in conversation with each other, that they are settling what they shall say; the outside public is very apt to sneer and to quote Sheridan's famous line: "When they *do* agree, their unanimity is wonderful." It will, no doubt, be difficult for these observers to realize that there exists a tacit understanding among critics that each man's opinion is his own private property until it appears in print; there is no interchange of views concerning matters of taste, although matters of fact are freely discussed, and there is every reason they should be. In the press of concerts and musical events it is beyond the power of any human being to be present from the beginning to the end of every concert and opera performed in London, for example; and critics are very often obliged to help one another in such matters as relate to the fact of certain artists having appeared or failed to appear in their place in the programme. Their conversation, apart from this, would be found to consist very much of the same kind of gossip that prevails in any society, and to deal to a surprising extent with topics unconnected with music, or at least unconnected with the particular performance at which they happen to be "assisting."

It is well known that the critics often have to attend more than one performance in the course of the same evening; therefore the above may be accepted as a contribution to the "ins and outs" of musical criticism, even in a literal sense.

Music-lovers in the Fen country seem to have caught some of the prevailing enthusiasm of the Northern portion of England in regard to musical competitions. We have before us the prospectuses of two such educational music-makings. The first is that of the "North Lincolnshire Musical Competitions," which are to be held at Brigg, on April 30 next. The contests, comprising in all twelve classes, are for village choirs, concerted and solo vocal performances, school choirs, and—most excellent feature—"Choral reading at sight." The first name on the list of the three honorary secretaries is that of Lady Winefride Cary-Elwes, The Manor House, Brigg, from whom all needful information may be obtained. The second event, fixed for May 4, is the Spilsby District Competitions, of which Mrs. Massingberd, Gunby Hall, Burgh, Lincolnshire, is the honorary secretary. At the Spilsby tournament there are to be six classes, which will include school, village, and church and chapel choirs; solo and quartet singing. Dr. W. G. McNaught, who, in the language of the hour, may fitly be termed a Field Marshal in adjudicating tactics, will be the marksman on both the above combative occasions. Both these Lincolnshire Musical Competitions have our warmest sympathy and best wishes for their success.

Here are some genuine answers to questions set in a school examination paper in music. They should no longer remain pigeon-holed:—

The use of the pianoforte pedals.—One to soften, one to louden the sound.

Ritard.—To get quiter.

A chord is notes in harmony.

A chord is a compination of notes played together.

These two passages are different as regards, but alike in notes.

A scale is a number of notes played in althabetical order. (In another answer "aphebrical order" is given.)

Some scales have more sharps and flats in their signatures than others, because they have the signature of the previous scales and the accidental.

sf means to begin soft and then swell.

The last answer is suggestive of fomentations.

The provincial pressman has been "at it" again. In a notice of a performance of "Elijah" he stated that the principal soprano possessed "a voice of great clarity and flexibility, and her style was direct and strong. If her voice was a trifle cold it was all the better suited to such music as that allotted to the widow." The music of the contralto part "is full of such seductive phrases that it often proves a pitfall to the artiste singing it, and the result is that the sweet is made a trifle too saccharine and cloys." "The band rendered yeoman service, and the various obligati were beautifully played." The organist "kept that instrument 'within the picture' with great care." Sweetly picturesque!

War songs are in the air, and there is much militariness in the melodies thereof. But plenty of scope remains for variety in the titles of these bellicose ditties. The subjoined title, but for its appearance in an actual programme of a concert given before hostilities commenced in South Africa, might be assumed to be that of a song in praise of "Bobs," to adopt Mr. Thomas Atkins's designation of his gallant Field Marshal. Here is the title in question, if not the questionable title—

Song ... "Roberts Oh, in the Adoro" *Meyerbeer.*

Boston (U.S.) newspapers to hand contain highly appreciative criticisms of Professor Horatio Parker's "The Legend of St. Christopher," performed at the "Hub of the Universe," under his direction, in December last. Two extracts may be quoted:—

A considerable audience listened to the orchestral rehearsal of "The Legend of St. Christopher" on yesterday afternoon. It is pronounced one of the most remarkable pieces of work yet produced by Mr. Parker, and in his warmest and most melodious vein. The dramatic features of the story are strongly brought out by voices and orchestra, and the exquisite spirit of the religious movements can hardly be surpassed. Certainly nothing more full of beauty and meaning has been done by any composer of our time than the passage "On the cross the Lord of heaven died"; and the contrast of a chorus of men voices, as fiends, and the women's chorus singing of redemption (with the angelic purity of the Cecilia's sopranos) was never more effectively made. The whole work is individual, Mr. Parker's own, not "influenced," new, yet keeping throughout the true oratorio tone. It more than meets the anticipations roused by the piano rehearsals, which have been attended with increasing enthusiasm on the part of the Club, and suggests that we need not go to Italy to look for new masters of oratorio. The unaccompanied chorus, "Jam sol recedit igneus," which precedes Offerus's recognition of the Christ, bids fair to be the most perfect musical expression which Boston will hear during the week.

Mr. Parker's oratorio is one of which our country need not be ashamed, and were he related to the Pope, and had the power of the church and the Italian music publishers at his back, the world might hail him as a second Perosi; as it is, we should prefer to call Perosi a distant second to Mr. Parker, save in the matter of dramatic feeling.

Signor Giacomo Puccini's new opera, "Tosca," was first performed at the Constanzi Theatre, Rome, on Sunday, the 14th ult. The correspondent of *The Times* in Rome thus records his impressions of the production of the opera:—

"Puccini's music is throughout sound and sincere, being marked by absence of artifice and of those conscious or unconscious plagiarisms which mar most of the work of Mascagni and Perosi. Melody is sparingly used throughout, and the *Leitmotiven* are carefully kept within reasonable bounds. The music flows along an even, harmonious course, which charms without tiring; and reserve, rather than incapacity, seems to explain an apparent neglect to profit fully by tragic situations in which the drama abounds. The orchestra and interpretation were alike excellent."

A Handel Festival is to be held in Bonn during the last week of May next, the principal works to be performed being the oratorios "Saul" and "Judas Maccabæus." The principal Bonn choirs will be reinforced on the occasion by choristers from the neighbouring cities; Musik-director Grüters will be the conductor. The arrangements are in the hands of an influential committee, under the presidency of Dr. von Rottenburg, the curator of the Bonn University, and much interest in the projected Festival is already being manifested, particularly in Southern Germany.

Mr. S. Coleridge-Taylor was married to Miss Jessie Sarah Walmisley, at Holy Trinity Church, Selhurst, on December 30. The bride and bridegroom are both ex-students of the Royal College of Music. Congratulations to the composer of "Hiawatha's Wedding-Feast" and his *cara sposa.*

Maria Piccolomini, an operatic star of fifty years ago, died in December last. Born in 1836, she came from an old Catholic family and was said to be the niece of a Cardinal. She made her first appearance in England in 1856, when she scored an enormous success in "La Traviata." The strong denouncement of Verdi's opera by *The Times* and several other journals of the day only helped to inflame the Piccolomini "boom." It was a case of the Jenny Lind fever over again. Verses were even written in praise of Pickle-hominy, as a distinguished musical critic of the day said that her name was popularly pronounced. The late Rev. Dr. Cox, in his "Musical Recollections of the last half-century," thus describes the fascinating little exponent of *Violetta* :—

"The greatest impostor that ever presumed to present herself before an intelligent musical audience as a *prima donna*—Mdlle. Piccolomini—who, by dint of sheer impudence, managed to lead the habitués, and a very large portion of the public, by the nose. As for singing, she had not an idea of what the meaning of that accomplishment really was. She could no more sing a scale than she could move the Monument! If it had not been an insult to common sense, whenever she came into contact with a difficulty, the manner of her shaking her little head, making a dash at it, and then scrambling helter-skelter through it, would have been amusing. There was one thing, however, very much to her credit—that she never denied her incapacity, but rather honestly and conscientiously admitted the fact. On one occasion she was known to have said, 'They call me little impostor, and they gives me bouquets, and applauses, and moneys; why not be a little impostor?' She, however, proved 'a great card' to Mr. Lumley during the seasons of 1856-7, and was the chief means of his keeping the doors of Her Majesty's Theatre open."

Piccolomini's career as an operatic queen was short, though extremely brilliant. In 1860, upon her marriage with an Italian nobleman, Marchese Gaetani, she practically retired from the stage.

Among various seasonable gifts sent to Verdi at Christmastide was one sent by an enterprising Viennese confectioner consisting of a box of biscuits, to which he had given the name of "Otello." The worthy tradesman was rewarded with an autograph letter, couched in the following characteristic terms :—

"Excellent Signor Favero.—As I have been absent from Busseto, I have only to-day, at Milan, received *your* delicious 'Otello.' I can truly say the *eatable* creation is preferable to that other—the *singable* one. Accept my thanks and greetings.

G. Verdi."

Many old Tenterden Street and other friends of Mrs. Blandford (*née* Miss Annie Jane Doorly), Licentiate of the Royal Academy of Music, will be glad to hear of the success which has attended her pupils at the recent examination of the Associated Board, the first of its kind, held in far-away Dunedin, New Zealand. Of the twenty-three pupils sent up by Mrs. Blandford, twenty passed. Verily she scored on that occasion in more than a numerical sense, as one of her pupils, a little maiden of thirteen, obtained the highest marks made by the candidates who presented themselves in the practical examinations, senior grade. Such results must be alike gratifying and encouraging to Mrs. Blandford; they are certainly a matter for congratulation from the Mother Country.

Professor W. L. Tomlins, formerly of Chicago, who has for many years been known as an educationalist in music-teaching, has now taken up his residence in New York in order to practically work out his views upon the philosophy of music. He says: "I believe that I have discovered in music, not as it is now taught, but as it may be taught, a new force in education. The time-worn view which regarded music as an accomplishment only is fast disappearing, and the most progressive educators are beginning to realise the physical value of music, and to recognise the vital relation it holds to general education." Professor Tomlins expects to visit this country in the spring, when he hopes to have an opportunity of lecturing before the students of the Royal Academy and Royal College of Music.

Sir Alexander Mackenzie conducted, on the 18th ult., the first part of the Symphony concert (No. 29), one of the admirable series given by the Municipal orchestra, under the direction of Mr. Dan Godfrey, Jun., at the Winter Gardens, Bournemouth. The compositions by Sir Alexander included Processional March and Morris Dance (first time), Overture—"Britannia," "Benedictus," and Ballet music from "Colomba." These attractive works received an excellent rendering by the band and were much enjoyed by an appreciative audience.

Sir Richard Webster, Q.C., M.P., the Attorney-General, has been elected President of the Abbey Glee Club, in succession to the late Sir Arthur W. Blomfield.

Mr. Eaton Faning was admitted to the degree of Doctor in Music at the University of Cambridge on the 18th ult. Congratulations to the music-master of Harrow School.

Mr. George Henschel will form the subject of the biographical sketch in our March number. The same issue will also contain an article of a specially practical nature on "Organ accompaniments," contributed by Mr. Edwin H. Lemare.

EDWIN GEORGE MONK.

We much regret to place on record the death of the former distinguished organist of York Minster, Dr. Edwin George Monk, which took place at his residence, East Cottage, Radley, Berkshire, on the 3rd ult., he having exceeded the Psalmist's limit of life by ten years.

The son of George Monk, an amateur musician, Dr. Monk was born at Frome, Somersetshire, December 13, 1819. Music seems to have been in the family, as his youngest brother, Henry Theophilus Monk, showed marked ability. His promising career, however, was prematurely and sadly cut off at the age of twenty-eight by drowning whilst he was bathing in North Wales in 1857. Dr. E. G. Monk (who was no relation to the late Dr. W. H. Monk, the musical editor of "Hymns Ancient and Modern") was a pupil of the brothers Henry and George Field (of Bath) for pianoforte and organ respectively. During a residence in London he attended Hullah's singing classes and took some private lessons in singing from Henry Phillips and from G. A. Macfarren in harmony and composition. His first organ appointment was at

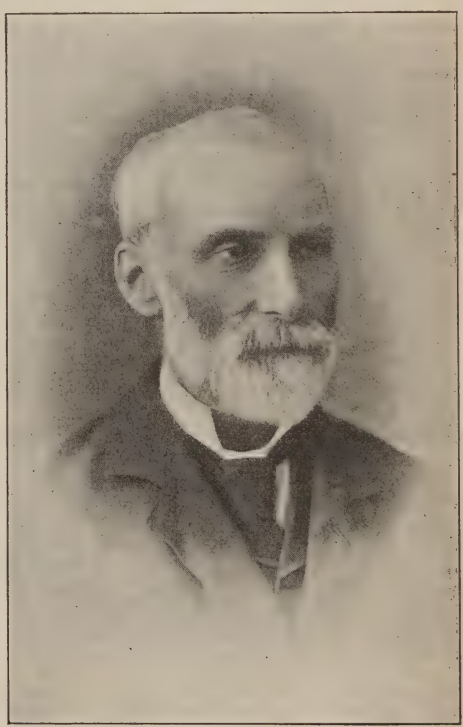
Midsomer Norton Parish Church, and he was subsequently organist of Christ Church, Frome. In 1844 (*ætat* 24) he was appointed the first organist, precentor, and music-master of St. Columba's College (now at Rathfarnham), founded in 1843 at Stackallan, the mansion of Lord Boyne, near Navan, and removed to Rathfarnham, near Dublin, in 1849. St. Columba's was the first public school in Ireland established upon strictly Church principles. Amongst subsequent holders of the office have been Mr. J. B. Calkin, Dr. G. B. Arnold, Mr. C. Lee Williams, and Mr. H. C. Perrin, the present organist of Canterbury Cathedral.

In 1847 Dr. Monk took up his residence in Oxford, where he became a teacher of singing and the first conductor of the University Motet and Madrigal Society. In the following year he was appointed, as at St. Columba's, the first organist, precentor, and music-master at St. Peter's College, Radley, near Abingdon. This post he held for eleven years—1848-59. He was evidently attached to the quiet little village, as he bought a cottage there, and within its walls he passed the last sixteen years of his life and drew his last breath. While at Radley he took the degrees of Bachelor (December 7, 1848) and Doctor in Music (March 15, 1856) at the University of Oxford, his exercise for the latter distinction being a setting, for bass solo and chorus, of words selected from Gray's poem "The Bard."

The great event of his life, however, was his election to the post of organist of York Minster at Christmas, 1858. The York appointment had been held by three generations of Camidges for 103 years, the last of the trio—John Camidge the younger—having died in September, 1858. York proved to be an ideal sphere for the abilities and temperament of so devotional a Church musician as Dr. Monk. One of his earliest duties was to superintend the rebuilding of the huge Screen organ, which he re-opened on November 10, 1859. "The Minster was thronged by above 4,000 persons," records The Musical Times for December, 1859, in a full account of the proceedings and a description of the reconstructed instrument, "and the resources of the organ were shown off with admirable effect by Dr. Monk." He also drew up the specification of the Nave organ at York, erected in September, 1863, by Hill. As one who was keenly interested in vocal music, he founded, in 1860, the York Minster Musical Society, its object being "to restore a class of music—madrigals, glees, and part-songs, which in modern days has been much neglected." After twenty-four years' splendid service as "chief musician" in York Minster, Dr. Monk resigned his appointment in 1883, and retired to Radley to end his days. In the previous year he had suffered a terrible bereavement in the death of his wife, to whom he was devotedly attached.

Dr. Monk took up astronomy as a hobby, and was elected a Fellow of the Royal Astronomical Society in 1871, and an Honorary Member of the Royal Academy of Music in the same year. He was a Fellow of the Royal College of Organists from 1866 to 1870, and one of the original members (1874) of the Musical Association. From 1871 to 1883 he was a colleague of his friend, Sir Frederick Ouseley, as one of the examiners for musical degrees at Oxford. He was a Governor of St. Michael's College, Tenbury, from its foundation by Ouseley, in 1856, up to the time of his (Dr. Monk's) death. Amongst his pupils are Dr. Swinnerton Heap (the second Mendelssohn scholar) and Dr. M. J. Monk, organist of Truro Cathedral.

Dr. Monk's compositions include settings of Milton's "Ode to the Nativity," Gray's "The Bard," and Campbell's "Battle of the Baltic," in addition to a Unison Service in A, four anthems, many hymn-tunes, part-songs, &c. But it is chiefly in the important subject of chanting that the deceased musician was most widely known in connection with the music of the sanctuary. As long ago as the year 1850 he issued his "Anglican Chant Book." This was followed (in 1859) by "Chants for the daily Psalms, as used in York Minster." Three years later (in 1862) he collaborated with the late Sir Frederick Ouseley in the issue of the celebrated Psalter with which their names are so closely associated—a Psalter which had an extraordinary circulation and which is still largely used. He also edited "The Anglican Choral Service Book" and, with Ouseley, "Anglican Psalter Chants" (1872) and "Unison Chants for the Psalter" (1892). In conjunction with the Rev. Robert Corbet Singleton he edited "The Anglican Hymn Book" (1868), to which he contributed about forty tunes.



(*From a Photograph by Messrs. Hills & Saunders, Oxford.*)

THE LATE DR. E. G. MONK.

Dr. Monk was not only the first editor of Novello's Part-Song Book, but he originated the idea half-a-century ago. Old readers of The Musical Times who have preserved their copies will find in our issue of April 1, 1850, the full prospectus of this popular publication. It was announced that the Proprietors "have determined to appropriate £100 per annum, to be expended in musical premiums, and a premium of eight guineas is monthly offered for the best PART-SONG for four voices, composed and adapted to the stanzas given in the current number." The prospectus, dated "St. Peter's College, Radley, March 15, 1850," and signed "Edwin George Monk," was headed:—

Pleasure and innocence ought never to be separated; yet we seldom find them otherwise than at variance, except when music brings them together.—Dr. Johnson.

And it concluded with the following paragraph :—

The difficulties attending the execution of a Work which is, to such an extent, an original one, cannot but be numerous: it is only hoped that they out-number its defects. However, it is now offered to all "that love or learne musick," with the hope that it may prove a healthy impulse to an art "that unites corporal with intellectual pleasure, by a species of enjoyment which gratifies sense without weakening reason; and which, therefore, the Great may cultivate without debasement, and the Good enjoy without depravation."

Dr. Monk and the Proprietors probably little thought when they started "Novello's Part-Song Book" fifty years ago that the series would attain to nearly *eight hundred and fifty* compositions, and that it would still be in progress in the year 1900.

Mr. Walter Macfarren, one of Dr. Monk's oldest and most intimate friends, thus writes of his personality: "As a man, Edwin George Monk was universally respected for his upright and honourable character. He was beloved for his singular modesty and his characteristic self-abnegation." Dr. Edward J. Bellerby, of Margate, an old pupil of Dr. Monk's, retains "the tenderest memories of one who was a devout Christian, an accomplished musician, a true friend, and an English gentleman. During the many years in which I was associated with him as pupil, assistant, and friend," continues Dr. Bellerby, "I never remember him not taking an earnest part in the service as a worshipper; he never played perfunctorily, nor left the organ-loft without a private prayer. And what a Bible student he was in his way! His big Bible in the organ-loft was in constant use during the Lessons, and many were the helpful comments he made *sotto voce*, during the reading of them, to the pupil whose privilege it was to sit beside him." In this connection it should be remembered that Dr. Monk prepared the librettos of Sir G. A. Macfarren's oratorios "St. John the Baptist," "Joseph," and "The Resurrection."

The funeral of Dr. Monk took place in the quaint old church of Radley, on the 9th ult. The Psalms were sung to a chant in A minor composed by him. Four familiar hymns were included in the solemn and impressive service. Amongst the mourners were Dr. and Mrs. Mark J. Monk (the latter a niece of the deceased), of Truro; and Mr. Henry King was present as the representative of Messrs. Novello. The remains of the much esteemed musician were interred in the same grave where his wife was laid to rest on "The Feast of the Epiphany," 1882.

MR. F. H. COWEN ON THE TRAINING OF CONDUCTORS AND ACCOMPANISTS.

A PAPER READ AT THE ANNUAL CONFERENCE OF THE INCORPORATED SOCIETY OF MUSICIANS.

The subject upon which I have the pleasure of addressing you this morning is one which, so far as I am aware, has never yet during your various Conferences been brought before your notice; therefore it seems to me to be of sufficient importance to warrant its selection and to invite your friendly discussion, should you consider this desirable. I think, also, that it is a subject upon which I may perhaps have some slight authority to speak. During the early part of my career I passed some years' apprenticeship as an accompanist to most of the great artists of the time; and in later years I think I may lay claim to having had, perhaps, greater experience in orchestral conducting, in all its branches, than falls to the lot of most English musicians.

But if I have been fortunate in being able to gain my experience little by little, there are many who are not equally fortunate. Thus it is for the sake of these, and for those younger members of the profession who may be desirous of adopting the career of conductor or accompanist, rather than for those who are already more or less experienced and capable, that I would suggest some means by which they might gain the knowledge of the technique and the rudiments, so to speak, of these branches of our art, which would enable them to enter upon their work with, at least, some amount of excellence and confidence when the moment comes for them to put such knowledge into practice.

Conducting, as you all know, is no longer what it was at the beginning of the century. With the substitution of the baton for the violin bow, and with the gradual and ever-increasing development of music and orchestral resources, conducting has attained to so much importance that it has become to-day a real art, perhaps the greatest, as it is the most subtle of all the executive branches of music. The greatest because it is, or should be, the spirit that guides each individual effort, and leads all, in combination, towards the successful artistic interpretation of the highest form of musical art; the most subtle, because none but those under its immediate influence and control quite realise the power for good—or bad—which it exercises over their performances. A conductor cannot rise to any degree of real eminence without he possesses those rare innate qualities which, in every case, place the true artist above the rank and file of his brethren; but I cannot help thinking that given some natural aptitude, it is quite possible to become at least a fairly capable conductor with tuition and experience.

The actual technique of conducting can, I contend, be learnt by a musician of ordinary intelligence; the firm, decisive beat in forcible passages; the delicate beat in the *pianos;* above all is the clear beat. A good conductor should never allow the forces under his command, however experienced they may be, or *however familiar the music to them*, to imagine for themselves in what division of the bar they are playing (I once saw an eminent *chef d'orchestre* in the past give six down beats in a bar of six-eight time, but my esteem for him was considerably lessened for ever afterwards).

Then there is the knowledge of when to beat two in a bar, when four, the correct *tempi* of a piece, the compass and capabilities of each instrument in the orchestra, light and shade, the bringing out of certain parts or phrases, the subduing of others, the accompanying of recitatives and other vocal music; all this can, I feel confident, be learnt by the would-be wielder of the baton. I am afraid it is beyond the possibility of realization to hope for a school for the separate instruction of conductors, but I do not see why the art should not be taught in all our principal institutions in the same way as the pianoforte, or the violin, or singing.

I remember that when I was a student at the Berlin Conservatoire we used to have weekly meetings with a small band, consisting mostly of strings and a pianoforte, when each student had to take his turn in conducting some overture or a movement of a symphony, the score of which he had previously taken home to study for a week or two. I believe that occasionally at the orchestral meetings at our music schools a student is permitted to conduct a trial of his own compositions; but I think I am not wrong in saying that these practices are usually directed by the orchestral professor of the institution—if I err in this matter, I beg to offer my apologies. But what I feel is wanted, and so much to be desired, is the establishment of regular weekly practices for the

benefit of students aspiring to become conductors. If a complete orchestra is not available, let there be only strings and wood-wind, or strings and pianoforte. Let each student in turn have the baton placed in his hand, as one would place the violin and bow in the hands of the would-be violinist, and let him begin from the beginning, and, with the professor at his side, gradually learn the technique of the art, and gain that confidence which is one of the most important preliminary steps towards success.

I would even advocate preparatory classes with pianoforte only, or private lessons on the same plan. Most of the essentials to which I have already alluded, and which constitute the grammar of conducting, can be at least studied, if not entirely mastered in this way, the professor at the pianoforte, with a duplicate score, forming for the time being an imaginary orchestra, *following*, not leading the student-conductor, correcting him when wrong, suggesting points of detail, and generally instructing him in all the initial points of beat, tempo, phrasing, &c., thus preparing him for the higher task of dealing with genuine forces and real tone colour. Above all, the student should make a study of the scores of all the great masters, both orchestral and choral, classical and modern, until he has mastered their minutest detail. This is as necessary a part of his preliminary training as is the reading and study of books on law or medicine to the embryo barrister or doctor. The suggestions I have just made apply not only to the young aspirant, but equally to those musicians throughout the country who, from lack of sufficient opportunity, find themselves somewhat hampered when the occasion arises for them to direct an orchestra.

I would wish it to be thoroughly understood that I am only speaking generally, and that my remarks are not addressed to those who are, fortunately, able to cope successfully with the difficulties of such a position at which I have already hinted. But there are doubtless not a few who, through no fault of their own, find the task a heavy one, and succeed but indifferently. I do not desire to speak disparagingly of their efforts when I say that some previous training, such as I have suggested, might often bring out any latent qualities they may possess, and enable them to carry through their duties with greater satisfaction to themselves and advantage to the performances. I think they would be the first to agree with me that there can be nothing demeaning in the desire to perfect oneself in any art, and if it be once understood that the technique of conducting can be taught—as I contend it can—why should not those who feel themselves in any degree deficient endeavour to benefit thereby in the same way as they would if they aspired to be singers or instrumentalists?

The musical development of the country and the education of the public are perhaps more dependent upon those who guide the performances of works than upon the performers themselves. To a very large extent the Provinces draw upon London for their soloists. But the conductor is usually a musician of local standing, and it is to his successful interpretation of the works he directs that we must look for the upholding of that high standard throughout the country, which means the continued growth of musical taste and intellectual appreciation.

If I have devoted the greater part of my remarks this morning to the training of conductors, it is not because that I do not consider the art of accompanying on the pianoforte of the same importance, but because much that I have said applies equally to both. The accompanist, like the conductor, has to study correct tempo, light and shade, to know when to allow his part to become prominent, when it is to be subdued, how to follow, and to be in sympathy with the singer. Added to this, he should be, or should have been, a good pianist, able to play the most difficult passages, and he should also be capable of transposing at sight. Indeed, I almost think that he requires a greater combination of gifts than the conductor; but, given the first essentials of good pianism and a sympathetic touch, he, too, with study and tuition, can become more or less efficient and capable in his art.

I would pursue the same plan with regard to the training of an accompanist as I have laid down for the conductor. I would make him study the accompaniments of vocal and instrumental music of all styles, in the same way as he would a pianoforte piece, and then, with a vocalist or instrumentalist to sing or play the solo part, and an experienced professor seated near him, instruct him in all those details which go to make an artistic and tasteful interpretation of the music. For it is a mistake to imagine that accompanying does not require the same artistic qualities as other branches of music. Think of a Schubert, a Schumann, or a Brahms song, without the same equal grasp of its inner depth and beauty on the part of the accompanist as on that of the singer! How much of its effect is lost! I am aware that by many accompanying is considered to hold an inferior position to solo playing, perhaps because its very nature renders it and its exponent less *en evidence* than the art of the soloist; but it is as much a subtle factor, unconsciously felt if not actually recognised by the public, in a successful performance as is its prototype—orchestra accompanying.

As regards opportunity, the accompanist has a hundred more chances of gaining experience than the conductor. Every day there are given numberless concerts all over the country, the success of which is increased, or marred, as the case may be, by the efforts of the accompanist. I cannot but feel that this particular branch of our art has been more neglected than it deserves, except in a few noteworthy instances, and it might be well worth while for some of our young students of the pianoforte to devote themselves to its serious study. It is only given to a few pianists of exceptional talent to rise to anything beyond a subordinate position in that career, or to do more than eventually earn their livelihood by teaching; whereas by employing their pianistic abilities as a means of becoming proficient in the art of accompanying, they would supply what is a constantly felt want, and create for themselves a lucrative position in a branch of the art which at present is but inadequately filled.

I feel that I have occupied your attention quite long enough. I have brought this subject before your notice with the desire and hope that I may obtain your views and opinions on the subject as compared to my own. I would once more repeat that my remarks have been made in a general and wide-spread sense. I have endeavoured to show that I am not incognizant of the talent and capabilities which already exist in these directions. But as we possess in this country many vocalists and instrumentalists of the first rank, and are fast raising up around us a school of composers, so would I wish to see these other branches of the profession equally well and numerously represented; and, moreover, to obtain for their disciples that preliminary training which would ultimately help them to place the executive and creative efforts of their colleagues before the public in the best possible light, and to lead them a long way upon the road towards becoming the efficient conductors and accompanists of the future.

CHURCH AND ORGAN MUSIC.

A FOUNDLING REHEARSAL.

The Foundling Hospital has musical traditions somewhat akin to the unique. Handel was one of its "Governors and Guardians." He presented to the chapel of the Institution a three-manual organ, which he "opened" with a performance of his "Messiah." Subsequent renderings of the great oratorio, under his own personal direction, brought to the funds of the charity the sum of nearly £7,000. The first organist (in 1750) was John Christopher Smith, Handel's right-hand man and amanuensis. Other holders of the office—for which Samuel Wesley once competed—have been John Immyns, William Russell, J. C. Nightingale, C. E. Willing, and Myles B. Foster.

The Sunday services of the Foundling Hospital Chapel have long been a feature of interest to country and American cousins who visit this "smoky nest." Through the courtesy of the present organist, Mr. Davan Wetton, we were enabled to attend a recent rehearsal. This is held on Saturday morning in the girls' schoolroom, to the accompaniment of a grand pianoforte. The children's choir consists of about 100 girls and 50 boys (1st and 2nd trebles and altos). The rosy-faced little maidens do not appear on Saturdays in those captivating caps which form so characteristic a feature of their "Sunday best." The professional choir of six ladies and gentlemen—a choir in itself, with all the attributes of fulness of tone, perfect phrasing and blending, and purity of voice—are in attendance. At present it consists of Miss Elsie Mackenzie (soprano), Miss Marion Severn (contralto), Mr. Samuel Masters and Mr. Edwin Moss (tenors), Mr. Arthur Barlow and Mr. Ben Grove (basses).

The excellent training which the children receive at the hands of Mr. Wetton at once manifests itself: there is an entire absence of that coarse tone which so often asserts itself in boys and girls found in such institutions. The Psalms are sung with commendable deliberation and due attention to clear articulation. The children first sing the melody of each chant to "oh" and "ah," as a sort of "tune up." The verses are sung antiphonally—first by the children (melody only) and then by the professional choir, of course in harmony. The effect is "mighty pleasant," as Mr. Pepys would say. Garrett in E is the service, which the children know quite well and seem to enjoy its melodiousness; the verse parts are sung by the professional choir. The anthem, Goss's ever-fresh "Wilderness," is similarly treated. Although the children have not sung the anthem for about a year, they sing it without hesitation; its tunefulness—oh! for more Goss-like melody in church music—has evidently imprinted itself on these young folks' memories. A hymn-anthem—to be sung on the next day "at the request of the Treasurer"—follows. It is a setting by Mr. Wetton for soprano solo and chorus of Wesley's familiar words, "Jesus, Lover of my soul," written for the Foundling choir. The hymn-anthem was introduced here by Mr. Myles B. Foster, who wrote his celebrated "Oh! for a closer walk with God" during his organistship. A congregational hymn, to a tune by Mr. Edwin Moss, concludes the rehearsal, which proceeds with great smoothness and with commendable attention on the part of the children. Mr. Wetton, who has held the appointment of organist and director of the choir for seven years, takes a warm interest in the training of his young charges, with whom he appears to be on very good terms. We hope on some future occasion to give an illustrated article on the Foundling and its musical associations.

"PILLS FOR CANDIDATES."

Adopting a title used by the late Mr. J. W. Davison in reprinting some musical examination papers in the pages of the defunct *Musical World*, it may serve to call attention to a little booklet of twenty pages by the late Dr. Gauntlett. In the year 1859 there was evidently a vacancy in the organistship of Sydenham Episcopal Chapel. The umpire was Dr. Gauntlett, who printed a series of "Questions for Candidates" on that competitive occasion. It should be remembered that these interrogations were published long before candidates had any experience of the Royal College of Organists' examinations. Gauntlett's five "preliminary questions" included such a domestic enquiry as "Are you married or single?" There are no less than sixty-three technical questions. Some of them are curious reading even in these much-examination days. Subjoined are a few specimens:—

Of all the cathedral chants, which, in your opinion, are the three best single and the three best double?

How many minutes are required for the chanting of the "*Te Deum*"?

Which is the most difficult verse in the Psalter to chant properly?

What time is required for singing four verses of a long measure hymn to a cheerful tune, with three short symphonies?

What are the geometrical extremes of the centre C in the key of C?

Why is tune a part of time?

A chord is not the cause of a chord. What is the cause of a chord?

Amongst the four "exercises" was the following:—

Write a tune in short score, and in four parts, in the key of B flat major, to the following verse:—

The day is past and gone,
Great God, we bow to Thee;
Again, as shades of night steal on,
Unto Thy side we flee.

Who was the successful competitor for the Sydenham vacancy on that sixty-eight-question examination occasion in the year 1859?

SWEELINCK AT ST. PAUL'S CATHEDRAL.

There was included in one of the recent Carol services in St. Paul's Cathedral the fine five-part motet, "Hodie Christus Natus est," by the greatest of Dutch organists, Jan Pieterszoon Sweelinck (1562-1621). Notwithstanding the strictness of their counterpoint and their leanings towards the style of the old polyphonic writing, the vocal works of Sweelinck are characterised by a general freedom of effect and a refreshing tunefulness in the part-writing rare in the music of that period. The St. Paul's Choir, who sang from the edition of the "Hodie" prepared by Mr. W. Barclay Squire, gave a most praiseworthy rendering of the old Netherlander's music. The work was, of course, sung without accompaniment, and the pitch was strictly maintained throughout. Sir George Martin and his excellent choir are to be congratulated upon the attainment of such admirable results in the too much neglected domain of pure choral music.

HYMN-TUNE QUESTIONS.

Is it an easy thing to write a good hymn-tune? And is simplicity a *sine quâ non?* These questions are suggested by two extracts from letters written to the late Dr. E. G. Monk thirty years ago in his capacity of Editor of "The Anglican Hymn-Book." Sir John Goss wrote: "In my opinion a *good* tune is a difficult thing to produce. . . . I am not proud of anything I have done in that line, and I should be glad to find I had produced a really good tune—in my own as well as in other people's opinion." In

sending a contribution to Dr. Monk's book, Sir Sterndale Bennett wrote: "You will see that I have treated the hymn in a very simple manner. My experience since the Chorale Book leading me to the desirability of this. In an oratorio with accompaniment it is a different matter. Should you wish me to elaborate the tune, I shall be very glad to do so, or give you new harmonies for the last verse." The tune to which Sterndale Bennett refers is doubtless his setting in F minor of "The radiant morn hath passed away" (No. 25 of "The Anglican Hymn Book"). Dr. Monk seems to have accepted the composer's offer, as the last verse, indicated to be sung "voices in unison," has "new harmonies," as compared with the four-part version.

Impressiveness was the characteristic note of the interpretation of Mendelssohn's "St. Paul," in St. Paul's Cathedral, on the 25th ult. It was quite evident that the service was a labour of love, consecrated with devotional spirit on the part of all those who took part in it, from Sir George Martin to the smallest chorister. What could more fitly celebrate the Feast of the Conversion of St. Paul in the Cathedral which bears that great Apostle's name than the strains of Mendelssohn's music?

The Liverpool Church Choir Association seems to be making good headway. No less than 600 choristers, representing twenty churches, have joined the Association. Therefore the prospects for the forthcoming Festival, to be held in St. George's Hall, Liverpool, on April 24, are decidedly encouraging.

A complete collection of the hymn-tunes composed by Sir John Stainer is in the press and will shortly be issued by Messrs. Novello.

The Rev. Canon Henry Twells, the author of the familiar and beautiful hymn "At even, ere the sun was set," died at Bournemouth, on the 19th ult., aged seventy-six.

ORGAN RECITALS.

It is proposed to insert in this column, from month to month, two organ recital programmes typifying concert-hall and church performances on the "King of instruments." The first is that of a Saturday afternoon recital given by Dr. A. L. Peace, in St. George's Hall, Liverpool. Admission to these performances is 6d., but on Saturday evenings, when Dr. Peace puts forward a more popular programme, admission is 1d., with reserved seats at 3d. Each recital lasts one hour and consists entirely of organ music. Not the least interesting and educational features of the recitals are the pithy "programme notes" contributed by Dr. Peace, which so greatly add to the interest and understandableness—if the term may be allowed—of these municipal music-makings on the banks of the Mersey. As he has written about 500 of these "short commentaries," it is possible to estimate the extent of his *répertoire*.

1. Organ Sonata, No. 1 .. .. Mendelssohn.
2. Andante di molto, F major (Symphony in C) .. .. Mozart.
3. Prelude and Fugue, G major (Peters, Vol. 2, No. 2) .. Bach.
4. (*a*) Song, "Who is Sylvia?" .. .. Schubert.
   (*b*) Rhapsodie sur les Cantiques Bretons, No. 2 C. Saint-Saëns.
5. "L'heure de l'angelus" (Fantaisie Pastorale) Lefébure-Wély.
6. Marche aux Flambeaux, No. 2 .. .. .. Meyerbeer.

Mr. Walter Alcock, assistant-organist of Westminster Abbey, recently gave the following selection at Holy Trinity Church, Sloane Street, of which he is the organist. His programme may serve as our second specimen—a church organ recital.

1. Fantasia on the tune "Hanover" .. .. E. H. Lemare.
2. Suite for Strings and Organ (Op. 149) .. .. Rheinberger.
   Violin—Miss Marian Jay. Violoncello—Mr. J. Renard.
3. Andante from Sonata in F (Op. 82) .. .. .. Silas.
4. Siegfried Idyll .. .. Wagner.

From a large number of programmes received during the past month we select the following for mention:—

Dr. G. F. Huntley, St. Mark's, New Barnet; Mr. Walter Heaton, Methodist Episcopal Church, Reading, Pa.; Mr. W. J. Stobbart (who played Stainer's "Jubilant March"), St. Peter's, Stockton-on-Tees; Mr. H. J. Davies, Christ Church, Bath; Mr. Alfred H. Allen, St. Clement's, Ilford; Mr. Arthur Docksey, St. Aidan's, South Shields; Mr. Ernest H. Smith, St. Bede's, Liverpool; Mr. R. H. Whall (who included his own arrangement, for organ, violin, and clarinet, of the *Andante* from Schubert's Octet), St. Mary's, Chepstow; Mr. David Stephen, Ogilvie Free Church, Dundee; Mr. T. H. Collinson (who played Corelli's Eighth Concerto), St. Mary's Cathedral, Edinburgh; Mr. R. E. Parker, Wilmslow Parish Church; Mr. H. T. Gilberthorpe (who played an "Allegro in G" by Dr. Dupuis), at SS. John Baptist and Felix, Felixstowe; Mr. William Rigby, New Road Congregational Church, Bury; Mr. Herbert W. Jones, Bothwell Parish Church; Mr. H. Wells, Christ Church Cathedral, New Zealand; Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool; and Mr. W. W. Starmer (who played an "Introduction and Toccata" by John Stanley, the blind organist), St. Matthew's, Northampton.

Special reference must be made to a recital given by that admirable player, Mr. E. H. Thorne, at St. Lawrence, Jewry, for the benefit of Mrs. George Cooper, widow of the late Mr. George Cooper, the third bearer of that distinguished name. Mr. Thorne's programme included his own Overture in F, Bach's C major Fugue, S. S. Wesley's Andante in F, and Best's "Fantasy on English Christmas Carols." At a special "war service" held at St. Peter's, Chertsey (organist, Mr. F. Monk), Dr. Walford Davies's choral hymn, "Hymn before action," was sung, Mr. E. Head taking the solo.

Halifax is to have a new organ, to cost £2,400, in its Public Hall. The instrument is the generous gift of Miss Elizabeth Porter, of that Yorkshire town, in memory of her brother, Mr. Samuel Porter. It is not surprising to learn that the municipality of Halifax has gratefully accepted Miss Porter's offer. Sir Theodore Martin has presented a new organ to Llantysilio Parish Church, near Llangollen, where an alto-relievo in pure white marble of Helen Faucit (Lady Martin) was recently erected in the chancel.

The following candidates were successful in obtaining the Diploma of Fellowship of the Royal College of Organists at the examinations held last month:—

Mr. W. H. Bullock (Haverill), Mr. A. N. Bulmer (Sunbury-on-Thames), Mr. G. Dyson (Halifax), Mr. R. H. Mort (Pendleton), and Mr. E. B. Slinn (Boscombe).

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.

Mr. Allan Paterson, St. Paul's Church, Greenock.

Mr. R. Wilkinson, organist and music-master, All Saints' School, Bloxham.

Mr. G. S. Roper, organist scholar at Corpus Christi College, Cambridge.

Mr. Alfred T. Atkinson, Wesleyan Church, Bow.

Mr. James Lister, Cotham Wesleyan Church, Bristol.

Mr. William Henry Murray, St. Colman's Cathedral, Queenstown (co. Cork).

Mr. C. H. Duffield, Parish Church, Prestwich, Lancashire.

Mr. S. P. B. Smith, Parish Church, Londonderry.

Mr. Arthur Gosling, Holy Innocents' Church, South Norwood.

Mr. Reginald S. Barnicott, organist and music-master of Framlingham College, Suffolk.

Mr. H. T. Gilberthorpe, Parish Church, Old Hunstanton.

Mr. W. Ratcliffe, St. Alban's, Teddington.

Mr. C. J. White (Alto), Llandaff Cathedral.

Mr. W. J. Higginbottom (Tenor), St. Peter's, Great Windmill Street.

Mr. E. Barrie Maund (Lay Clerk), St. Michael's College, Tenbury.

REVIEWS.

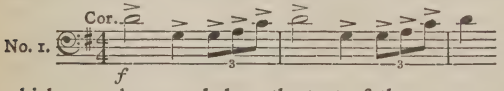
Schottisches Concert für Pianoforte mit Begleitung des Orchesters. Von A. C. Mackenzie. Op. 55.
[Leipzig: Fr. Kistner.]

THIS work was introduced to London amateurs at one of the Philharmonic concerts last season, the solo executant being M. Paderewski. Naturally, a composition of important dimensions, elaborate structure, and crowded with significant details could not be judged with assurance under the conditions of a first hearing. It is now published and can be studied at leisure by those who would make complete acquaintance with a work destined, we think, to a high place among the composer's achievements, and also in the list of its kind.

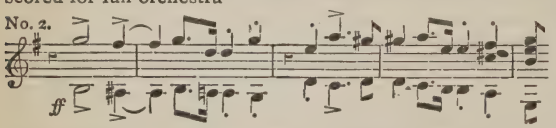
The concerto is entitled "Scottish" for good and sufficient reasons. But, except in the *Finale*, we do not find the broader and more obvious characteristics of Caledonian national music. The nationality is, however, plainly suggested in many touches, while throughout one feels the influence of the Scottish spirit, and of those traits which distinguish the Celtic genius in music from all other. Adding to this that the work is profoundly thoughtful, brilliant in expression, and wrought out with a rare combination of daring and patience, it must be obvious that here we have something upon which the pains of a student cannot be wasted.

Allegro—E minor, 4-4.

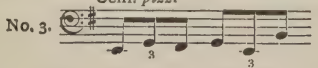
The construction of the leading movement is new. At any rate, we know nothing exactly like it, nor even approaching to a near resemblance. There is, of course, an approximation to established form in the exposition of the matter constituting the first subject before the solo instrument enters, but, on the other hand, no reference is made to the second (really the principal) theme. It appears noteworthy also that the leading subject is not a set melody conceived beforehand, so to speak, and dropped into its place linotype fashion. Its sections grow out of several figures and passages, and having no vital connection one with another, yet come together in easy relationship. It is necessary to illustrate this by examples. In the first place, we find a horn solo—



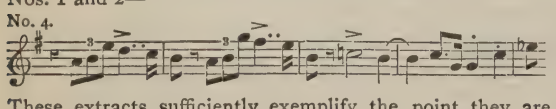
which may be regarded as the text of the movement—as that to which all the argument returns with seeming inevitableness. We should note particularly the triplet figure before going on to a passage of two detached phrases scored for full orchestra—



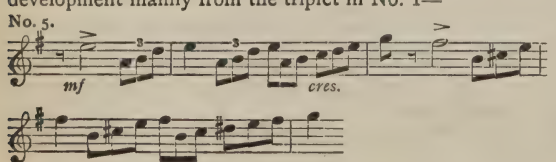
Repeating No. 1, the composer gives a triplet figure to the celli—



This also is important, and much will come out of it, but first we have a more complete subject developed from Nos. 1 and 2—

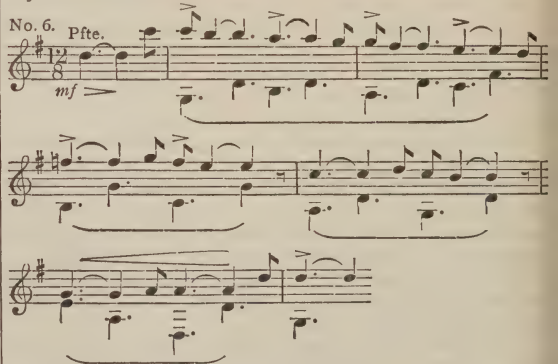


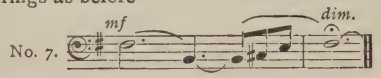
These extracts sufficiently exemplify the point they are here cited to prove, but account must be taken of a development mainly from the triplet in No. 1—



Such are the materials of the first section, which is, for the most part, orchestrated with fulness, and remarkable for energy. It ends abruptly with No. 3, in unison of wood-wind and strings, followed by a pause.

Now the pianoforte, beginning its work, enters with a solo in the nature of a *cadenza*. It employs several figures which have already appeared, notably No. 3; stops abruptly in the antepenultimate bar, and leaves the close to bassoons and strings, which repeat, in unison, an abbreviated form of No. 1. The next section (*Allegretto*, 12-8) has a subject freely developed from No. 3, and based upon a dominant pedal. In its animated exposition both pianoforte and orchestra take part antiphonally, but this is not so much an independent division of the work as an introduction to, and an attendant upon, the set melody constituting the main theme of the movement; in the second capacity furnishing interludes as a set off against the sedate strains of the subject. The *tempo* has now changed to *Andantino*, but the 12-8 remains, and in that measure the pianoforte sings the new melody—one of much beauty and rhythmic freshness—



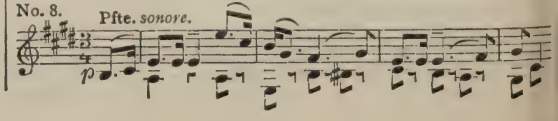
Upon this subject, which is promptly repeated, No. 3 is an assiduous attendant, the triplet figure everywhere pervading the accompaniment as well as the interludes. The melody ceasing, No. 3 resumes its sway till the *Andantino* closes with another varied form of No. 1, in unison of bassoons and strings as before—

The *Allegretto* and *Andantino* are now repeated with B major as the principal key, after which the melody is somewhat largely developed, in quicker time and with more emphatic utterance, the pianoforte being still the chief exponent. So the movement marches to another *cadenza* and a peroration which includes the melody and leads to a *Coda* (*Maestoso*), wherein No. 2 alternates with *cadenze* in a novel and effective form. The Scottish atmosphere surrounding this movement is obvious, and equally so is the element of fantasia which takes the place of ordered and orthodox form. But each feature is quite consistent with the other, and in that fact lies the warrant of both.

The first movement leads into the second—

Molto lento—E major, 3-4

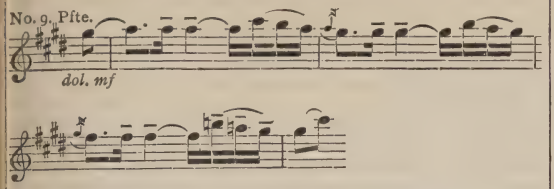
—a slow modulatory passage for pianoforte serving as a connecting link, and coming to a pause on the dominant of the new key.

Trumpets, trombones, and tuba, which take part in the first movement, now stand out, leaving the second to the usual wood-wind and strings, with horns, drums, and, of course, the pianoforte. At the outset all the strings are "muted" save the celli, these having thematic passages which it is desirable to make prominent. As regards the national character of the music, in this case nothing need be said. Frequent recurrence of the "snap" would alone serve to proclaim it. The principal theme, entrusted to the pianoforte, is strongly marked—



After repetition an octave higher, a continuation unfolds itself, and had better be displayed here—

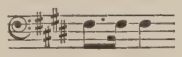
No. 9. Pfte.



This, briefly expanded, is followed by an episode wherein large use is made of antiphonal passages for orchestra and pianoforte, after the fashion of those which open the slow movement in Schumann's Concerto, only more elaborate. Save for one passage wherein a melodic idea, noticeable in the brief discussion of the melody, is ingeniously worked out, the antiphony runs through the episode.

Later, the short detached phrases so largely used in this movement are confined to the pianoforte, and displayed against a background of impressive harmony (horns and bassoons) connected with steady repetition of the principal rhythmic figure—

No. 10.

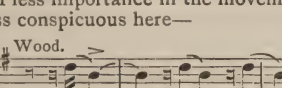


in the principal theme. At the close of this section the pianoforte again refers to the melody, and, in conjunction with the orchestra, deals freely with the more salient features in it. This section, indeed, is an example of quite elaborate development, being crowded with interesting details. Yet the strength of the conception is not frittered away upon comparative trifles. The music is purely homogeneous, and its elaborate expression serves a single and obvious end. The peroration (*meno mosso*) brings a change to comparative simplicity and closes the movement in a very beautiful and even touching manner. To our mind, the whole of the *Lento* deserves careful inspection by those who would understand the composer's art and measure his resources.

Allegro vivace (*ma non presto all' principio*)—
E minor and major, 2-4.

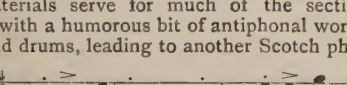
There is no link between the slow movement and this *Finale*, which appropriately stands alone in its rude strength and rough humour. Hearing it, one becomes conscious, so to speak, of brown heath and shaggy wood. There is no mistaking the atmosphere, nor would it be mistaken were there less of the "Scotch snap" and other specialties in the national strains of our Northern neighbours. The leading section, full of exuberant life, appears in the nature of an introduction. It is largely built upon a dominant pedal, above which two short phrases assert themselves quite strenuously. The first of these has an unmistakable flavour, and is heard from a bassoon—

No. 11. Fag.



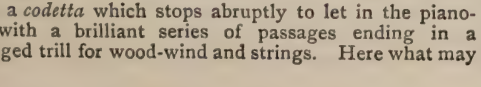
The second, of less importance in the movement generally, is none the less conspicuous here—

No. 12. Wood.



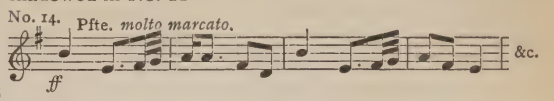
Note an obvious connection between No. 11 and No. 1. These materials serve for much of the section, which continues with a humorous bit of antiphonal work for *pizz.* strings, and drums, leading to another Scotch phrase—

No. 13.

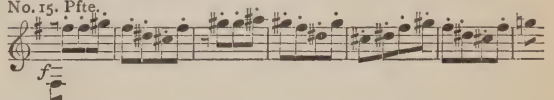


and to a *codetta* which stops abruptly to let in the pianoforte with a brilliant series of passages ending in a prolonged trill for wood-wind and strings. Here what may be regarded as an exordium closes, and the pianoforte proceeds to enunciate the principal theme, already foreshadowed in No. 11—

No. 14. Pfte. *molto marcato.*

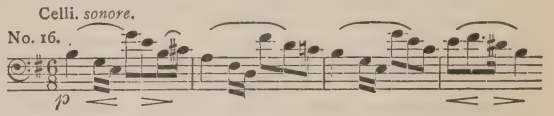


With this, and connected matter, the composer deals at length, in very straightforward and resourceful style; with the utmost energy likewise. Still unexhausted, and without pausing to breathe, he "goes for" a second subject in F sharp major (dominant of the dominant)—

No. 15. Pfte.

On reference to No. 13, we find that this subject, like its predecessor, was foreshadowed in the introductory section. Discussion of the new theme is not prolonged. As though weary at last, the pace slackens, and soon we have a time of comparative calm (*Andante tranquillo*, *quasi dolente*, 6-8), in which the pianoforte theme is "subtended" by a subject for celli (*sonore*) of striking character—

Celli. *sonore.*

No. 16.



Having rested, the composer gets again (*sempre accelerando e cresc.*) into his former stride, and enters as vigorously as ever into renewed treatment of the themes already displayed, never slackening until he passes the post—a winner. We cannot follow him through this further discussion. Enough that the *Finale* is rounded off with unexhausted resources, and that so ends a work as remarkable for vigour and freshness as for wealth of musicianship.

J. B.

As torrents in summer. Words by Longfellow. Music by Edward Elgar.

Silent, O Moyle! Words by Thomas Moore. Irish melody, arranged by Joseph Seymour.

A Birthday Serenade. Words by Lady Elvey. Music by Sir George Elvey.

The Flower that smiles to-day. Words by Shelley. Music by H. Elliot Button.

Let Erin remember the days of old. Words by Thomas Moore. Music by Leopold Dix.

To Sylvia. Poem by Francis Thompson. Music by Gustav von Holst.

(*Novello's Part-Song Book*. Nos. 796—798; 810—812.)
[Novello and Company, Limited.]

"As torrents in summer" is one of the many attractive four-part choruses found in Mr. Elgar's cantata "King Olaf," but it is complete in itself and forms an effective part-song. The Irish melody allied to "Silent, O Moyle!" has been cleverly arranged by Mr. Seymour as a four-part song, the vocal writing containing several notably effective points.

"A Birthday Serenade" is bright and cheerful, as a serenade for such an occasion should naturally be. The music is simple and melodious, and could be sung unaccompanied without fear of mishap by singers of moderate capabilities. Shelley's pessimistic lines, "The Flower that smiles to-day," have been set by Mr. Elliot Button in a sympathetic manner. The part-writing, which is characterised by a commendable simplicity, is interesting, and this part-song should be acceptable to singers.

Peculiar interest is attached to "Let Erin remember the days of old," as it obtained the prize offered by the Feis Ceoil of 1898 for the best original unaccompanied part-song. As will be expected by those who are acquainted with the poet's lines, the music is martial in character; nevertheless it contains considerable variety and some highly effective contrasts. In particular, the significant use made of the opening phrase is admirable.

It should be frequently heard at the multitudinous concerts on St. Patrick's Day. "To Sylvia" is written in legitimate English glee style. It will interest intelligent executants, and if they follow the directions of the composer, who has written with great skill, their listeners will be much pleased by the music's "sweet, feat ways."

How Music developed. By W. J. Henderson.
[John Murray.]

Mr. Henderson is a distinguished musical critic of New York, whose book, "What is good music?" has made him of good repute on this side of the Atlantic. "How music developed" gives some evidence of having been the outcome of a course of lectures; not that it is any the worse on that account—in fact, it is just that note-book character of the volume that is likely to make it acceptable to students. The book is divided into twenty-seven sections, having such titles as "The Birth of Counterpoint," "Evolution of the Orchestra," &c. In thus subjectising his material, so to speak, Mr. Henderson has done better within the limitations of his space than if he had followed a strictly chronological plan with the inevitable "jumbling up" that results from such a proceeding. An excellent feature of the book is its concise and pleasant style. Thoughtfulness is stamped on every page, and dry pedanticism is mercifully absent. Mr. Henderson has the good sense to express his opinions in just a few simple words—friendly like—which makes them so much more acceptable than if they were couched in the opiniated verbosity that some writers on music—who think they know so much—too often affect. Here is a specimen of Mr. Henderson's critical remarks. Speaking of Bach's "48," he says: "All these preludes and fugues have a note of personal intimacy. Some are playful, some are bold, some are sad, some are full of celestial calm, some are passionately pathetic. The higher qualities of these compositions are their consistency, their sense of fitness, their apparent inevitableness."

It may seem ungracious to refer to one or two shortcomings in a book which has undoubted merits. But Mr. Henderson's musical examples have suffered at the hands of his American proof readers, if our surmise is correct that the book was printed on "the other side." Not only are there many misprints, but in two whole pages the key signature (G minor) has been entirely omitted, and the results—should the notes be played literally as printed—would be more curious than euphonious. The opus numbers given to Mozart's symphonies—*e.g.*, 543, 550, &c.—are the numbers in Köchel's catalogue. The whereabouts of the original MS. of "Sumer is icumen in" might have been given. It is in the British Museum, Harleian MSS. 978. The date of the first performance of Handel's "Messiah" (in Dublin) should be April 13, not 18, 1742; and that of the year "1749" for the London performance is wrong. The work was given in Covent Garden Theatre, March 23, 1743, and from 1750 to 1758 annually at the Foundling Hospital under Handel's personal direction. But these blemishes will doubtless be removed before the book reaches its second edition. Nothing but praise can be given for the copious and admirable index, which greatly adds to the practical value of Mr. Henderson's interesting volume.

Turbarum Voces. Auctore Guglielmo Byrd. Edited by W. Barclay Squire.
Out of the Deep. Full Anthem for Lenten and General Use. Composed by H. Walford Davies.
(*Novello's Octavo Anthems*, Nos. 618 and 638.)
[Novello and Company, Limited.]

"Turbarum Voces" is a setting by our great Church musician, William Byrd, of the demands and answers of the Pharisees and people as related in Chapters xviii. and xix. of the Gospel according to St. John. The music is in three parts, for soprano, tenor, and bass, and is intended to be sung unaccompanied. Were the aforesaid chapters intoned, with the passages specified given out as directed by the composer, the effect would certainly intensify the significance of the scenes described. The music is remarkable for its directness of expression. The opening is chiefly in solid harmony, but in verse 40 of Chapter xviii. and in verses 3, 6, and 7, containing the cries of the people, some contrapuntal devices are used with dramatic effect. It should be added that the tenor part might be sung by altos, and that the English text is placed under the Latin. Mr. Barclay Squire has discharged his duties as editor with that conscientiousness which is naturally expected of him.

Dr. Walford Davies's anthem is a very fine example of modern Church music. In it the best traditions of our magnificent store of worship music are preserved, while the resources now at the command of the composer are used with remarkable skill and judiciousness. The music imperatively demands an intelligent and well-trained choir to do it justice, but it does not present exceptional difficulties. A specially commendable feature is the employment of three staves for the organ accompaniment. Moreover, the organ part is admirably laid out to enhance the effect of the voice parts. These are contrapuntal in style, and contain many entrances in imitation which increase the significance of the text. The perfect fitting of the music to the words is, indeed, a special feature of the anthem. In his endeavours to attain this end Dr. Davies has occasionally expanded the usual four-part writing into that of seven parts, but such passages are few. Towards the end there occurs a quintet for two sopranos, two tenors, and a bass, which greatly adds to the effectiveness of the composition. A reference to the opening theme in augmentation and four bars of choral writing of considerable originality bring the work to an impressive close.

Beethoven. By Frederick J. Crowest.
Wagner. By Charles A. Lidgey.
(*The Master Musicians Series.* Edited by Frederick J. Crowest.) [J. M. Dent and Company.]

These two volumes are specimens of mere book-making. It would occupy too much space to point out their shortcomings and literary defects, more especially that on Beethoven. But we should be glad to be directed to the source of any biographical information relating to "Anhang," whose name (!) is given by Mr. Crowest as an "*author*" in his Appendix A. What *would* Beethoven have said to any biographer of his who could perpetrate such a travesty as: "a journey which, unhappily, proved to be the last he undertook ere essaying that bourne along which no traveller has yet turned a face." Shades of Shakespeare!

The National Music of America and its sources. By Louis C. Elson.
[Boston (U.S.): L. C. Page and Company.]

In this attractively got up book Mr. Elson chats pleasantly upon a subject which has an interest all its own. He states that American music was at first planted in very sterile soil. The Pilgrims were certainly not given to overmuch music-making, and deep-rooted prejudices had to be seriously encountered. Amongst several amusing extracts from old church records in the New World, there is one against "the new way of Psalmody"—*i.e.*, singing from printed music instead of by ear. Here are some of the written objections to the new system (*circa* 1700):—

> 1st, it is a new way—an unknown tongue. 2nd, it is not so melodious as the old way. 3rd, there are so many tunes that nobody can ever learn them. 4th, the new way makes disturbance in churches, grieves good men, exasperates them and causes them to behave disorderly. 5th, it is popish. 6th, it will introduce instruments. 7th, the names of the notes are blasphemous. 8th, it is needless, the old way being good enough. 9th, it requires too much time to learn it. 10th, it makes the young disorderly.

Equally interesting are the references to the beginning of secular music in New England. As early as 1756, while Handel was yet alive, Stephen Deblois, a public spirited citizen, built a Concert Hall in Boston. Mr. Elson may well say that the following, from the *Boston Chronicle* of November 1, 1768, speaks for itself: "This is to acquaint the Gentlemen and Ladies that a Concert of Music will be performed on Monday, the 21st inst., at Six o'Clock in the Evening, at the Music-Hall in Brattle-Street, opposite Dr. Cooper's Meeting-House. After the concert is over, the Gentlemen and Ladies may have a Ball till Eleven

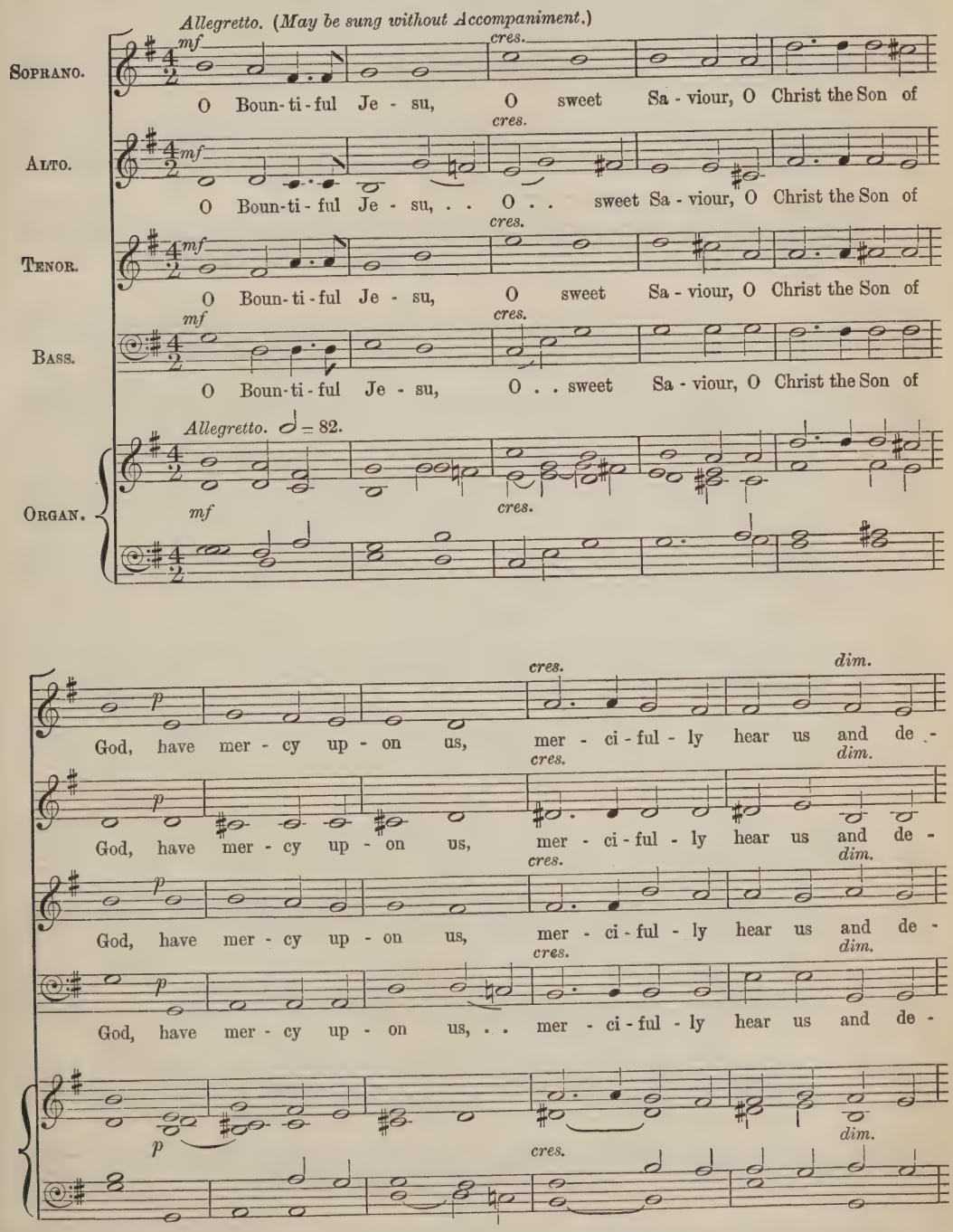
O Bountiful Jesu.

FULL ANTHEM.

Part of a Prayer, from the Primer set forth by Order of King Edward VI. 1553.

Composed by J. Stainer.

London: Novello and Company, Limited; and Novello, Ewer and Co., New York.


Allegretto. (May be sung without Accompaniment.)
Soprano.
Alto.
Tenor.
Bass.
Organ.
mf
cres.
O Boun-ti-ful Je-su, O sweet Sa-viour, O Christ the Son of
O Boun-ti-ful Je-su, . . O . . sweet Sa-viour, O Christ the Son of
O Boun-ti-ful Je-su, O sweet Sa-viour, O Christ the Son of
O Boun-ti-ful Je-su, O . . sweet Sa-viour, O Christ the Son of
Allegretto. ♩ = 82.
p
dim.
God, have mer-cy up-on us, mer-ci-ful-ly hear us and de-
God, have mer-cy up-on us, mer-ci-ful-ly hear us and de-
God, have mer-cy up-on us, mer-ci-ful-ly hear us and de-
God, have mer-cy up-on us, . . mer-ci-ful-ly hear us and de-

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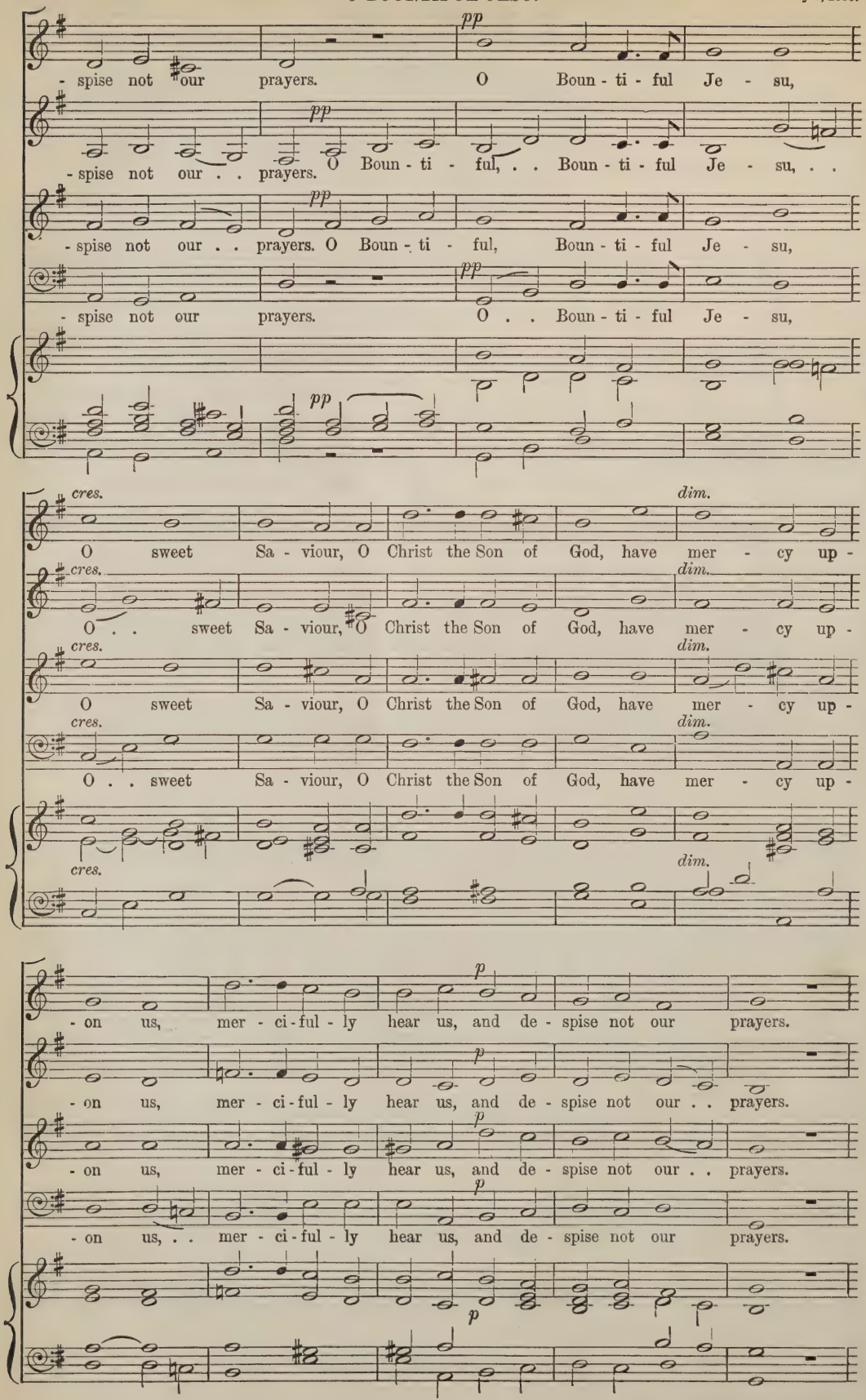
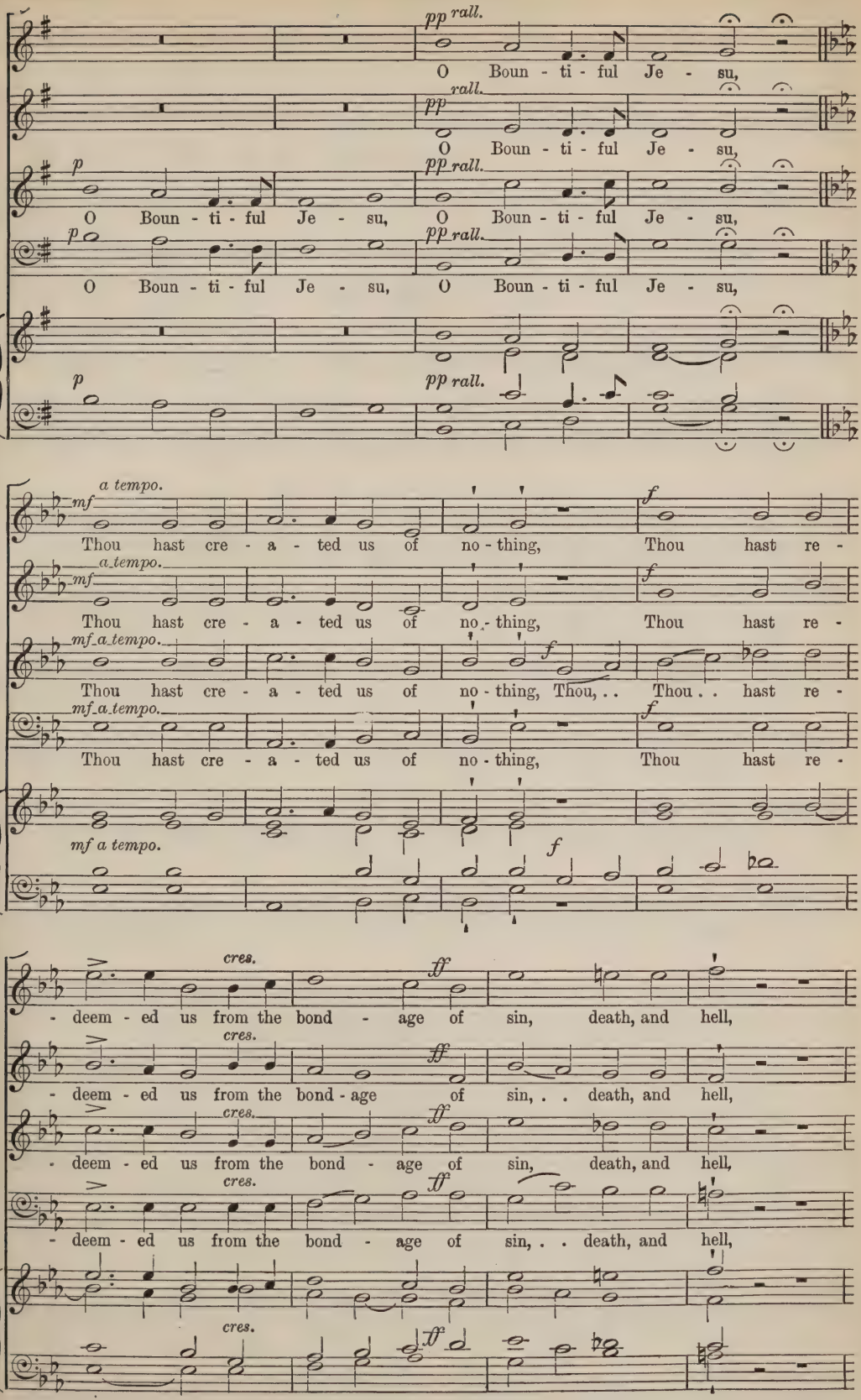
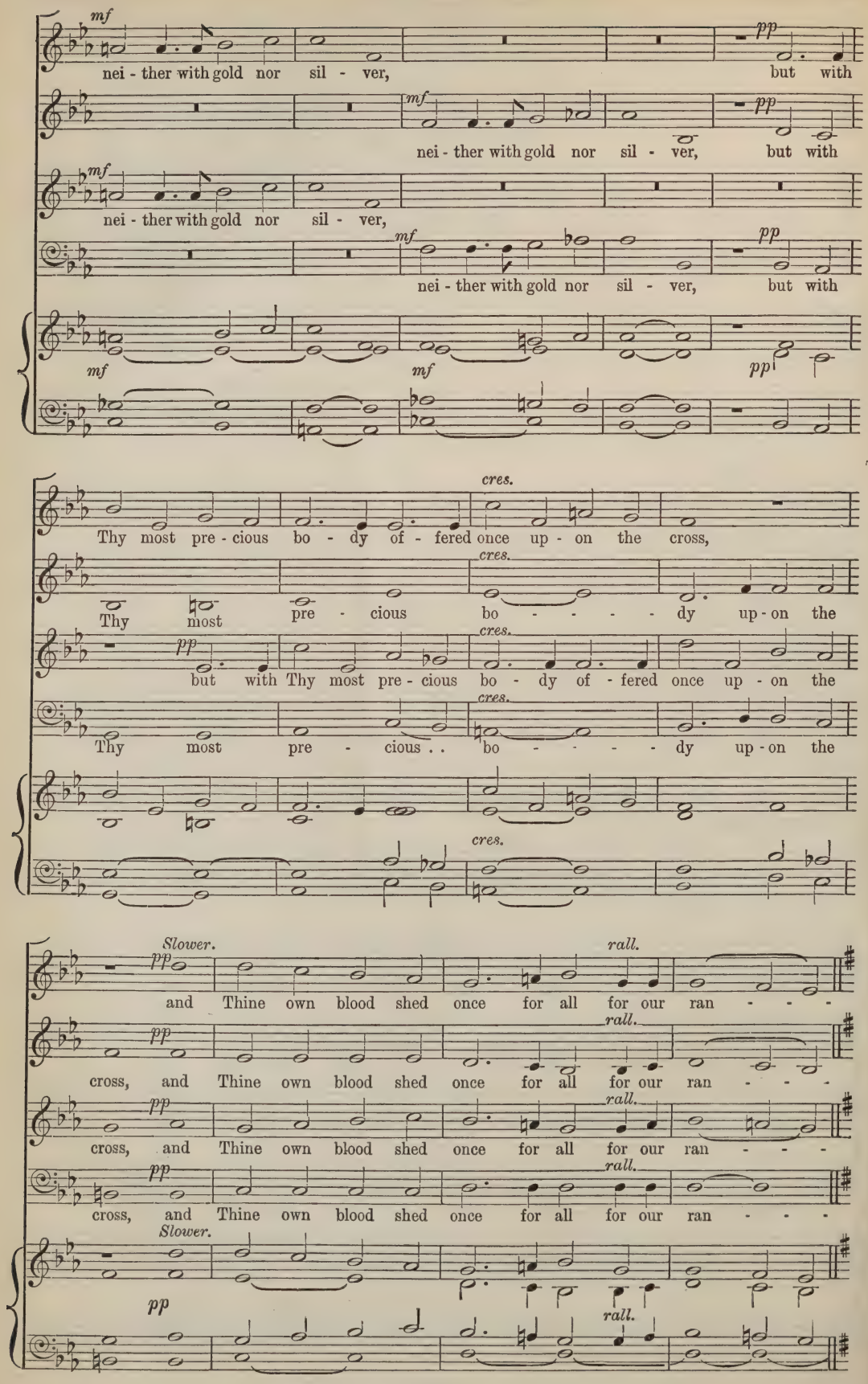

pp
- spise not our prayers. O Boun - ti - ful Je - su,
- spise not our . . prayers. O Boun - ti - ful, . . Boun - ti - ful Je - su, . .
- spise not our . . prayers. O Boun - ti - ful, Boun - ti - ful Je - su,
- spise not our prayers. O . . Boun - ti - ful Je - su,
cres.
dim.
O sweet Sa - viour, O Christ the Son of God, have mer - cy up -
O . . sweet Sa - viour, O Christ the Son of God, have mer - cy up -
O sweet Sa - viour, O Christ the Son of God, have mer - cy up -
O . . sweet Sa - viour, O Christ the Son of God, have mer - cy up -
p
- on us, mer - ci - ful - ly hear us, and de - spise not our prayers.
- on us, mer - ci - ful - ly hear us, and de - spise not our . . prayers.
- on us, mer - ci - ful - ly hear us, and de - spise not our . . prayers.
- on us, . . mer - ci - ful - ly hear us, and de - spise not our prayers.


pp rall.
O Boun - ti - ful Je - su,
p
a tempo.
mf
Thou hast cre - a - ted us of no - thing,
f
Thou hast re -
mf a tempo.
Thou, . . Thou . . hast re -
cres.
ff
- deem - ed us from the bond - age of sin, death, and hell,

mf
nei - ther with gold nor sil - ver,
pp
but with
nei - ther with gold nor sil - ver,
nei - ther with gold nor sil - ver,
nei - ther with gold nor sil - ver,
but with
cres.
Thy most pre - cious bo - dy of - fered once up - on the cross,
Thy most pre - cious bo - - - - dy up - on the
but with Thy most pre - cious bo - dy of - fered once up - on the
Thy most pre - cious . . bo - - - - dy up - on the
Slower.
rall.
and Thine own blood shed once for all for our ran - - - -
cross, and Thine own blood shed once for all for our ran - - - -
cross, and Thine own blood shed once for all for our ran - - - -
cross, and Thine own blood shed once for all for our ran - - - -

The Musical Times, **EXTRA SUPPLEMENT.** February 1. 1900.

No. 656. NOVELLO'S OCTAVO ANTHEMS. *Price 4d.*

O COME, AND BEHOLD THE WORKS OF THE LORD

ANTHEM FOR FOUR VOICES

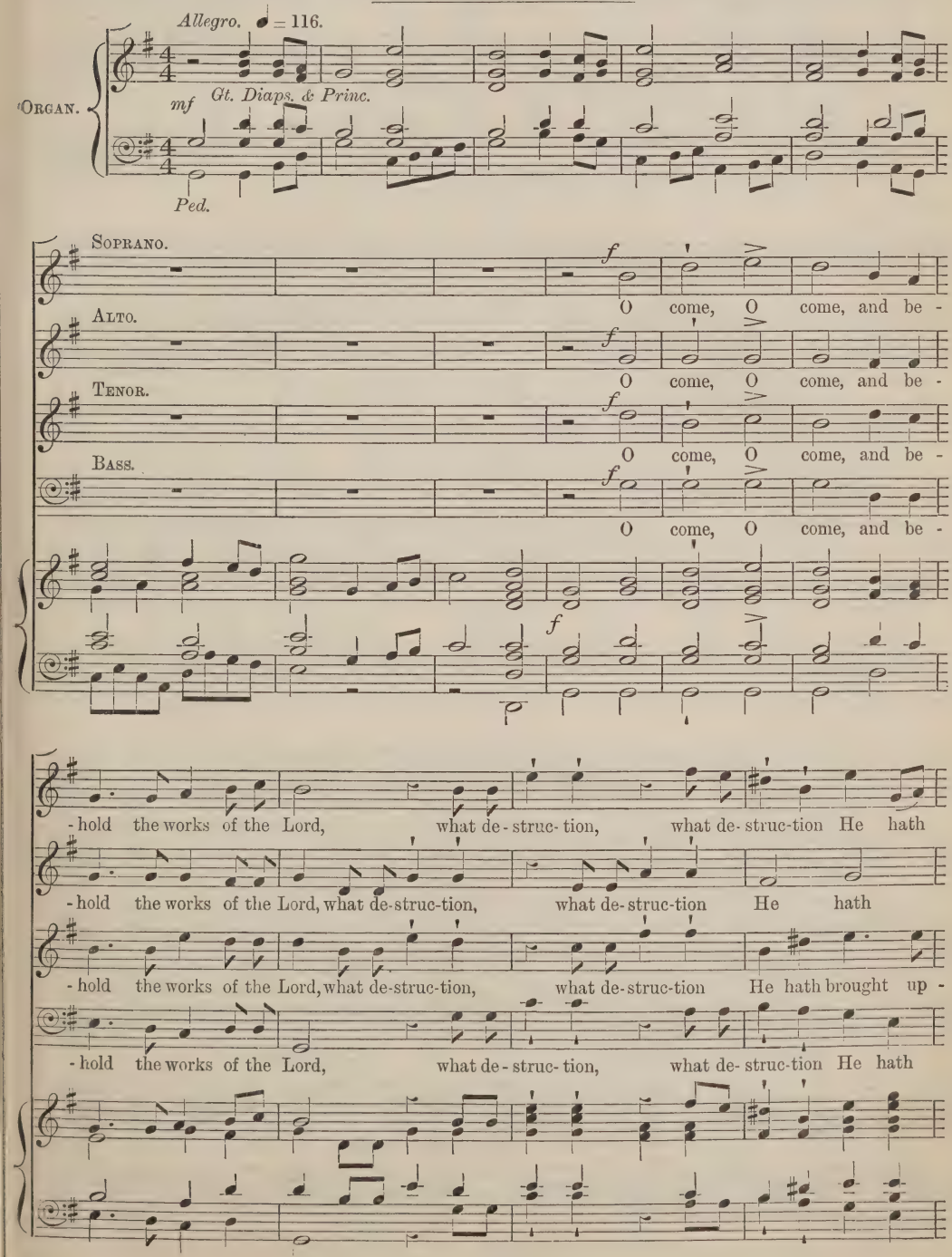
COMPOSED BY

Ps. xlvi. 8, 6, 9; Liturgy; Ps. lxviii. 5, 6; Ps. cxlvii. 14, 3; xxix. 10; xlvi. 1, 2, 11.

W. H. LONGHURST

HONORARY ORGANIST OF CANTERBURY CATHEDRAL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Allegro. ♩ = 116.
ORGAN.
mf
Gt. Diaps. & Princ.
Ped.
SOPRANO.
ALTO.
TENOR.
BASS.
f
O come, O come, and be -
-hold the works of the Lord, what de-struc-tion, what de-struc-tion He hath
-hold the works of the Lord, what de-struc-tion, what de-struc-tion He hath
-hold the works of the Lord, what de-struc-tion, what de-struc-tion He hath brought up -
-hold the works of the Lord, what de-struc-tion, what de-struc-tion He hath

O COME, AND BEHOLD THE WORKS OF THE LORD.

brought up-on the earth, O come, O come, and be-hold the works of the

brought up-on the earth, O come, O come, and be-hold the works of the

-on the earth, O come, O come, and be-hold the works of the

brought up-on the earth, O come, O . . come, and be-hold the works of the

Ped.

Lord, what de-struc-tion He hath brought up-on the earth. The king-doms are

Lord, what de-struc-tion He hath brought up-on the earth. The king-doms are

Lord, what de-struc-tion He hath brought up-on the earth. The king-doms are

Lord, what destruc-tion He hath brought up-on the earth, up-on the earth. The kingdoms are

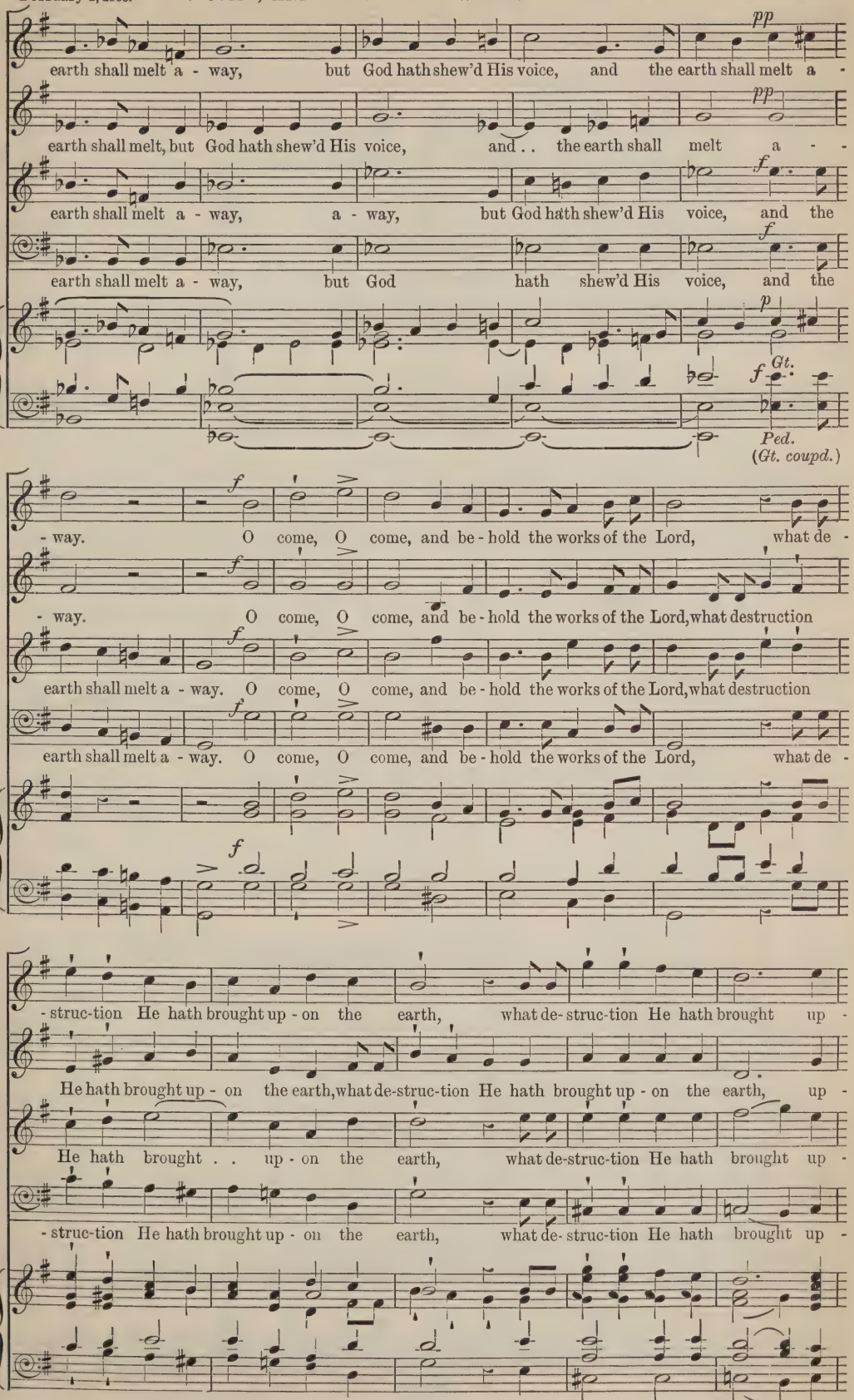
mov-ed, the king-doms are mov-ed, but God hath shew'd His voice, and the

mov-ed, the king-doms are mov-ed, but God hath shew'd His voice, and the

mov-ed, the king-doms are mov-ed, but God hath shew'd His voice, and the

mov-ed, the king-doms are mov-ed, but God hath shew'd His voice, and the

p Sw. (closed.)


pp
earth shall melt a - way, but God hath shew'd His voice, and the earth shall melt a -
pp
earth shall melt, but God hath shew'd His voice, and . . the earth shall melt a - -
f
earth shall melt a - way, a - way, but God hath shew'd His voice, and the
f
earth shall melt a - way, but God hath shew'd His voice, and the
p
f Gt.
Ped.
(Gt. coupd.)
f
- way. O come, O come, and be - hold the works of the Lord, what de -
f
- way. O come, O come, and be - hold the works of the Lord, what destruction
f
earth shall melt a - way. O come, O come, and be - hold the works of the Lord, what destruction
f
earth shall melt a - way. O come, O come, and be - hold the works of the Lord, what de -
f
- struc-tion He hath brought up - on the earth, what de- struc-tion He hath brought up -
He hath brought up - on the earth, what de-struc-tion He hath brought up - on the earth, up -
He hath brought . . up - on the earth, what de-struc-tion He hath brought up -
- struc-tion He hath brought up - on the earth, what de- struc-tion He hath brought up -

O COME, AND BEHOLD THE WORKS OF THE LORD.

- on the earth, what de-struc-tion He hath brought up - on the earth.

- on the earth, what de-struc-tion He hath brought up - on . the earth.

- on the earth, what de-struc-tion He hath brought up - on . the earth.

- on the earth, what de-struc-tion He hath brought up - on the earth.

rall.

VERSE. *Slower.*

He mak-eth wars to cease in all the world, He break-eth the bow, and

He mak-eth wars to cease in all the world, He break-eth the bow, and

He break-eth the bow, and

Slower. ♩ = 104.

Full Sw. closed.

ppp Diaps. 8 ft.

knappeth the spear in sun - der, and burn - eth the cha - riots in the

knappeth the spear in sun - der, and burn - eth the cha - riots in the

knappeth the spear in sun - der, and burn - eth the cha - riots in the

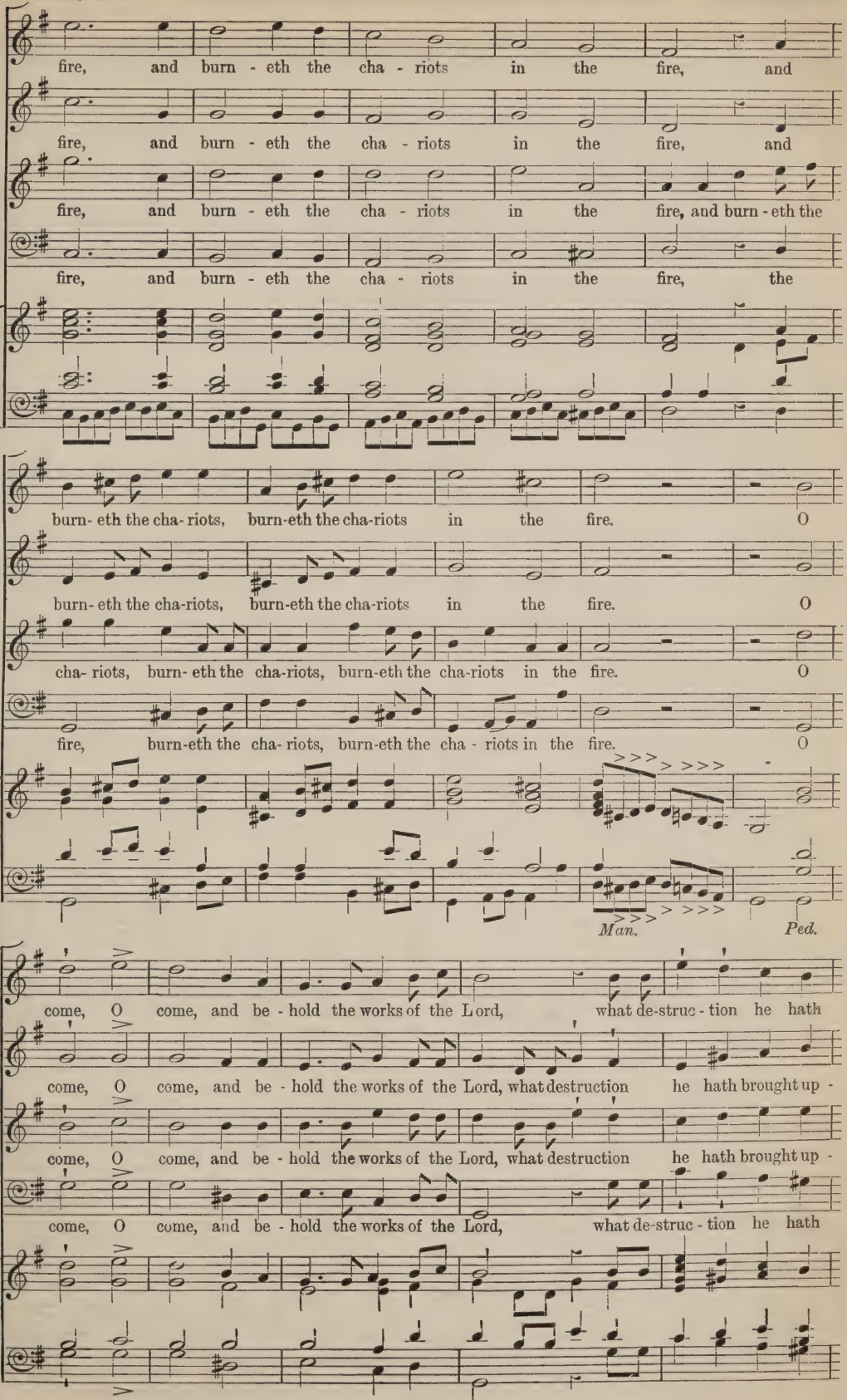
knappeth the spear in sun - der, and burn - eth the cha - riots in the

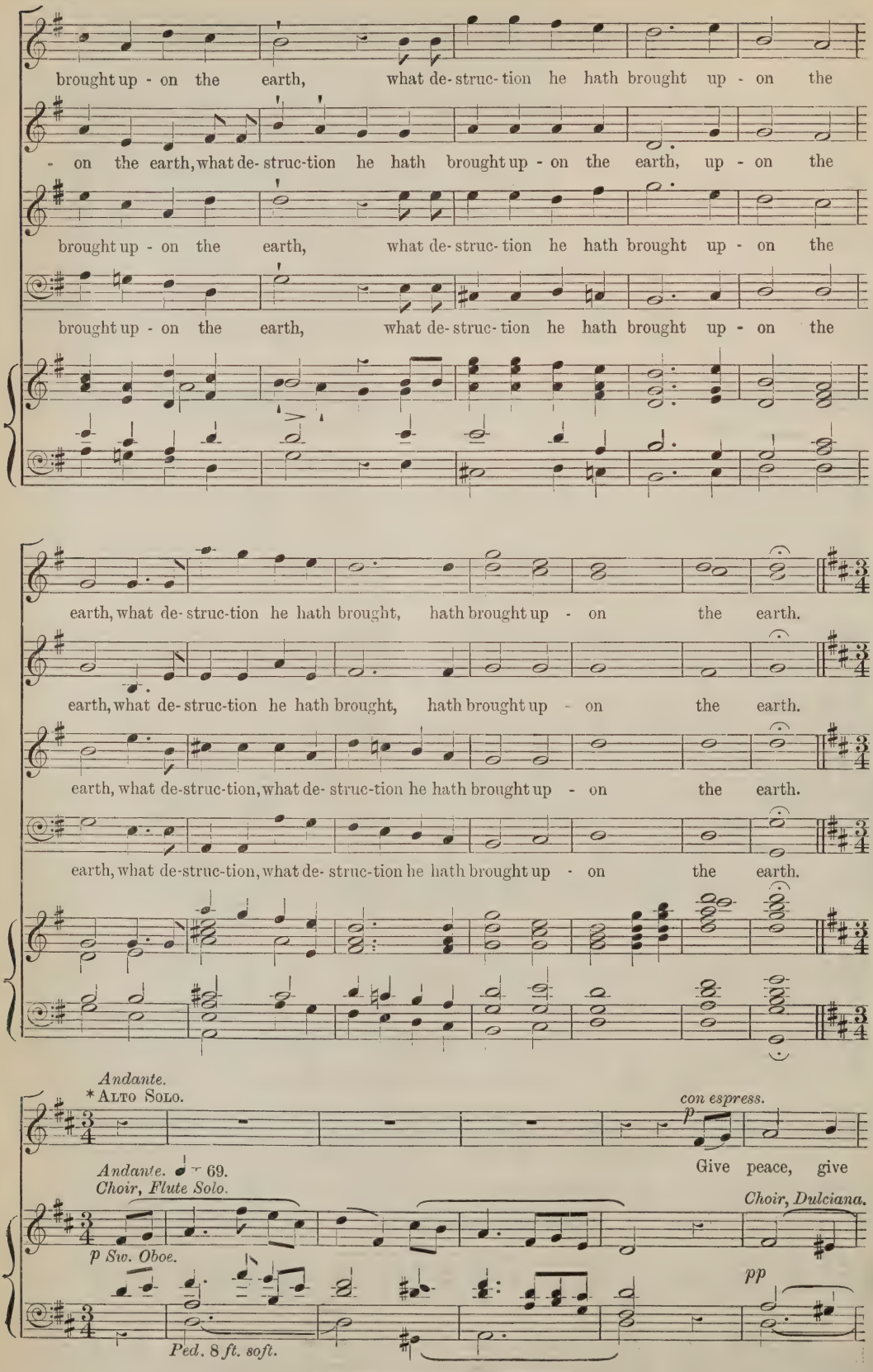
FULL. *Allegro.*

Allegro. ♩ = 120.

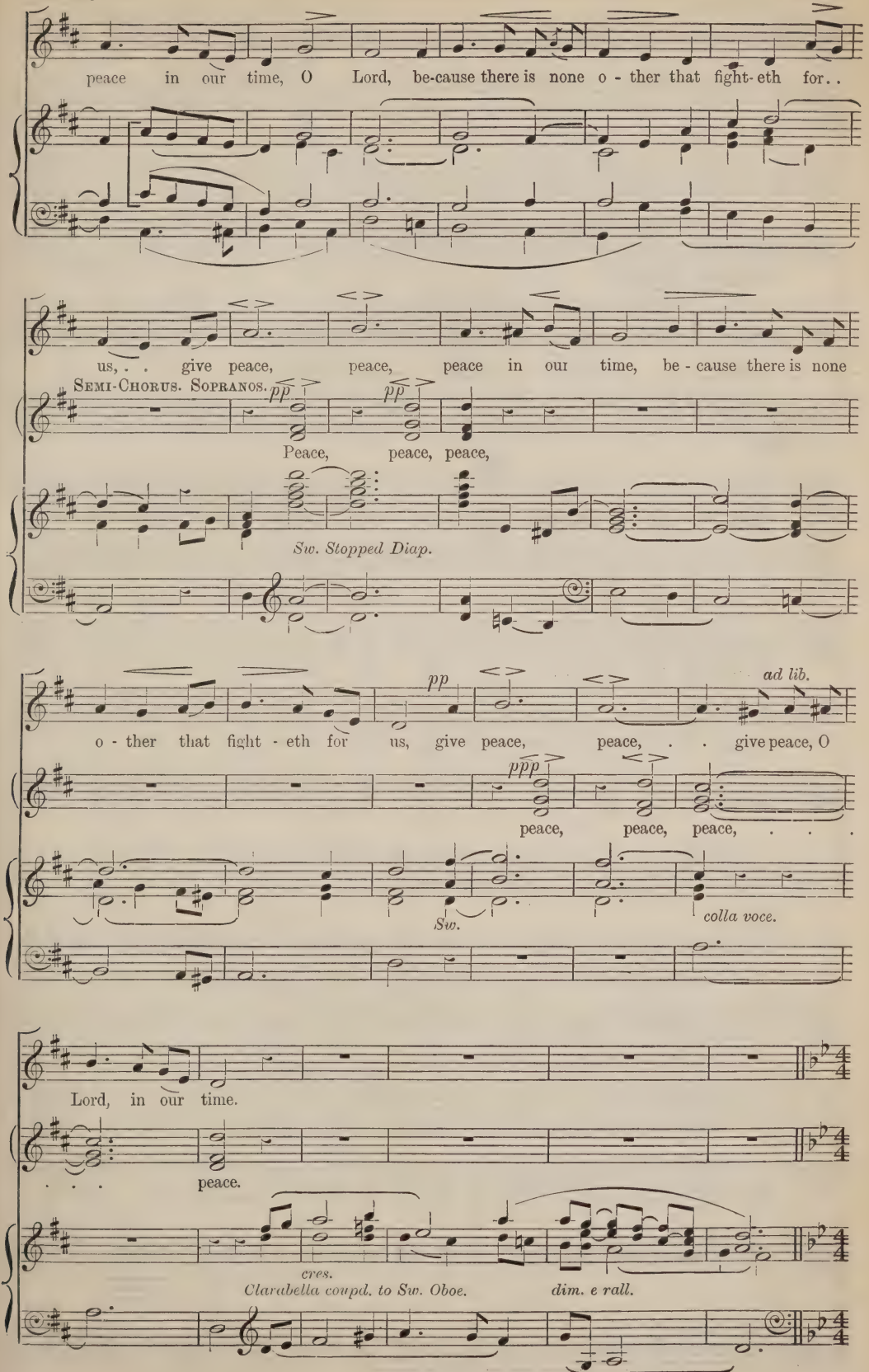
Gt.

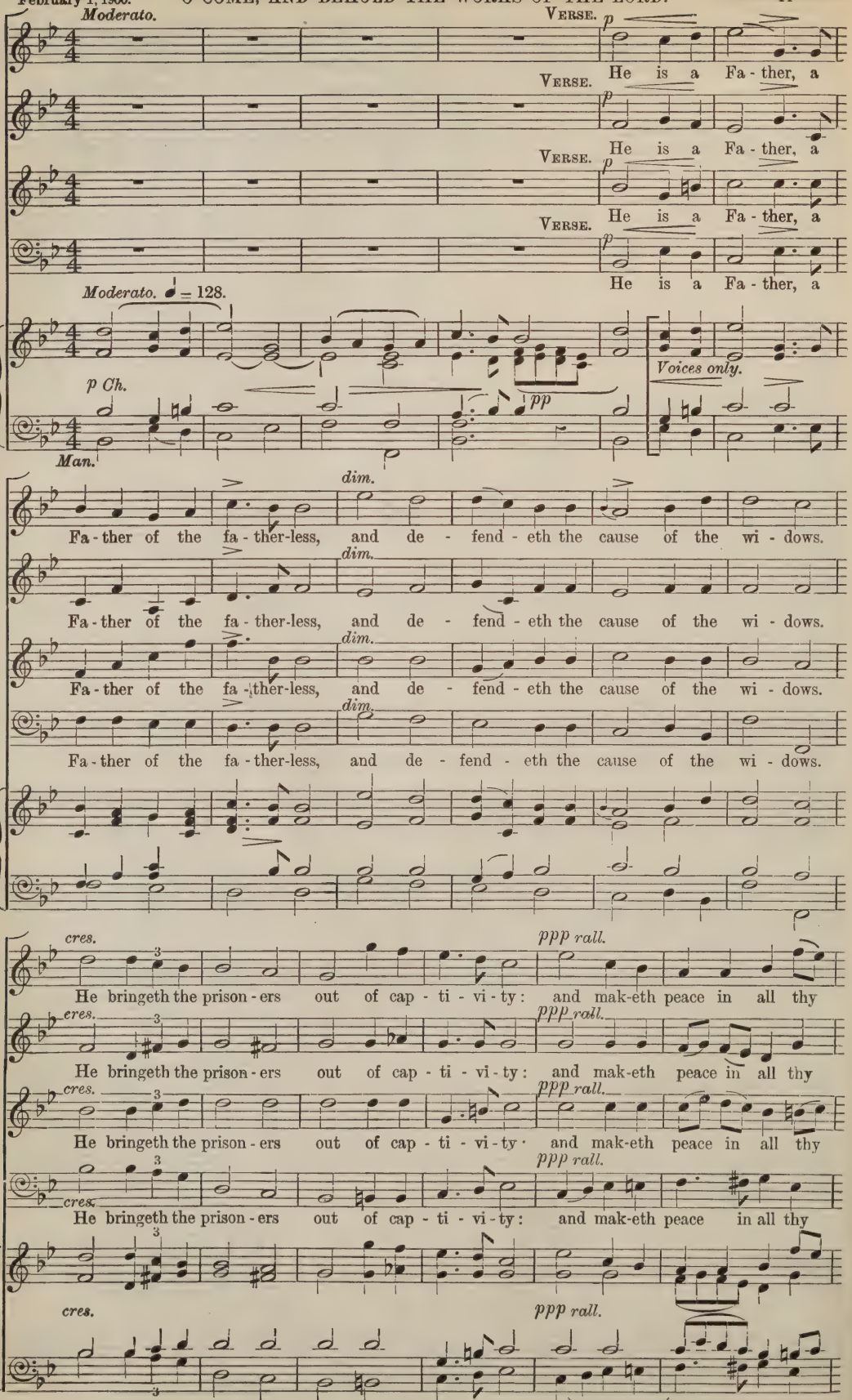
Ped.

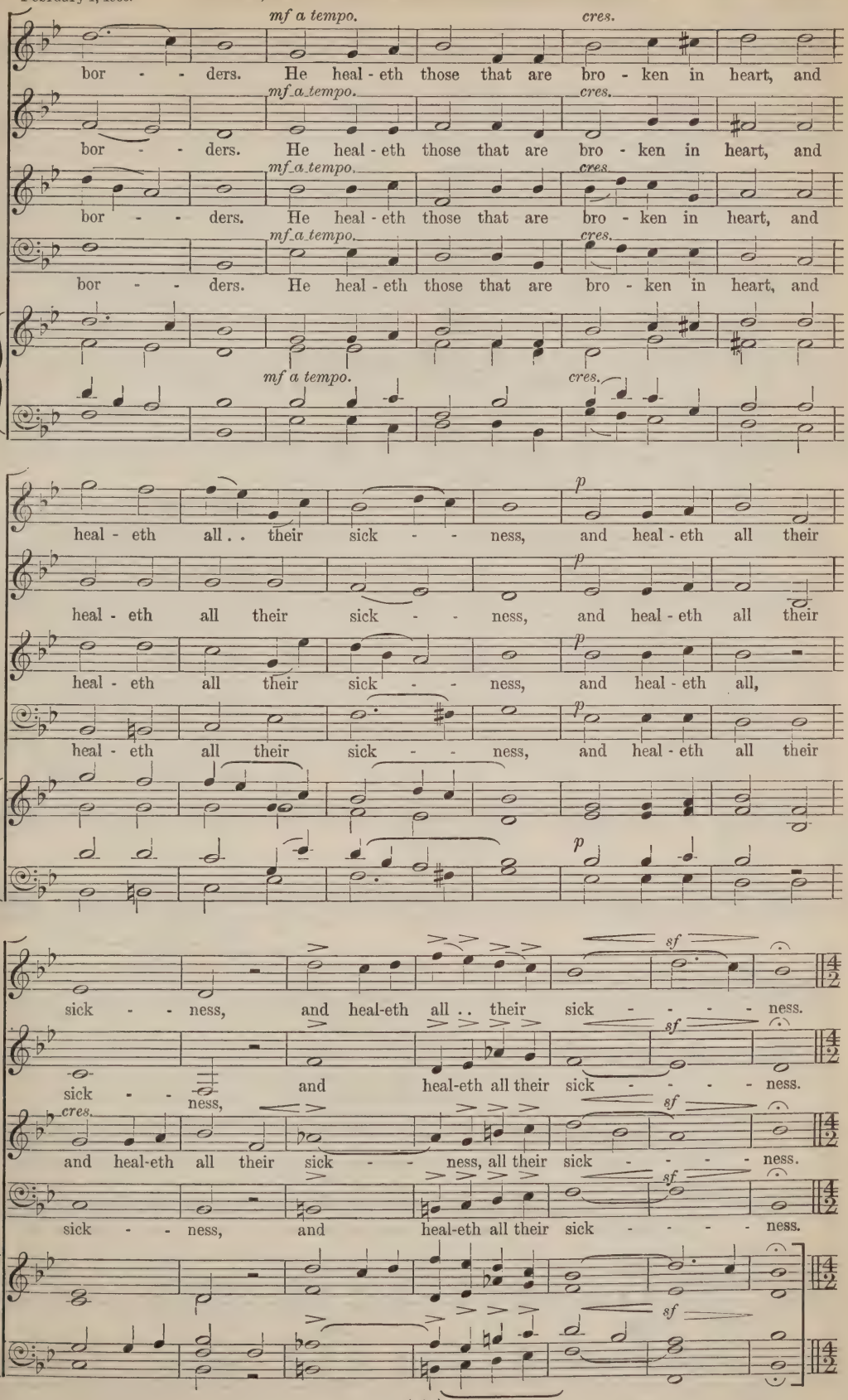
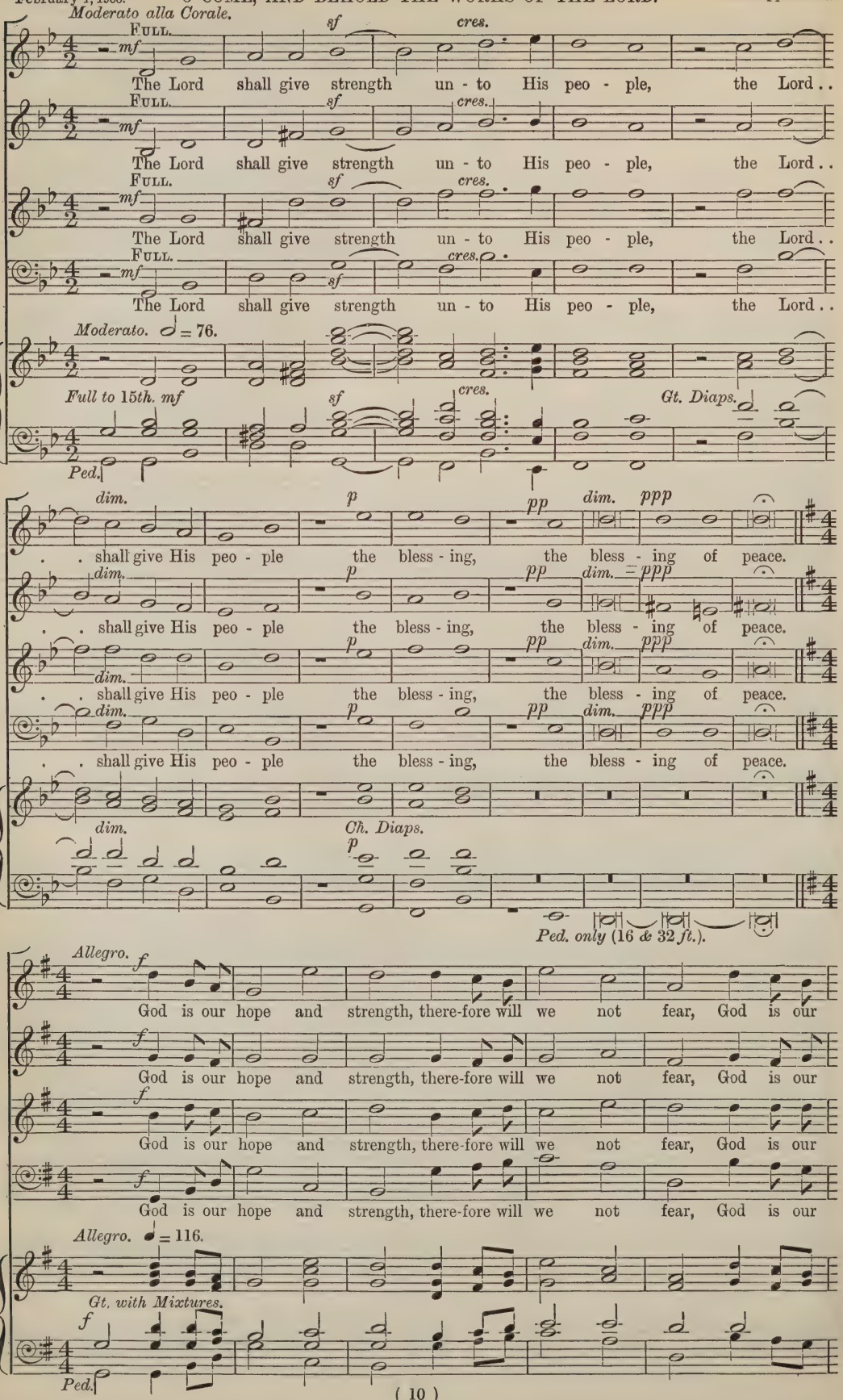

fire, and burn - eth the cha - riots in the fire, and
fire, and burn - eth the cha - riots in the fire, and
fire, and burn - eth the cha - riots in the fire, and burn - eth the
fire, and burn - eth the cha - riots in the fire, the
burn- eth the cha- riots, burn-eth the cha-riots in the fire. O
burn- eth the cha-riots, burn-eth the cha-riots in the fire. O
cha- riots, burn- eth the cha-riots, burn-eth the cha-riots in the fire. O
fire, burn-eth the cha- riots, burn-eth the cha - riots in the fire. O
Man.
Ped.
come, O come, and be - hold the works of the Lord, what de-struc - tion he hath
come, O come, and be - hold the works of the Lord, what destruction he hath brought up -
come, O come, and be - hold the works of the Lord, what destruction he hath brought up -
come, O come, and be - hold the works of the Lord, what de-struc - tion he hath

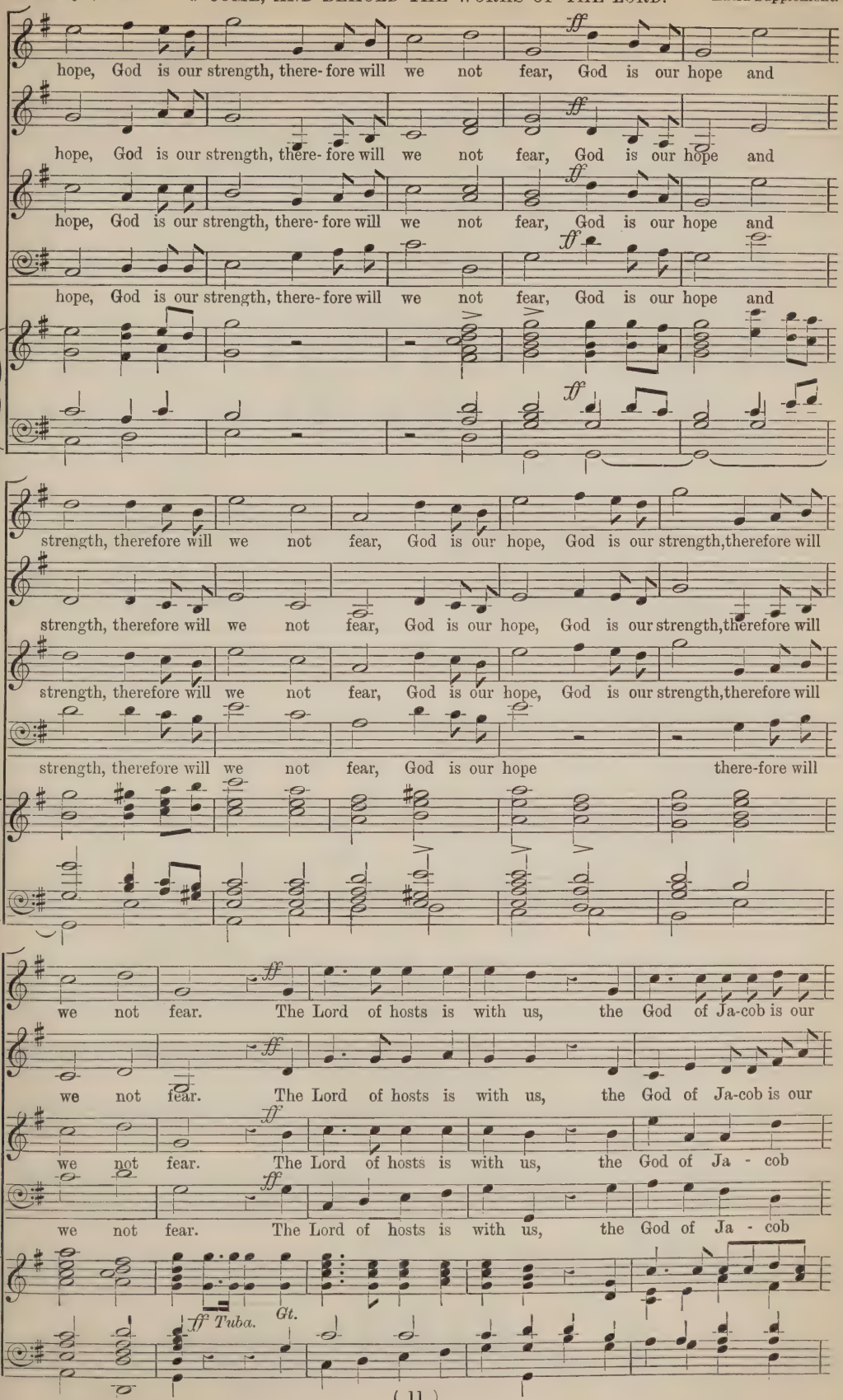
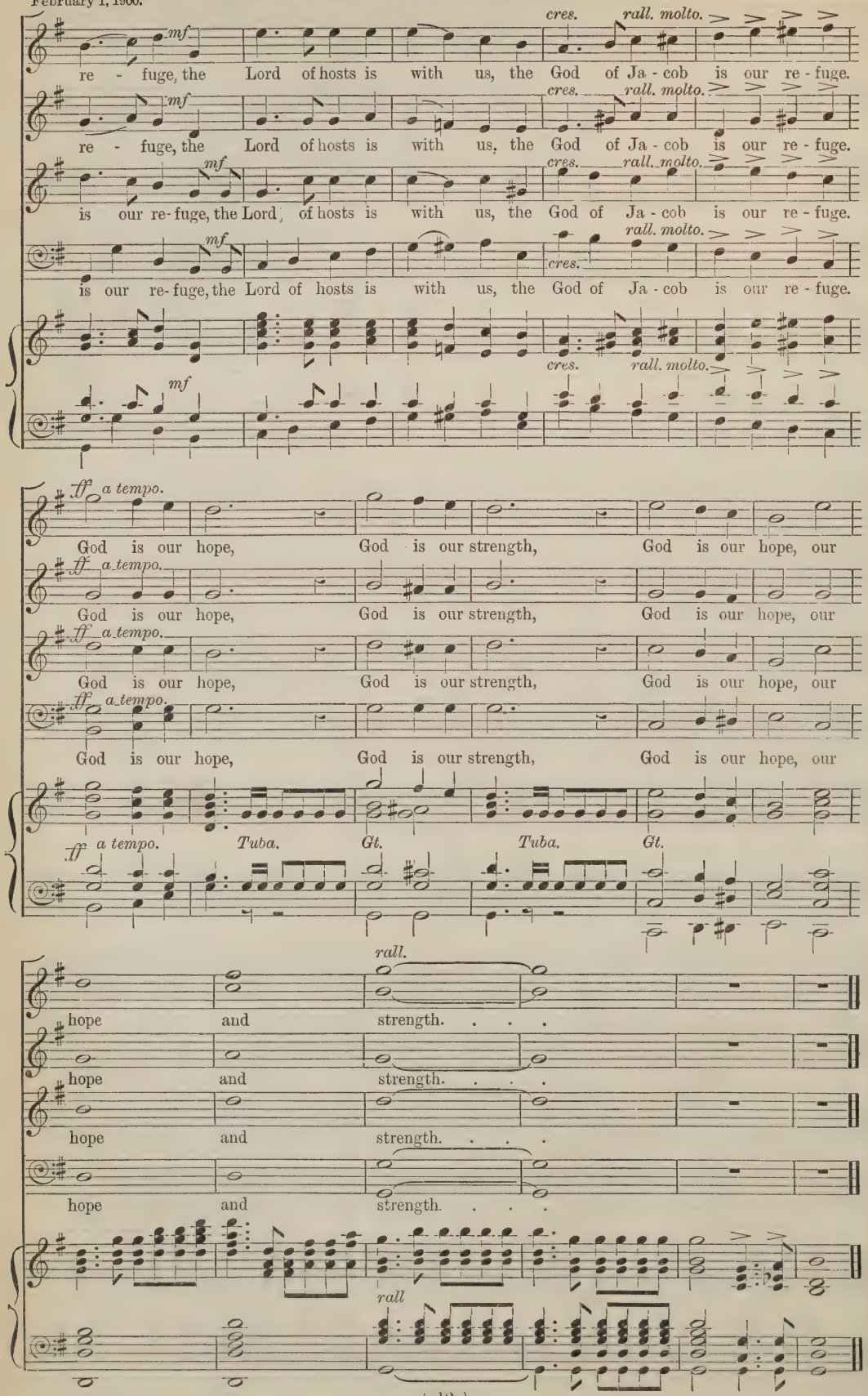

brought up - on the earth, what de- struc- tion he hath brought up - on the
- on the earth, what de- struc- tion he hath brought up - on the earth, up - on the
brought up - on the earth, what de- struc- tion he hath brought up - on the
brought up - on the earth, what de- struc- tion he hath brought up - on the
earth, what de- struc- tion he hath brought, hath brought up - on the earth.
earth, what de- struc- tion he hath brought, hath brought up - on the earth.
earth, what de- struc- tion, what de- struc- tion he hath brought up - on the earth.
earth, what de- struc- tion, what de- struc- tion he hath brought up - on the earth.
Andante.
* Alto Solo.
con espress.
p
Give peace, give
Andante. ♩ = 69.
Choir, Flute Solo.
Choir, Dulciana.
p Sw. Oboe.
pp
Ped. 8 ft. soft.

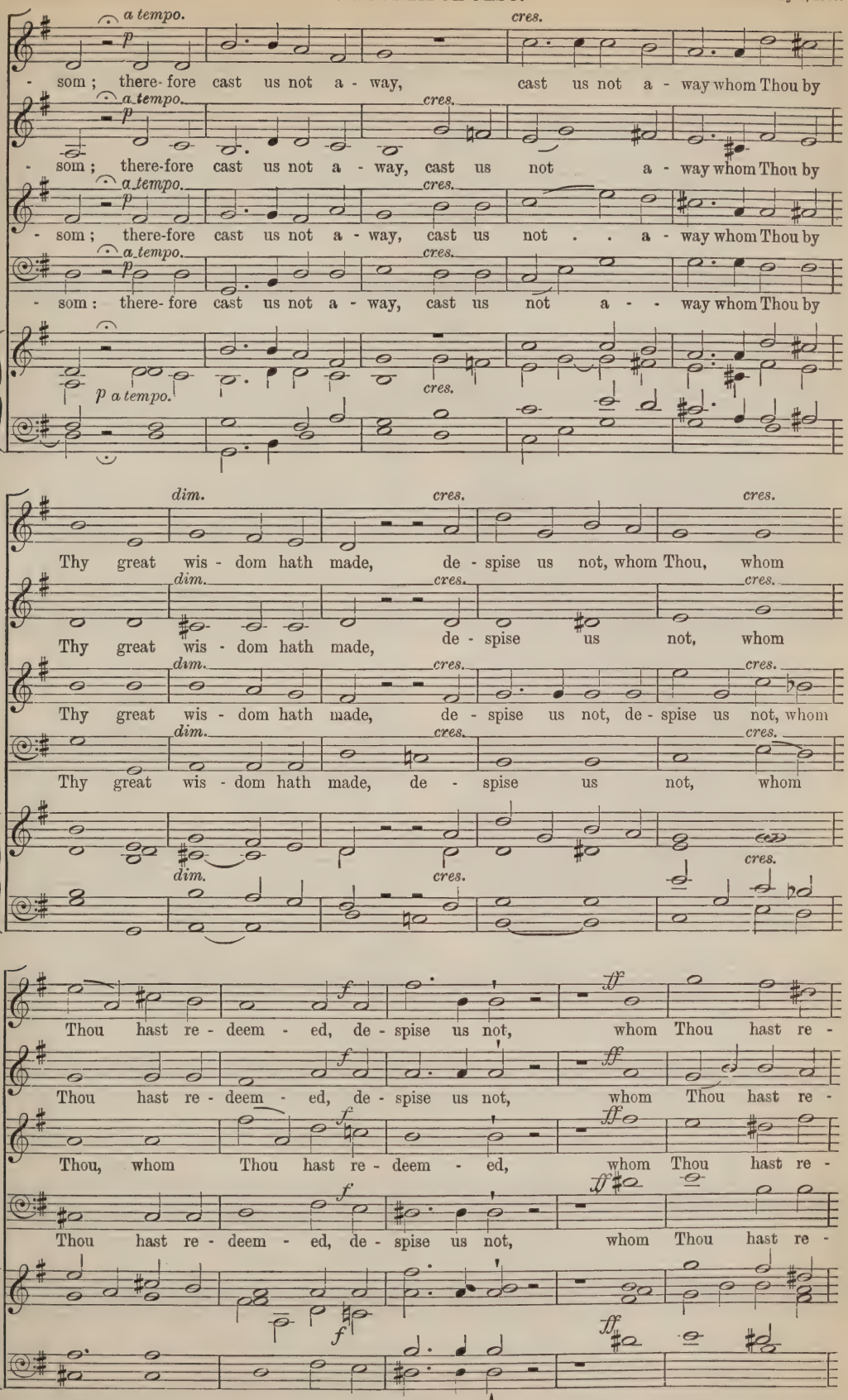
* This Movement is also arranged as a Short Anthem for Four Voices, and can be had separately.

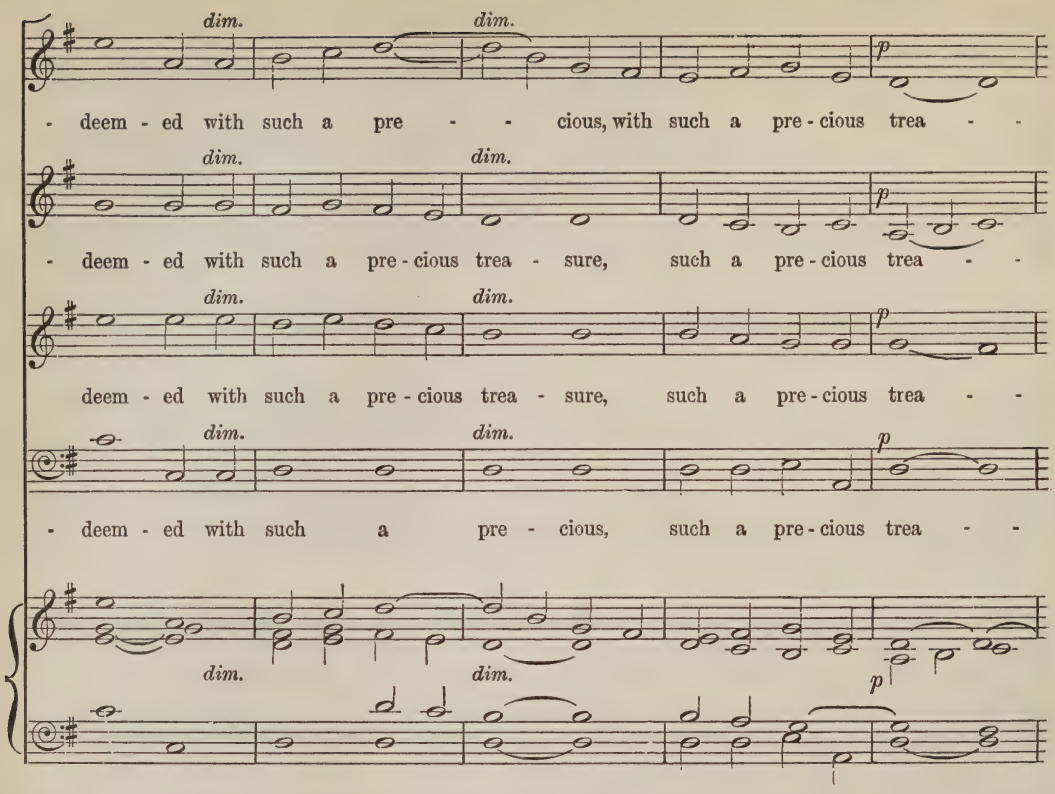

peace in our time, O Lord, be-cause there is none o - ther that fight- eth for. .
us, . . give peace, peace, peace in our time, be - cause there is none
Semi-Chorus. Sopranos.
pp
pp
Peace, peace, peace,
Sw. Stopped Diap.
pp
ad lib.
o - ther that fight - eth for us, give peace, peace, . . give peace, O
pppp
peace, peace, peace, . . .
Sw.
colla voce.
Lord, in our time.
. . .
peace.
cres.
Clarabella coupd. to Sw. Oboe.
dim. e rall.

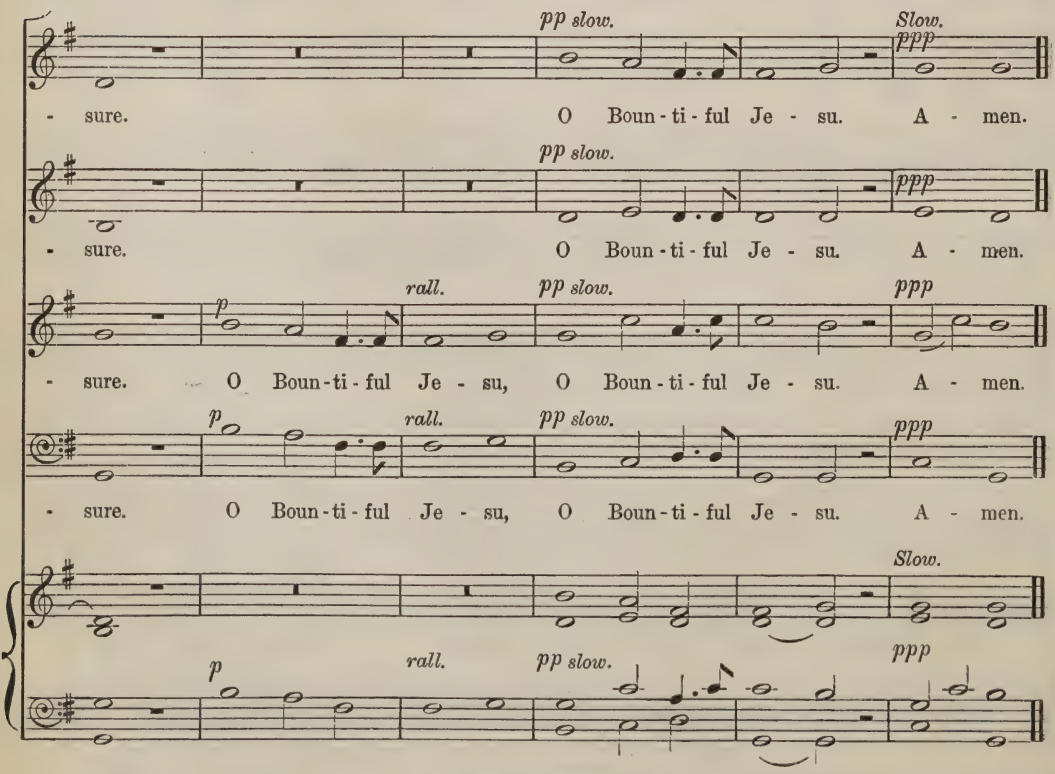

Moderato.
Verse.
He is a Fa - ther, a
Moderato. ♩ = 128.
p Ch.
pp
Voices only.
Man.
dim.
Fa - ther of the fa - ther-less, and de - fend - eth the cause of the wi - dows.
cres.
ppp rall.
He bringeth the prison - ers out of cap - ti - vi - ty: and mak-eth peace in all thy


mf a tempo.
cres.
bor - - ders. He heal - eth those that are bro - ken in heart, and
bor - - ders. He heal - eth those that are bro - ken in heart, and
bor - - ders. He heal - eth those that are bro - ken in heart, and
bor - - ders. He heal - eth those that are bro - ken in heart, and
mf a tempo.
cres.
p
heal - eth all . . their sick - - ness, and heal - eth all their
heal - eth all their sick - - ness, and heal - eth all their
heal - eth all their sick - - ness, and heal - eth all,
heal - eth all their sick - - ness, and heal - eth all their
p
sf
sick - - ness, and heal-eth all . . their sick - - - - ness.
sick - - ness, and heal-eth all their sick - - - - ness.
cres.
and heal-eth all their sick - - ness, all their sick - - - - ness.
sick - - ness, and heal-eth all their sick - - - - ness.

Moderato alla Corale.
Full.
mf
sf
cres.
The Lord shall give strength un - to His peo - ple, the Lord . .
Moderato. ♩ = 76.
Full to 15th. mf
Gt. Diaps.
Ped.
dim.
p
pp
ppp
. . shall give His peo - ple the bless - ing, the bless - ing of peace.
Ch. Diaps.
Ped. only (16 & 32 ft.).
Allegro.
f
God is our hope and strength, there-fore will we not fear, God is our
Allegro. ♩ = 116.
Gt. with Mixtures.
Ped.


hope, God is our strength, there-fore will we not fear, God is our hope and
hope, God is our strength, there-fore will we not fear, God is our hope and
hope, God is our strength, there-fore will we not fear, God is our hope and
hope, God is our strength, there-fore will we not fear, God is our hope and
ff
strength, therefore will we not fear, God is our hope, God is our strength, therefore will
strength, therefore will we not fear, God is our hope, God is our strength, therefore will
strength, therefore will we not fear, God is our hope, God is our strength, therefore will
strength, therefore will we not fear, God is our hope there-fore will
we not fear. The Lord of hosts is with us, the God of Ja-cob is our
we not fear. The Lord of hosts is with us, the God of Ja-cob is our
we not fear. The Lord of hosts is with us, the God of Ja - cob
we not fear. The Lord of hosts is with us, the God of Ja - cob
ff Tuba.
Gt.

mf
cres.
rall. molto.
re - fuge, the Lord of hosts is with us, the God of Ja - cob is our re - fuge.
re - fuge, the Lord of hosts is with us, the God of Ja - cob is our re - fuge.
is our re - fuge, the Lord of hosts is with us, the God of Ja - cob is our re - fuge.
is our re - fuge, the Lord of hosts is with us, the God of Ja - cob is our re - fuge.
ff a tempo.
God is our hope, God is our strength, God is our hope, our
Tuba.
Gt.
rall.
hope and strength. . . .
rall


a tempo.
p
cres.
- som; there- fore cast us not a - way, cast us not a - way whom Thou by
- som; there-fore cast us not a - way, cast us not a - way whom Thou by
- som; there-fore cast us not a - way, cast us not . . a - way whom Thou by
- som: there- fore cast us not a - way, cast us not a - - way whom Thou by
p a tempo.
dim.
cres.
Thy great wis - dom hath made, de - spise us not, whom Thou, whom
Thy great wis - dom hath made, de - spise us not, whom
Thy great wis - dom hath made, de - spise us not, de - spise us not, whom
Thy great wis - dom hath made, de - spise us not, whom
f
ff
Thou hast re - deem - ed, de - spise us not, whom Thou hast re -
Thou, whom Thou hast re - deem - ed, whom Thou hast re -


dim.
dim.
p
- deem - ed with such a pre - - cious, with such a pre - cious trea - -
- deem - ed with such a pre - cious trea - sure, such a pre - cious trea - -
deem - ed with such a pre - cious trea - sure, such a pre - cious trea - -
- deem - ed with such a pre - cious, such a pre - cious trea - -



Also published in Novello's Tonic Sol-fa Series, No. 1122, price 1½*d.*

o'clock." Continuing, he says: "The tickets were one shilling and sixpence sterling, not an exorbitant price." Church music and dancing seem to have had a curious connection in Boston, as, in 1774, the organist of Trinity Church, advertised that he was about "to open a *dancing-school* in addition to his musical duties." There are many plums to be picked from this entertaining and readable volume. A list of eighteenth century American Psalmodies on p. 52 has not escaped our notice, and there are other interesting features which we have not space to mention. Mr. Elson has done well. The illustrations and fac-similes add to the attractiveness of this dainty book.

SHORT NOTICES AND BOOKS, &c., RECEIVED.

The Musical Directory, 1900. [Rudall, Carte and Co.] The forty-eighth annual issue of a book of reference that is indispensable.——*The Englishwoman's Year-Book*, 1900. Edited by Emily Janes. [A. and C. Black.] A useful book of reference on a variety of subjects in which ladies are interested, including music.——*The Art of Fugue*. By J. S. Bach. [Breitkopf and Härtel.] A pamphlet of forty-two pages, containing an analysis, by Dr. S. Jadassohn, of the fugues and canons in Bach's celebrated didactic work, "The Art of Fugue." It has been translated from the German into English by Ernest Brentnall and should prove useful and instructive to students of counterpoint and fugue.——*A Kalendar of Hymns Ancient and Modern, for* 1900. [Oxford University Press.] A little booklet, compiled by the Rev. Robert Sealy Genge, of distinct value to the clergy and organists. It contains suggestions for the selection of hymns for every day in the year. A "table of lessons" is also given.——*Wagner's Nibelung's Ring*. Vol. I. [Longmans.] The Rhinegold and Valkyrie "done into English verse" by Reginald Rankin.——*Love Letters of a Musician*. By Myrtle Reed. [G. P. Putnam's Sons.] Twenty-eight amorous fancies in the form of letters, to each of which is prefixed a musical phrase indicating the lover's theme.——*Roll of the Union of Graduates in Music and Kalendar*, 1900. [*Musical News* Office.] This useful book of reference needs no recommendation. It contains much that is interesting concerning degrees in music and cognate matters.

LEEDS PARISH CHURCH ORGAN.

RE-OPENING AND HISTORICAL NOTES THEREUPON.

(BY OUR OWN CORRESPONDENT.)

DR. HOOK, the great Vicar of Leeds, was no musician—there is a well known story of his mistaking the Old Hundredth for the National Anthem, and calling for three cheers after its performance—but he thoroughly realised the importance of music as an adjunct to devotion, and not the least of his legacies to Leeds was the daily musical service at the Parish Church. This has been the model for so much "levelling up" in the music of our parish churches that it no longer is as unique as it once was. Its absolute merits are, however, as great as ever they were, for the good work begun by S. S. Wesley has been continued by his successors, R. S. Burton (1849-80), Dr. Creser (1880-91), and the present organist, Mr. Alfred Benton. The organ has long been one of the finest in English parish churches, but in its action and mechanism it was behind the times, a reproach which has just been removed by the important alterations that have been in hand since last July.

Two stops have been added to the great organ, two to the choir, one to the echo, and one to the pedal. An entirely new solo organ, on a separate keyboard, with seven stops, has been constructed, and couplers, pistons, hydraulic engines, action, keyboards, &c., have been renewed or added. The work has been done by Messrs. Abbott and Smith, of Leeds, with the exception of three stops—a trumpet on the great and a double bassoon and Cor Anglais on the solo—which were supplied by the late Cavaillé Coll, of Paris. The organ now contains ninety-one drawstops, of which seventy-seven are speaking stops. It includes one stop by Byfield, two by Holt, others by Greenwood, Schulze—to whom its nobility of tone is largely due—Hill, Cavaillé Coll, and Abbott and Smith, so that the instrument is now as composite as it is varied.

The reconstructed organ was opened on November 30. On December 5 Sir Walter Parratt gave a recital, and on December 7, with Dr. Sinclair, of Hereford, as organist, the instrument took the place of an orchestra at a performance of Brahms's German Requiem. Spohr's "Last Judgment" was given on December 19, Dr. Armes, of Durham, being the organist, and Mr. Benton occupying his usual post as conductor.

A really valuable memento of the occasion has been brought out in the shape of a pamphlet, which, in addition to a specification identifying the maker of each particular stop in the organ, and a diagram and description of the instrument, contains a number of notices concerning the organ and organists, culled from the Parish Church records. Thus we are furnished with a fairly consecutive history from 1714, when, in the "Burial Register" (!), is an entry:—"August 29, ye first Sunday that ye organ play[d]." These entries are the raw material of the historian, and their very conciseness makes them the more suggestive. In 1770 we find a notice of an embryo musical festival, "for the benefit of Mr. Crompton, organist of the church," which occupied two consecutive days. On

LEEDS PARISH CHURCH ORGAN.

the first there was a performance of "'The Messiah,' a sacred Oratorio, by a band of upwards of seventy select performers," and, on the second, "Judas Macchabeus." "The choruses will be accompanied with Trumpets, French Horns, Kettledrums, Clarinetts, &c." The hardiness of our forefathers is indicated by the fact that the performances began "at ten o'clock in the forenoon." "Tickets at 3s., 2s., and 1s. each, to be had at the Old and New King's Arms, Talbot, Golden Lyon, White Horse in Boar Lane, &c.," is another interesting sign of the times. In 1795 there was evidently a lady blower, as the accounts show an entry: "Widow Metcalf, Bellows blowing, ½ year, £1 16s. 9d."

Another curious incident is the election of John Greenwood as organist in 1821. The appointment seems to have been in the hands of the Vestry, and the doubtful methods of a popular contested election brought into operation, for we read that the Vestry meeting was adjourned to the Cloth Hall Yard, while the polling shows that, for some reason or another, a widespread interest was taken in the event. The result was:—

Greenwood	2,608	votes.
Hopkinson	1,242	,,
Theaker	259	,,

The date of Dr. Wesley's appointment to Leeds is given as "1839," whereas Sir Herbert Oakeley, in Grove's

"Dictionary of Music," and Mr. F. G. Edwards, in the "Dictionary of National Biography," assign the event to 1842. The apparent discrepancy is probably to be accounted for by the fact that he did not actively assume the duties of his post at Leeds till some time after he had been appointed. When the organ in the newly-built Parish Church was formally "opened," on October 18, 1841, the organist was "Dr. S. S. Wesley, of Exeter," and the *Leeds Intelligencer*, in giving a preliminary announcement of the event, significantly adds, "The situation of organist is now vacant." It may be interesting, perhaps, to recall the fact that the programme at the opening consisted of selections from "Creation" and "The Messiah," interspersed with "Voluntaries," which included "one of his (Wesley's) own composition," and "J. S. Bach's celebrated Fugue in E flat major."

It was not until the following year, however, that Dr. Wesley came to reside in Leeds. The *Leeds Intelligencer* of January 1, 1842, announces his coming thus: "We have hitherto abstained from mentioning that S. S. Wesley, Esq., Mus. Doc., and now organist of the Cathedral of

HEINRICH EDMUND SCHULZE (1823—1878),
THE ORGAN BUILDER, SON OF J. F. SCHULZE.

Exeter, had accepted the situation of organist and composer of this splendid church, and intends mostly to reside in this town; but all necessary arrangements having been now satisfactorily completed, we have great pleasure in announcing that Dr. Wesley will immediately commence his official duties." From the wording of this paragraph, it is evident that the "arrangement" had been made for some time before this date, so that possibly there may be correctly assigned to it even so early a date as 1839, which has the authority of the Parish Church records, as well as that of the late Mr. Walker Joy, a Leeds amateur, who was closely connected with the music at the Parish Church. No doubt the long interval between the so-called appointment of Dr. Wesley and his actually beginning work at Leeds is to be accounted for by the fact that the Parish Church was, during this period, being rebuilt, and the parishioners worshipping at the daughter church of St. John the Evangelist. According to the Chapter Records of Exeter Cathedral, Dr. Wesley did not resign his position there till November, 1841; so, unless we are to understand that he held both appointments at the same time, the "arrangement" with the Parish Church authorities must have been merely an informal understanding, which did not come into operation as a definite engagement until he actually left Exeter.

In one important matter one may perhaps trace Dr. Wesley's influence. In 1840, the year after his "appointment," an agreement was made with Messrs. Greenwood, organ builders, to alter the pitch to "the Philharmonic of Sir George Smart's Fork." Before then it would seem to have been something like a semitone lower, for the builders were instructed "to replace the whole of the pipes of the Great and Choir organs and Swells half a tone upwards." Sir George Smart's pitch we know to have been A = 433·2, so that the present reversion to a lower pitch brings the instrument once more into touch with orchestral players, or at least with those who have adopted the normal diapason, A = 439·0.

Not the least pleasant feature of the Leeds Parish Church history is that there have never been wanting amateurs who have rendered very material assistance to its music. During an interregnum in 1809 we find a Mr. Cawood acted as organist, to whom a pair of silver cups were presented "as a compliment to him for his services." In more recent times the late Mr. Walker Joy spent much trouble and money on the instrument, and now, in Mr. Henry C. Embleton, who is with great appropriateness the hon. treasurer of the choir, the Parish Church has an amateur who not only serves as a most efficient and willing deputy-organist, but who spends both time and money freely upon the music of the church. It is to Mr. Embleton that we are indebted for permission to reproduce the view of the organ and the portrait of Schulze from the interesting pamphlet above referred to.

INCORPORATED SOCIETY OF MUSICIANS.

ANNUAL CONFERENCE AT SCARBOROUGH.

The fifteenth annual Conference of the Incorporated Society of Musicians was held, from the 2nd to the 5th ult., at the Grand Hotel, Scarborough, where the meeting of 1894 also took place.

After the Mayor (Councillor Henry Darley) had welcomed the members on their opening day (the 2nd ult.), Mr. Edward Chadfield, the Secretary of the Society, read the annual report, which stated that the position of the Society was "generally satisfactory," and that £500 had been added to the reserve fund during 1899. The confidence of the public in the examinations of the Society was shown in the number of candidates—between 6,000 and 7,000—who had presented themselves for examination. The registration of teachers, one of the most prominent objects which the Society has always had in view, was next referred to, with the important announcement that a scheme had been prepared by the Committee with this end in view. This scheme would be presented to the General Council, and, if approved, would then be made public.

In the unavoidable absence of Sir Frederick Bridge (the official chairman of the meeting), owing to his Royal Choral Society duties in London, Mr. W. H. Cummings presided. The chairman referred to the question of the registration of teachers of music, which the Secondary Education Bill of the Government would secure. This was a bill which they all hoped would pass, but great obstacles had to be overcome. Of the general work of the Society it was only necessary for him to say that it was satisfactory for the members to reflect that their efforts to improve themselves were really having a great effect outside the profession.

"TOUCH AND TECHNIQUE."

Mr. W. Macdonald Smith followed with a paper on "Touch and Technique," in relation to his system of training the muscles specially required in pianoforte playing. He insisted upon the fact that muscular command alone could assure good tone, while bad tone was due to weak muscles. He had simply made the discovery that with the development of muscle, independence of finger was secured. This fact the lecturer practically demonstrated, and he then proceeded to emphasise the point that while scale playing was not everything, we were accustomed to think it depended upon equal strength of fingers. It was not so, he maintained, for it was impossible to make the weaker fingers as strong as the

stronger ones. But he could do something to make the weak ones strong, while the strong ones could take care of themselves.

"WOMAN AS A MUSICIAN."

Dr. H. A. Harding (Bedford) contributed a paper at the afternoon sitting on "Woman as a Musician"—a subject, by the way, which was ably treated by Mr. Stephen S. Stratton in an essay, entitled "Woman in relation to musical art," which he read before the Musical Association on May 7, 1883. Dr. Harding began his survey with four centuries ago, explaining that despite what learned men might say about Japanese and Greek music, music was not an independent art until the fourteenth century. His initial reference to the fair sex was "woman as a singer," in the course of which he interpolated the remark that he was not sure that woman was impregnable in the world of song, while he added that he "understood" *prime donne* were "a little trying at times." The fact was that their (the ladies') knowledge was not equal to their great natural gifts, and many humble members of the orchestra which accompanied them were much better musicians than the *prime donne* themselves. Dealing with songs for women, he instanced one wherein the word "love" occurred twelve times in eight bars! Every child, he contended, should be taught to sing, and faulty voice production should be promptly checked. Now-a-days in large classes girls were told to "sing up," which often enough ruined their voices and completely destroyed those charming high notes which children possessed. After quoting Lord Chesterfield's remark to his son, that "he would rather see him with a pipe in his mouth than with a fiddle under his chin," Dr. Harding adverted to the enormous increase of female musical executants, and especially violinists, which, he added, would perhaps induce composers to return to the symphonic form of Beethoven's time. "We are told that there are women novelists, women artists, and so on," said the lecturer; "why not women composers?" "I say, emphatically, that there *are* women composers; they do actually exist." He definitely stated their number to be 489; but no woman, he added, had ever taken a high position as a composer, although they had done so in literature and the sister arts. They were splendid executants; why had they not the genius to compose? One authority declared that woman's strength of body would hardly endure necessary strains of brain and nerve power to compose. He took strong exception to the objectionable use of the words "feminine" and "femininity," as applied to composers and to music; and after alluding to the alleged femininity of Schubert, he expressed the devout hope that if Schubert really was feminine, women would imitate him. Women as musicians had been prevented from coming to maturity for want of training and development. Although there had not hitherto been a great composer found in the ranks of women, in these days, when woman was advancing so rapidly, there was no reason why she should not take a high place in the ranks of composers.

During the discussion which followed the reading of the paper Sir Frederick Bridge arrived. In winding up the business of the meeting, he expressed the opinion that Oxford and Cambridge should allow women to become graduates in music.

Mr. F. H. Cowen, the president of the second day, opened the proceedings with an address on "The Training of Conductors and Accompanists," of which we print a full and authorised report in another column.

"PITCH: PAST, PRESENT, AND FUTURE."

Mr. W. H. Cummings, the chairman on Thursday (the third day of the Conference), contributed an essay on "Pitch: past, present, and future." Mr. Cummings started by correcting the mistaken impression that the pitch was originally very low and had gradually grown higher and higher. He reviewed the actual state of affairs existent at the time of Purcell and subsequently. In Purcell's time there were two pitches, one for the church and one for the chamber. On the Continent, too, there were two pitches; and he instanced an organ tuned a third of a tone above chamber pitch, and a stop was added a third lower than the others whereby it was possible to use the organ with orchestral instruments. Coming to the present time, Mr. Cummings said that on the Continent one pitch prevailed, which was approximately what we called the Diapason Normal. Throughout the United States the low pitch was generally adopted; but in Canada they still clung to the high Philharmonic old pitch. In June, 1896, he submitted to the Philharmonic Society a proposition to abandon the high pitch, and to adopt the Diapason Normal. It was favourably received. He was then authorised to go into the various bearings of the question with that eminent authority on acoustics, Mr. A. J. Hipkins. As a result the recommendation was made to the Philharmonic Society that a pitch of A 439, in a temperature of 68 deg. Fah., be adopted, and this was substantially agreed to. The directors approved the recommendation, and the action of the Philharmonic in 1896 had met generally with warm support from practical musicians. Mr. Cummings concluded his paper with a reference to the difficulty which attended the adoption of tuning pianofortes and organs by equal temperament, an idea first suggested in England by James Broadwood in 1811, and not adopted for pianofortes until 1844. If such had been the history of temperament we need have no fear that the fight over the question of pitch will terminate in an equally satisfactory manner.

In the discussion which followed Professor Prout said that Bach wrote his separate organ parts transposed a tone lower than the orchestral score, in order to enable the two to combine. Sir Frederick Bridge and Mr. F. H. Cowen, though they were previously high pitchites, both cried low—in other words, they acknowledged their conversion to the Diapason Normal; and finally a resolution was unanimously adopted, requesting the General Council to consider the matter, and take such steps to promote a universal low pitch as were possible.

"BROAD-MINDEDNESS IN MUSIC."

Mr. Henry Newboult (Bradford) read a paper at the afternoon sitting on "Broad-Mindedness in Matters Musical," in which he dealt mainly with the attitude which practical musicians ought to adopt towards music. He pointed out what would be gained if there was more breadth of sympathy, more liberalism of thought and feeling, greater absence of prejudice towards music, without reference to the composer, his particular school, or age. Mr. Newboult deprecated ardent partisanship where it led to depreciating one great musician because another was more greatly admired. He warned them against the tendency towards narrow-mindedness amongst work-a-day musicians, and the singer's indifference to purely instrumental music. Another failing he adverted to was the proneness of musicians in the higher ranks to be interested in music in direct proportion to its complexity. They were too prone to regard simple and commonplace as synonymous terms, and to discard everything emotional in favour of the purely intellectual. He did not see why it was not possible to appreciate the works of Brahms as well as the operas of Sullivan. He claimed more unity in the search for the beautiful, in which they ought all to be engaged.

AN ORCHESTRAL CONCERT PROPOSAL.

At the concluding session on Friday, when Dr. Samuel Weekes (Plymouth) took the chair, an interesting proposal was made by Mr. F. H. Cowen—who, we believe, acted upon the initiative of Dr. Henry Hiles. Mr. Cowen said that he thought it would be an immense benefit if they could have a regular orchestral concert in connection with their annual Conference, at which the works of younger members of the Society, who were perhaps unable to otherwise obtain a hearing—and of composers not connected with the Society—should be performed. He thereupon moved that the Society should give during each annual Conference an orchestral concert, and should engage a professional orchestra for the presentation of new or untried works by members or non-members of the Society. Dr. Hiles, in a warm and sympathetic speech, seconded the motion, which was unanimously agreed to, amidst general acclamation.

The chief features of the evening concert given on the Wednesday of the Conference were a Sonata in D for pianoforte and violoncello, by Signor Esposito; a Pianoforte Trio in C, by Mr. F. W. Austin; Professor Prout's

Sonata in D for pianoforte and viola; and Mr. John Dunn's masterly performance of the solo part of Tschäikowsky's Violin Concerto in D. The performance of Handel's "Alexander Balus" is separately noticed (p. 115).

The lighter side of the Conference—features of no inconsiderable importance at these annual gatherings—included sundry excursions, impromptu concerts, and the inevitable banquet, at which Sir Frederick Bridge presided. The Conference of 1901 is to be held at Llandudno, beginning on the first day of the New Century.

TRADITIONAL SONGS OF THE IROQUOIS INDIANS.

An interesting paper by Mr. A. T. Cringan, of Toronto, was read at the Imperial Institute, on the 22nd ult., by Mr. J. Spencer Curwen, on the "Traditional Songs of the Iroquois Indians." The chair was taken by Mr. J. A. Fuller Maitland.

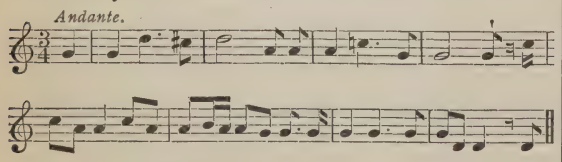
The paper began by emphasising the fact that the Indians were the oldest race on the American continent; but their songs were only traditional, they had no musical notation whatever. The music of the Iroquois who had embraced Christianity had been influenced by the hymns of the missionaries. It is not surprising, therefore, that Mr. Cringan had preferred to go for his inquiries to the pagan Iroquois as the pure and primitive source of native melody. The investigations, which had been undertaken at the request of the Hon. G. W. Ross, Minister of Education for Ontario, had been difficult owing to the way in which the singers slide from note to note, the way in which they use the tremolo, their perplexing tonality, and the whoop and grunt with which their songs close. An Indian named Kanishandon was the gentleman selected by his tribe to be the exponent of their native songs, he being held in high esteem as an ideal interpreter of their ditties. The pentatonic scale was largely, but not exclusively used. The Iroquois had for instruments the drum, the flageolet, and the "Turtle," "Gourd," and "Horn" rattles.

Mr. Cringan, who is superintendent of the public schools of Toronto, wrote down the first set of melodies by listening to them as they had been sung by a noted master of ceremonies, but on his second visit to the Indian Reservation he took a graphophone with him and made the Indian sing into it.

Mr. Semer Betts, in illustrating the lecture, sang a number of these difficult Indian melodies with praiseworthy skill and effect. Through the courtesy of Mr. Curwen we are enabled to give three characteristic specimens of these curious Indian songs in musical notation:—

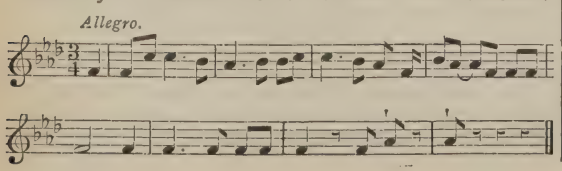
PIGMY SONG.

In the Pigmy Song the evidences of modern influence are probably more marked than in any of the others. At the commencement the tonality is very uncertain, as it might, at first hearing, be assumed to be in G major. The C *sharp*, however, is merely an auxiliary note which is cancelled by the C *natural* in the third measure.



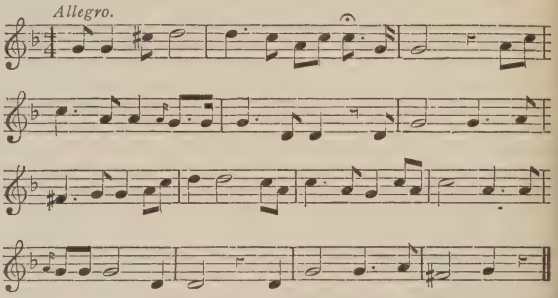
GREEN CORN DANCE SONG.

The Green Corn Dance Song is among the most ancient known to the Iroquois. It contains four notes only of the key of F minor. The syncopated rhythm in the fourth measure is a marked characteristic of Indian melodies, which may be observed in other numbers of the collection.



BEAR DANCE SONG.

The Bear Dance Song contains many interesting points, among which are the leap of an augmented fourth in the first measure and the introduction of the F sharp in the seventh measure with a repetition of the same phrase at the close. The latter clearly suggests the key of G minor, although the third of that scale is absent.



Mr. Fuller Maitland, at the close of the lecture, expressed his opinion that the primitive element was not prominent in the songs that had been sung, there being a notable absence of that monotonous rhythm which is so marked a feature of the earliest folk-tunes. He could trace very strongly the ecclesiastical, or old mode element in the melodies, two of them being distinctly suggestive of the Lydian mode. He also noticed that one of the songs had a strong likeness to a French romance of the eighteenth century. Thus he showed that outside or foreign influences undoubtedly left their impressions even in the folk-music of the Iroquois Indians.

A vote of thanks to Mr. Cringan, and to Mr. Curwen, the reader of his interesting paper, concluded the proceedings.

TONIC SOL-FA ASSOCIATION.

NEW YEAR CONVENTION.

This Association (which is an organisation independent of the Tonic Sol-fa College) held a New Year Convention in the Hall at 186, Aldersgate Street, on the 13th ult.

At the afternoon meeting Mr. Maskell Hardy read a paper on "The Teaching of Voice Production in the Elementary School." The address was mainly a practical one, and was intended to help school teachers to handle this difficult subject in their ordinary school singing lesson. To this worthy end a class of school children was present to illustrate Mr. Hardy's remarks. In the discussion that followed, Dr. Cathcart, Dr. McNaught, Mr. George Thorp, and Mr. W. Harding Bonner spoke.

Later on, Dr. Henry Coward, of Sheffield, who made himself famous as the choir-trainer of the 1899 Sheffield Musical Festival, was accorded a special reception. Mr. Curwen presided over the gathering, which overflowed the accommodation. In the course of a long and interesting speech, which was delivered in characteristic style, Dr. Coward gave an account of the formation of the Sheffield Festival Chorus. He stated that the 700 candidates who offered themselves were tested by seven judges, who were screened. Many sang to sol-fa syllables from either notation, and many to *laa*. Throughout the rehearsals and at the performances, tonic sol-fa copies were freely used, except in the case of "Samson and Delilah," which was not issued in that notation. Seven works were performed and forty-nine rehearsals were held. The ease with which the sol-faists mastered the music had very much impressed other members of the chorus, not a few of whom were now learning tonic sol-fa. But Dr. Coward preferred a chorus of staff notationists, who were not dependent on sol-faing, combined with sol-faists; because there were corners where key was uncertain and intervals had to be calculated, and at this sort of thing sol-faists were not so sure as some staff readers. The professor of the future should be a dual notationist. He considered that the tonic sol-fa movement was now too much on the defensive. In every branch of music tonic sol-fa comes in, but it is not the Alpha and Omega of the art.

At the evening meeting Mr. L. C. Venables gave a highly interesting lecture on "The Teaching of Time in both Notations." Every point discussed was made perfectly plain to the audience by the exhibition on a large screen of a number of magic lantern slides. Mr. Venables very properly denounced the absurd way in which time is supposed to be taught by making pupils study a comprehensive diagram of symbols—as though mere symbols were things. He read extracts from quite modern "primers," from which it was obvious that this idea had permeated the minds of their authors. In one book, accent was not explained in any form until quite late in the course, and then was referred to indirectly! Methods of counting, or otherwise realising rhythm, were described. Mr. Venables expressed his belief in the utility of the French time names, which were sometimes ridiculed by persons who evidently did not understand them. Dr. Creser, who was to have presided, was unable to attend, and the chair was taken by Dr. Warriner.

After the lecture, Dr. Coward turned the audience into a choir, and gave a practical illustration of his method of rehearsing a part-song, the piece chosen being "The river floweth," by Dr. Roland Rogers. During the evening the proceedings were greatly enlivened by the excellent singing of Miss Nellie Coward (daughter of Dr. Coward), who is a student of the Royal Academy of Music.

ROYAL ACADEMY OF MUSIC.

OPENING OF THE NEW ORGAN.

The "old place"—as past students affectionately call their *alma mater* in Tenterden Street—has just been provided with a new three-manual organ by Messrs. Henry Willis and Sons. The present writer—one of a few students who "opened" the superseded instrument in 1876—can go back to the time when there was *no* organ at the Academy! Then the students were obliged to go to Dr. Steggall's private house to receive their lessons, and much "picking up" was possible under those pleasant conditions of the old Academy days. Now the Institution has an instrument worthy of its history and position as our oldest music-school. The following is the specification of the new organ erected in the concert-room by "Father" Willis, whose craftsmanship is known and read of all men:—

Great (9 stops).

Double Diapason ..	16 feet	Harmonic flute ..	4 feet
Open Diapason (No. 1)	8 ,,	Super octave	2 ,,
Open Diapason (No. 2)	8 ,,	Sesquialtera	3 ranks
Claribel	8 ,,	Tromba	8 feet
Principal	4 ,,		

Swell (9 stops).

Lieblich Bourdon ..	16 feet	Gemshorn	4 feet
Open Diapason	8 ,,	Cornopean	8 ,,
Vox Angelica	8 ,,	Hautboy	8 ,,
Salicional..	8 ,,	Vox Humana	8 ,,
Lieblich Gedact.. ..	8 ,,	Tremulant	

Choir (6 stops).

Gamba	8 feet	Flûte Harmonique ..	4 feet
Dulciana	8 ,,	Piccolo Harmonique ..	2 ,,
Lieblich Gedact.. ..	8 ,,	Clarinet	8 ,,

Pedal (5 stops).

Open Diapason	16 feet	Bass flute	8 feet
Bourdon	16 ,,	Ophicleide	16 ,,
Octave	8 ,,		

Couplers, &c.

Swell to great.	Swell to pedals.
Swell to choir.	Great pistons to composition pedals.
Swell octave.	Swell pistons to ditto.
Choir to great.	Choir pistons to ditto.
Choir to pedals.	
Great to pedals.	

Manual compass, C to C. Pedal compass, C to G. 4 pistons, in the key slips, to each keyboard, in addition to 4 composition pedals. Tubular pneumatic action throughout. The organ is blown by a hydraulic engine.

An interesting programme was provided for the formal opening of the new organ on the 25th ult. Four of the organ professors of the Academy—Mr. W. Stevenson Hoyte, Mr. Edwin H. Lemare, Mr. H. W. Richards, and Mr. Henry R. Rose—were responsible for the organ solos which admirably served to demonstrate the capabilities of the performers and to display the resources of the instrument. Pleasant variety was afforded by two violin solos, which were skilfully rendered by Miss Edith Byford; two songs by Liszt, contributed by Mr. William R. Maxwell, and Verdi's unaccompanied and difficult quartet, "Lauda alla virgine," finely sung by Miss Ethel M. Wood, Miss K. Kelwyn Williams, Miss Edith M. Nutter, and Mrs. Franks, who also (with the exception of Miss Nutter) gave an expressive interpretation of two vocal trios by Elsie Horne (student), entitled "Nocturne" and "The sea hath its pearls." Mr. Alfred Amy was "at the pianoforte."

ROYAL CHORAL SOCIETY.

The performance of "St. Paul," at the Albert Hall, on the 25th ult., the Feast of the Conversion, was in every way worthy the Society of which Sir F. Bridge is the able conductor. The rendering of the choral portions was marked by intelligence, as well as by executive efficiency. To the dramatic spirit of "Stone him to death" justice was done, and the full height of the noble choruses was throughout attained, exceptional regard for details of expression being manifested in "Happy and blest." Misses Esther Palliser and Emily Foxcroft carefully sang the soprano and contralto solos respectively. Mr. Watkin Mills was admirable in the music of the *Apostle*, and Mr. Gregory Hast made a favourable impression in the tenor airs and recitatives. Messrs. Ivor Foster and Harry Dearth also assisted. The orchestra was thoroughly satisfactory, and Mr. H. L. Balfour did excellent service at the organ.

MR. E. F. JACQUES'S LECTURES.

The first four Royal Academy of Music Lectures of the year were delivered by Mr. E. F. Jacques. He chose for his subject "The Music of the Middle Ages," and encompassed in his scope of view a period ranging from the epoch of St. Ambrose to that of Martin Luther. The first lecture, delivered on the 10th ult., was devoted to a study of the earliest music of the Christian Church, and of the pre-Christian artistic tendencies and technical developments that had influenced its tonality and rhythm. The earliest systems of musical notation were examined, and the services of modern investigators into this recondite branch of the art warmly recognised. Thanks to them, the lecturer said, we now possessed printed versions of the most beautiful melodies written during the fourth, fifth, sixth, and seventh centuries that might be relied upon as fairly representing their originals. These were to be found in the version of the Gradual, Vesperal, &c., published by the Benedictine Fathers at Solesmes and elsewhere. Though no copies of secular pieces of so early a period existed, we need not conclude that therefore no traces of secular music of the period had been preserved. It had always been the practice of the Church to appropriate to her own use everything likely to attract the faithful and bridge the gap between secular and sacred tendencies; and there could be no reasonable doubt that the Gradual and Antiphonarium had enshrined many a melodic phrase that owed its origin to secular sources.

At the second lecture, on the 17th ult., a number of sacred and secular melodies (sung by some of the Academy students) were brought forward to illustrate the state of music from the seventh to the tenth centuries. An account of the musical habits of those who constituted the "composers" of that epoch, and a sketch of the development of the organ (as representing the earliest form of a "keyboard" instrument) were given. The third lecture was mainly devoted to an exposition of the "Evolution of Polyphony" on the lines of the lecturer's articles on that subject which appeared in The Musical Times for August and September, 1895. The earliest examples of harmony were given and the progress of part-writing traced to the fourteenth century.

HANDEL'S "ALEXANDER BALUS."

"Handel, as she is wrote," has probably never in our time, or indeed in this century, been so closely approached as in the highly interesting performance which was, as it were, the top-stone of the recent Conference of the Incorporated Society of Musicians, and brought the proceedings to a most satisfactory close on the evening of

the 5th ult. Recent attempts to give us Handel pure and simple have been hindered by the different conditions that now obtain, but this occasion was an ideal one for a revival of Handelian methods. The comparatively small room in the Grand Hotel at Scarborough allowed of a reversion to the curious proportions between chorus and orchestra that Handel maintained, whether from choice or necessity, in the Foundling Hospital performances, which afford us our most exact criterion of the forces he had at his disposal, and these evidently had been taken as a guide by Dr. A. H. Mann, the indefatigable enthusiast who organised and conducted the present performance.

It is worth while to put on record, with some exactness of detail, the composition of band and chorus. The latter consisted of twenty-four voices, six to each part, while the orchestra numbered thirty-seven: ten violins, three violas, three violoncellos, two double-basses, two flutes, four oboes, four bassoons, two horns, two trumpets, kettle-drums, harp, and mandoline. Professor Prout was at the harpsichord, a fine Tschudi, made 110 years ago, and now belonging to Tschudi's successors, Messrs. Broadwood. The organist was another Handelian expert, Mr. W. H. Cummings, who played on one of Messrs. Casson's small instruments, whose pleasant "churchy" tone blended well in the *ensemble*. Unfortunately it was half a note above the harpsichord in pitch, which obliged Professor Prout to transpose his part accordingly. The mention of harp and mandoline may excite some surprise, but Handel, who was willing to press into his service every instrument he could lay his hands on, has written obbligato parts for these instruments to a florid soprano air, "Hark, hark! He strikes the golden lyre." The harp part, it may be interesting to add, was not that which appears in the German Handel Society's edition, and is presumably taken from the autograph score at Buckingham Palace, but an entirely distinct one preserved in the large collection of Handelian MSS. at the Fitzwilliam Museum in Cambridge.

It will be seen that these forces are practically identical in numbers and proportion with those of the Foundling Hospital, where there were twenty-three in the chorus and thirty-four in the band (including the organ) at a performance in the year of Handel's death. Probably many who attended the Scarborough performance were, like the writer, curious, and a trifle sceptical as to the effect of such a combination. They must have been agreeably surprised, for the chorus held their own most satisfactorily. They were, to begin with, all picked voices and efficient musicians, but they had, in addition, the advantage of being placed in front of the orchestra on a platform that was all on one level, so that the orchestral tone was almost as effectually veiled as at Bayreuth. The result was that in distinctness they were better than an average oratorio chorus, being, as it were, in closer touch with their audience, while in power they sufficed amply.

The laurels certainly rested with the singers, for while the chorus was really excellent, singing with admirable spirit and precision, the seven soloists were all most efficient, and in some cases quite admirable. The greater credit belongs to Mrs. Midgley's singing of the florid and very exacting soprano part of *Cleopatra*, since she undertook it at short notice, as a substitute for the singer actually engaged. Mrs. Midgley has a voice of no great volume, but she uses it so discreetly, and, in a word, put so much "brains" into her singing, as to reduce any physical shortcomings to a minimum. The clever management of her breath in the long divisions illustrated her technical accomplishment, while her emotional power was strongly displayed in her final air, "Convey me to some peaceful shore," which proved to be capable of remarkably pathetic expression. The part of the hero is assigned to a contralto, and was sung with great intelligence and force by Miss Lilian Hovey, while Mr. Bantock Pierpoint's incisive method gave full effect to the part of *Ptolemy*, who is virtually the somewhat melodramatic villain of the piece. Minor parts were taken with uniform success by Miss K. van Noorden, Messrs. Branscombe, Gordon Heller, and A. H. Cross. The band lacked cohesion, being of the "scratch" order and adequate rehearsal impossible; but it sufficed to give some idea of the general effect as well as of many interesting and characteristic features of the score. The use of muted strings—it has been said for the first time—in the air, "Here amid the shady woods," is one of these; but the oratorio contains not a few interesting specimens of Handel's inclination to experiment in orchestral effects.

"Alexander Balus" is indeed a work that is musically remarkable for its freshness and vigour, and would no doubt be far better known did it not suffer from a libretto of unusual stupidity. The subject, selected from the pages of Josephus in order to please the Jews, who had helped in the previous year to make "Judas Maccabæus" a success, is uninteresting, and it is set forth by Dr. Morell in the most absurdly stilted language. It is what Scott called the "big bow-wow" style, handled with a minimum of skill. In these days we are not content with the axiom that "what is too silly to be said must be sung," but, in spite of the silliness of the "drama" of "Alexander Balus," its music has a vitality that would render an occasional performance a pleasant relief from the eternal change-ringing on two or three of Handel's many oratorios. Dr. Mann, who conducted with much point, deserves the thanks of musicians for placing before them so interesting and complete a picture of Handelian music and methods.

SATURDAY POPULAR CONCERTS.

Mr. Arthur Chappell resumed his popular afternoon concerts on the 6th ult., at St. James's Hall, and enlarged his repertory by the addition of César Franck's Sonata in A for pianoforte and violin, which was effectively interpreted by Mdlle. Clotilde Kleeberg and M. Johannes Wolff. The work is too well known to music-lovers to need description.

The re-appearance of Herr Mühlfeld, on the 13th ult., naturally led to the concert on that date and on the following Saturday being chiefly devoted to works which contained an important part for the clarinet. On the former occasion the programme was opened with Brahms's beautiful Quintet in B minor (Op. 115), and contained a real novelty in the shape of a Sonata in G for pianoforte and clarinet, by Herr Gustav Jenner. As this composer is not mentioned in the chief dictionaries of music, we may record that he is supposed to be a member of the same Gloucester family to which Dr. Jenner, of vaccination fame, belonged. But since the composer was born (1865) at Keitum, in Sylt, an island in the North Sea, it would probably be difficult to trace his connection with the English medical celebrity. More to musical purpose are the facts that he was for some little time a pupil of Brahms, and is now music-director at the University of Marburg and conductor of the Academic Concert Society there. The Sonata is devoid of originality, but it is well written and for the most part pleasing, the third movement in particular being dainty and refined in character. It is only necessary to add that the work was beautifully rendered by Miss Fanny Davies and Herr Mühlfeld.

The programme on the 20th ult. included Herr Rabl's Quartet in E flat for pianoforte, violin, clarinet, and violoncello—first performed in England at a concert given by Mr. G. A. Clinton on April 1, 1898—and Mozart's fascinating Clarinet Quintet in A. The vocalists at the concerts since Christmas were severally Mdlle. St. André, Mr. Plunket Greene, and Mr. Lawrence Rea.

MRS. NEWMARCH ON "THE DEVELOPMENT OF NATIONAL OPERA IN RUSSIA."

At the monthly meeting of the Musical Association, on the 10th ult., Mrs. Newmarch read a very interesting and instructive paper on "The Development of National Opera in Russia." The lecturer said that the Russians, naturally gifted with great musical capacities, had suffered for some centuries from the intolerance of the Byzantine clergy, who opposed every form of secular art. The primitive songs of the nation were saved by the *Skomorokh*, or gleemen, who fled before monkish persecution into the least civilised districts of Russia. Coming to a later period, Mrs. Newmarch spoke of the first performance of opera in Russia, in 1730, when an Italian company took part in the coronation festival of the Empress Anne. The earliest

opera written by a Russian, to a Russian libretto, was Volkov's "Taniousha" (1756). Between 1737 and 1830 the growth of national music was very slow, because foreign influences were then paramount in Russian society. The French invasion of 1812 awoke the slumbering conscience of the nation, and a reaction set in in favour of all that was national. A number of clever amateurs began to make use of local colour in opera and song. Among these were Alabiev, Varlamov, and Verstovsky, who, after the success of his opera "Askold's Tomb," was hailed for a time as the true Messiah of Russian music. Glinka, however, must be considered the actual founder of the new Russian school.

The lecturer spoke at some length about Glinka's first opera, "A Life for the Tsar," a work which awoke intense enthusiasm in the Russian people, who had waited so long for an adequate expression of their musical temperament. Glinka went beyond the superficial view of nationality in art which sufficed his amateur predecessors. Having fortified himself by a course of theoretical studies under Dehn, he set himself to assimilate all the special characteristics of his native music. His opera was national in the truest sense of the word, because he addressed himself to the national life of the people for whom he wrote. Mrs. Newmarch went on to describe in detail Glinka's less known, but more mature, opera "Russlan and Lioudmilla." She pointed out that in this work the Oriental element plays an important part, and gave instances of melodies of Turkish, Persian, and Tatar origin.

Illustrations to the paper were given by Madame Rose Koenig and Miss Gwynneth Morgan. During the discussion which followed, the chairman (Dr. Charles Maclean) spoke of the paucity of information concerning Russian music, and advised all those interested in the subject to study the literary works of M. César Cui. Mrs. Newmarch called attention to the admirable articles by Mrs. Edmond Wodehouse upon Russian song, and also upon Dargomijsky in Grove's "Dictionary of Music and Musicians." Replying to Mr. W. Cobbett's remarks upon Rubinstein's work in connection with the Petersburg Conservatoire, Mrs. Newmarch pointed out that this institution could not be described as "the foster mother of the new Russian school," since—with the exception of Tschaïkowsky—none of the representative composers of Russia had received any academic training. In answer to a question of Mr. Southgate's, she said the ecclesiastical modes had undoubtedly influenced the folk-songs of Great Russia.

THE WORKINGTON MUSICAL FESTIVAL.

This annual event was held at Workington (Cumberland) on the 1st and 2nd ult. As usual, the Festival took the form of a series of vocal and instrumental competitions and evening concerts.

In the Glee choir section the Workington Wesleyans, under Mr. T. Morgan, were victorious. The test piece was Pinsuti's "There is music by the river."

In the School choir section the Brunswick Board School (Penrith) choir, under Miss Lewens, came out first after a very pretty performance of the test piece, "Sleep, gentle lady" (Bishop).

In the Church and Chapel choir section the Seaton Wesleyans, under Mr. T. Dixon, gained the first place, and in the Male-voice choir section Seaton was again successful. The mere fact that there were competitions in solo singing, duet singing, violin, trombone, and cornet playing, and innumerable other branches of musical work, proves that the Festival is accomplishing great results in stirring up and stimulating musical study. Dr. Joseph Parry, of Cardiff, was the adjudicator, and he also took part in the conducting of the evening concerts, the programmes at which were miscellaneous. The solo singers were Madame Kate Bensberg, Madame Clara Samuell, Miss Lucie Johnstone, Mr. James Leyland, and Mr. Joseph Lycett. Mr. Stanton Rees contributed violin solos. Mr. Ivander Griffiths, the originator of the scheme, was, as usual, the secretary. He must derive much satisfaction from the thought that his life-long labours have wrought so much good for music.

MENDELSSOHN'S "MIDSUMMER NIGHT'S DREAM" MUSIC.

Mr. Beerbohm Tree, in the revival, on the 10th ult., of Shakespeare's "Midsummer Night's Dream," at Her Majesty's Theatre, deserves the thanks of all lovers of Mendelssohn for having devoted so much care to the performance in its entirety of this master's beautiful music. Exception may be taken to the setting of the exquisite lines "I know a bank," to the melody of Mendelssohn's "On wings of song" ("Auf Flügeln des Gesanges"), and certainly it was a mistake for *Oberon* to speak the words before singing them; moreover, it was distinctly destructive to the situation for *Oberon* to take part in the lullaby "You spotted snakes," which Shakespeare directs to be sung by the first and second fairies of *Titania's* followers. An excerpt from some of Mendelssohn's orchestral works would also have been a more artistic proceeding than the arrangement of the "Song without words" in C, No. 34, to serve as an interlude while the stage carpenters were busy preparing the fourth scene of the first act. But, take it for all in all, the music was so well played that it seems ungracious to point out these errors of judgment, particularly with regard to *Oberon's* misdoings, since Miss Neilson, who embodied this character with so much distinction, sings so well. Some repetitions and alterations, presumably attributable to Mr. Raymond Roze, the conductor, are also noteworthy and were justified by results, especially the repetition of the opening of the Clown's march and the fragments of the melody played while *Bottom* soliloquises over his "most rare vision."

WORCESTERSHIRE PHILHARMONIC SOCIETY.

A most successful concert was given in the Public Hall, Worcester, on the afternoon of Thursday, December 21, the room being filled from end to end with a most influential and appreciative audience. The principal work performed was Berlioz's "Childhood of Christ," and, as usual at these music-makings, the composition was represented to the minutest detail desired by the composer. The principal vocalists were Madame Bertha Rossow, Mr. Gregory Hast, Mr. Douglas Powell, Mr. H. Large, Mr. Charles Knowles, and Mr. J. E. Healey. The chorus of the Society, which has greatly improved, acquitted themselves well. Specially noteworthy was their fine rendering of the concluding chorus, "Oh! my heart!" with its impressive unaccompanied "Amen." The orchestra, consisting mainly of amateur players, gave a rendering of the elaborate instrumentation that came as a revelation in the important matters of neatness and expression. Mr. Edward Elgar, as on previous occasions, proved himself a most able conductor, and to him not a little of the success attending the Society and its interesting concerts is due.

SIR HUBERT PARRY'S "JUDITH" AT SWANSEA.

An enthusiastic reception was accorded to Sir Hubert Parry when he appeared at the Albert Hall, Swansea, on the 18th ult., to conduct his oratorio "Judith." The work was performed by the Ebenezer Choral Society, whose conductor, Mr. J. D. Thomas, had prepared his choral forces so well that very few corrections were needed to be made by the composer at the final rehearsal. The choir sang indeed throughout with great impressiveness and excellently balanced tone. Miss Gertrude Drinkwater gave an admirable rendering of the soprano solos, Madame Belle Cole sang the part of the Queen sympathetically, and was associated with Masters D. J. Thomas and G. J. Hill in the scene with the two children; Mr. Lloyd Chandos aroused the enthusiasm of the audience by his singing of "God breaketh the battle," and Mr. David Hughes was consistently excellent in the bass solos. There was a complete and efficient orchestra led by Mr. W. F. Hulley, and Miss Maggie Jones deserves special commendation for her able and discreet use of the organ. Sir Hubert Parry, in reply to a vote of thanks, enthusiastically carried, said "that the honour was rather to him to come amongst people who had music so thoroughly at heart."

MUSIC IN AMERICA.

There has been a month of grand opera in New York, and Mr. Grau has had abundant opportunity to add to his experiences as manager. He has had no financial difficulty, but the illness of singers has made it troublesome to keep faith with the public, and after an incident which the newspapers made a subject of comment, Mr. Grau purchased peace at the expense of a rule which he had enforced for years and which he thought essential as a safeguard. Hitherto, the only circumstance under which he would refund money for a purchased ticket has been a change of bill. A warning to this effect is printed upon all his tickets. If "Carmen" was announced with Calvé, and "Carmen" was given with Miss de Lussan, Mr. Grau insisted that he had kept his contract, and that all that was left to the public was the privilege of relieving itself of its abundant indignation orally at the box office or in the newspapers. While on tour before the beginning of the Metropolitan season, however, he met a man who not only took a different view of his rights in the premises, but enforced his contention by a suit at law against the manager of the theatre in which the company played in Louisville, Kentucky. Hardly had the New York season begun before Mr. Grau found himself compelled to substitute Suzanne Strong for Madame Calvé, in "Faust." A public clamour arose which Mr. Grau met very philosophically; he maintained his old position until he could meet with the directors of his company, then published a statement of his position and frankly yielded it. Hereafter an important change in the cast of an opera will be recognised as entitling a ticket purchaser to a return of his money.

Except for this little flurry and the embarrassments caused by the illness of Madame Calvé, M. Van Dyck, and M. Saléza, the season is moving on smoothly enough. M. Alvarez has provided the critics with their chief topic. He had been proclaimed supremely great by Boston and the local writers were startled at his perverseness in wandering from the pitch. New York has its share of untuneful singing, but its writers are not disposed to condone in a Frenchman or Italian what they condemn in a German, but are inclined to look upon impure intonation as the unpardonable sin in music. The conventional list has not been departed from thus far, except to permit Madame Sembrich to revive "Don Pasquale," which has been absent from our stage for twenty years.

The country echoed throughout its length and breadth with "The Messiah" during the Christmastide. In New York the Oratorio Society gave two performances of the oratorio, as is its custom, and made enough money to keep itself alive for another year and prepare for the performance of Bach's B minor Mass in April. A mission like this has been fulfilled here by Handel's work for two generations at least. Without "The Messiah" it does not seem likely that any of our choral societies could remain in existence. There were also two performances in Boston by the Handel and Haydn Society, under its new conductor, Mr. Emil Mollenhauer, son and nephew of the Mollenhauer Brothers, well known German musicians who came to America with Jullien in the early fifties. In Worcester, Mass., the oratorio was given in a church under the direction of J. Vernon Butler, and there was no charge for admission, though a collection was taken while Handel's "Largo" was being played on the organ between the first and second parts.

The first performance in America of Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast," of which information has reached me, took place in St. Paul, on December 5. Curious interest attaches to this performance from the fact that it took place only half-an-hour's ride from the spot where the departing wedding guests left

> Hiawatha happy
> With the night and Minnehaha.

The concert was given by the Schubert Club, under the direction of Emil Ober Hoffer. The Musical Art Society, of New York, gave its first concert on December 21, and disappointed its best friends by devoting the greater part of the evening to a group of songs sung by Mr. Bispham and some choral pieces by local composers. The choir of the Society consists of fifty professional singers, all of whom are paid, and its avowed mission is the cultivation of *a capella* music of the kind that cannot be heard under ordinary conditions. This mission it disposed of at this concert by singing a Missa Brevis by Palestrina and Verdi's "Ave Maria." There were other numbers of course, but they were scarcely worthy of production under such circumstances—an arrangement of "Adeste, fideles," by Henry Holden Huss; two motets, with words of Mrs. Browning's, by Walter Damrosch; and two part-songs by Howard Brockway. Mr. Frank Damrosch is the conductor of the Society, which for five years has illustrated the highest achievement in choral music in America. Mr. Walter Damrosch's "Te Deum," written to celebrate Admiral Dewey's victory in Manilla Bay, will be sung again (it was given last season) by the Oratorio Society at a concert designed to raise money for the arch, with which the deeds of the American Navy are to be commemorated.

Mr. William Shakespeare is spending the month of January in the States, delivering lectures on singing, which he illustrates himself. He has been pleasantly received in a social way in New York, where he began his lectures on January 4.

Music has felt the beneficent influence of Mr. Andrew Carnegie's magnificent generosity and public spirit in several ways. To it New York and Pittsburgh owe their finest concert halls. The latter city has also been encouraged to organise and maintain a symphony orchestra, which is now under the direction of Mr. Victor Herbert, and will give two concerts in New York this season.

H. E. Krehbiel.

MR. HENSCHEL'S "STABAT MATER."

Mr. George Henschel's "Stabat Mater," for chorus, solo quartet, and orchestra, first produced at the Birmingham Festival of 1894, was performed, on the 18th ult., by the Breslau Singakademie, under the composer's direction, and in the presence of a highly appreciative audience. Forming part, as it did, of a programme which likewise included sacred compositions by Bach and other old masters, the modern work was subjected to a somewhat severe test, from which, however, it emerged in a manner most gratifying to its author. The *Breslauer Zeitung*, referring to the performance, says, *inter alia*:—"In the working-out of his various themes, Mr. Henschel has shown remarkable skill and much refinement of taste, his style is in no way imitative of that of any of the older masters who have set the same words, but is frequently characterised by distinct originality; an originality of a somewhat severe order, perhaps, but replete with independent musical thought, attractive to the connoisseur and calculated to strongly impress the general hearer." Equally favourable opinions of the work are expressed by the critic of the Breslau *Morgen Zeitung*. The performance was an excellent one, the solo vocalists being Mrs. Henschel, Frau Klosseck-Müller, Herr Dierich, and Professor Kühn. At its conclusion the composer was vociferously applauded and presented with a laurel wreath.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The annual performance of Handel's "Messiah" was given by the Festival Choral Society on Boxing Night. Mr. Charles Saunders was engaged for the tenor solos, but at the last moment a severe cold compelled him to give up, and Mr. S. Roper, a member of the Society, took his place. He did so well that he received quite an ovation. The other principals were Mesdames Emily Squire and Alice Lamb and Mr. A. H. Gee, the last-named making a very successful *début* here. No liberties were taken with the text, and for once Handel's music was heard as written. The chorus sang magnificently throughout. There was an excellent orchestra, Mr. C. W. Perkins was at the organ, and Dr. Heap conducted.

The same evening Mr. J. W. Turner commenced a six weeks' season of opera at the Grand Theatre. In the first fortnight only the stock pieces were performed, but on the

13th ult. Balfe's "Satanella" was revived. The performance was most successful and attracted a large audience. Miss Chrystal Duncan took the title-part and Mr. Turner appeared as *Count Rupert*.

At the Oratory, Edgbaston, the first of three lecture-concerts was given on the 3rd ult. The programme was devoted to chamber music, with Herr Theodor Werner as violinist, and Mr. W. Sewell (organist at the Oratory) as pianist. Among the pieces given was the Septet for pianoforte, trumpet, and strings, by Saint-Saëns. On the 8th ult., after the lecture, Herr Werner gave a historical violin recital. The third function was a chamber concert, given at the Edgbaston Assembly Rooms, on the 20th. The artists were Madame Amina Goodwin, Herr Werner, and Mr. W. E. Whitehouse, with Mr. W. Sewell as accompanist. The programme included Beethoven's Trio (Op. 97) and Rubinstein's Op. 52.

On the 16th ult. Mr. Halford resumed his orchestral concerts in the Town Hall. The programme comprised Schumann's Symphony, No. 2, in C (Op. 61), the Preludes to Acts II. and III. of "Manfred," by Sir A. C. Mackenzie (first time here), and Wagner's Prelude to Act III., "Lohengrin." The whole was finely rendered, and Mackenzie's compositions were most interesting. Signor Ronchini appeared here for the first time, and gave an admirable reading of the solo part in Hans Sitts's Violoncello Concerto (Op. 34), an excellent composition; he also played some short solo pieces.

The well known harpist, Mr. Aptommas, gave recitals in the Committee-room of the Town Hall, on the 18th and 19th ult. He was assisted by his wife in several harp duets.

Patriotic concerts are the order of the day. The Birmingham Choral Union held one in the Town Hall, on the 20th ult., when a popular programme was prepared, including a selection from "Judas Maccabæus." In the Masonic Hall an Ashdown Ballad concert was given on the 23rd ult.; and on the 25th the Meister Glee Singers held forth in the Town Hall.

On the 15th ult. Mr. W. H. Hadow gave a lecture, at the Midland Institute, on "Expression and description in music." The lecture was illustrated by selections from the great masters, played upon the pianoforte by Mr. Hadow. The interesting and instructive discourse was much appreciated by the large audience.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

ST. GABRIEL'S Choral Society, numbering fifty-two members, which was formed in a populous district of East Bristol in September last, gave a concert at St. Gabriel's School, on the 9th ult. There was an orchestra of amateurs, with Miss Bartholomew at the pianoforte. Mr. G. B. Smart conducted. Van Bree's "St. Cecilia's Day," which was fairly rendered, constituted the first part of the concert, the soloist being Miss Marion Harris.

The ladies' night of the Bristol Madrigal Society was held at the Victoria Rooms on the 11th ult. There was a large attendance, the Lord Mayor and High Sheriff being present. On this occasion, for the first time, Mr. E. A. Harvey took his seat as president, and the secretarial duties, which were formerly undertaken by him, are now discharged by Mr. W. Roberts. Mr. D. W. Rootham was conductor. With the exception of Mr. Abraham Thomas (bass), from Gloucester Cathedral, the singers were all local residents. The committee, on account of the war in the Transvaal, had, in arranging the programme, chosen four compositions martial in character—viz., Striggio's "No din of rolling drum," Weelkes's "Like two proud armies," Gastoldi's "Soldiers, brave and gallant be," and Mendelssohn's "Victor's return." These were all familiar to the choir, and they received expressive interpretation. A novelty was presented in Mr. A. Herbert Brewer's setting of Sir Walter Scott's lines "Waken, lords and ladies gay." The composer-organist of Gloucester Cathedral was present, and experienced the gratification of listening to a spirited rendering of his clever production. Two part-songs dedicated to the Society were given publicly for the first time. They were from the pen of Mr. Cyril B. Rootham, son of the conductor, organist and choirmaster of Christ Church, Hampstead, in succession to Dr. Walford Davies, now organist of the Temple Church. Mr. Rootham set Matthew Arnold's poem "Strew on her roses" and Arthur Grey Butler's "In the days when earth was young." They are effective compositions, and the latter was redemanded by the audience.

A violin and organ recital was given, on the 22nd ult., at St. Mary's Church, Tyndall's Park, the executants being Mr. F. S. Gardner (violin) and Mr. F. W. Rootham (organ). This was the first of a series of recitals to be given in the church.

The members of St. Mary's Church Choral Society have resumed their weekly practices, under the direction of Mr. F. W. Rootham. In addition to "The Golden Legend," Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast," which has not yet been given in Bristol, has been put in rehearsal for the approaching concert of the Society

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Governors of the Royal Irish Academy of Music have just made a new appointment. M. Henri Verbrugghen, late pupil of Ysaye, and *diplomé* of the Brussels Conservatoire, has come to undertake the classes formerly taught by Signor Papini. On Friday, the 12th ult., M. Verbrugghen gave a violin recital by invitation of the Academy authorities, when he was heartily greeted as a welcome addition to Dublin's musical resources.

The entries of the Feis Ceoil for the composers' competitions closed on the 1st ult. The number of compositions received was eighty-six altogether for all the prizes. No fewer than four cantatas for full orchestra, soli, and chorus were received, six compositions for full orchestra, and three string quartets. This argues a considerable amount of activity in the higher branches of the art, and is a very fair proportion. Sir Frederick Bridge is the adjudicator on this occasion, and the awards are eagerly looked for. Belfast is to be the *locus operandi* of the Festival this year, and great efforts are being made to eclipse any of the former meetings. The most important thing to note in the new syllabus is the increased artistic standard required by the choral competitions. Motets by Palestrina, Vittoria, Roland de Lassus, or Luca Marenzio are to be sung in every competition, all of which are for unaccompanied choirs. The beautiful sixteenth century madrigals and motets, than which no better test can be given, are heard too seldom, and lovers of pure vocal music are eagerly looking forward to the works to be sung by the Feis choirs this year in Belfast.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

IT was a kind and considerate act on the part of the Dean to ask Dr. Bunnett to give two recitals upon the new Cathedral organ, for was not the worthy doctor associated with the old instrument for many years in his younger days? The event took place on the afternoon and evening of the 17th ult., and on both occasions large congregations were drawn together to enjoy Dr. Bunnett's skilful and masterly manipulation. The afternoon programme was as follows:

Fantasia in E flat major	W. Faulkes.
Pastorale in A major	E. T. Chipp.
Andante in D	Bunnett.
Concerto in B flat (No. 2)	Handel.
Toccata in G	Dubois.
Andante Pastorale ("Light of the World")	Sullivan.
Grand Chœur in D	Deshayes.

The evening programme comprised the following numbers:

Overture, "Samson"	Handel.
Adagio in E flat	Mozart.
Offertoire in G	Batiste.
"Ave Maria"	Bunnett.
Prelude and Fugue in A minor	Bach.
Prière in F	Guilmant.
Allegro in G	Dupuis.
Schiller-March	Meyerbeer.

Handel's "How excellent" and Bunnett's "I was glad when they said unto me" being sung as anthems by the Cathedral choir with outside assistance. Bach's

Fugue was a grand piece of playing, fully developing the powers of the organ, leaving no doubt as to the brilliant success of Messrs. Norman and Beard's latest specimen of organ building.

At a meeting of the Committee of the Norwich Musical Festival, held on the 13th ult., Lord Cranworth in the chair, the following balance-sheet of the last Festival was presented:—

Receipts: Tickets, £4,933 5s. 7d.; rehearsals, £178 10s. 6d.; stewards, £34 13s.; books, &c., £236 17s. 4d.; donations, £14 14s. 11d.—total, £5,398 1s. 4d.

Payments: Due to bankers, £80 10s. 5d.; books of words, &c., £237 12s. 5d.; conductor, £157 10s.; musical composers, £92 0s. 9d.; principal vocal performers, £1,420 17s.; instrumental band, £1,060 15s.; chorus, £419 19s. 2d.; choral practice and rehearsals, £157 9s. 4d.; music and orchestra expenses, £238; fitting and lighting St. Andrew's Hall, £402 13s. 4d.; doorkeepers and carriage attendants, £31; printing and stationery, £173 6s. 9d.; advertising, £88 5s. 3d.; contingent expenses, £438 1s. 11d.—£4,998 1s. 4d.; balance, £400—total, £5,398 1s. 4d."

During the meeting it was stated that the gross receipts exceeded those of any previous Festival for a period of thirty-three years, and which had only once been exceeded in fifty-five years. Votes of thanks were passed to all those gentlemen who had taken a prominent part in helping to secure so successful a series of performances. Of the £400 profit, £200 was appropriated to local charities, the remainder being carried forward.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

Just too late in December last to be noticed in this monthly chronicle, the Choral Union gave a performance of Dvorák's "Stabat Mater," in the McEwan Hall, under Mr. Collinson's baton. Interest in the beautiful work attracted a very large audience, who awarded unstinted applause to the choir and its capable conductor. The intonation of the tenors was not always above reproach, but, on the whole, the chorus deserved all the praise so freely given. The second part of the concert was devoted to Mr. Hamish MacCunn's "Cameronian's Dream."

Messrs. Paterson's orchestral concerts are better attended this season than ever. The Scottish Orchestra has settled down to steadier and better work, and the accompaniments to the "Stabat Mater" and Brahms's Pianoforte Concerto (No. 2) were as carefully and successfully played as were Symphonies by Goetz (in F), Beethoven (No. 1), and Dvorák ("New World"). The soloists at the concerts mentioned were Mr. Frederick Dawson (who was very well received for his excellent performances), on the 8th ult., and Madame Marchesi (whose songs were enthusiastically applauded), on the 13th ult.

A crowded audience assembled in the McEwan Hall, on the 22nd ult., to hear Rheinberger's "Christoforus" and the Ninth Symphony, given at Messrs. Patterson's concert by Mr. Kirkhope's Choir and the Scottish Orchestra. This splendid choir was in its best form in its rendering of the "Ode to Joy." The long high notes, the terror of choirs and conductors, were easily and successfully vanquished. The instrumental movements suffered from an ineffective disposition of the band and a very pointless reading of this noble composition. In "Christoforus" the singers seized the numerous opportunities which the rich and beautiful score offers to show all the qualities that have won for them their enviable reputation. Mr. Kirkhope conducted "Christoforus" and Mr. Bruch the Symphony.

Mr. Denhof's second chamber concert, in the Music Hall, also on the 13th ult., was well attended. The chief attraction was Miss Clara Butt, but excellent artistic work was done by the concert-giver, with whom was associated M. Johannes Wolff and Herr Bramsen in trios by Dvorák ("Dumky") and Mendelssohn (in C minor).

On New Year's Day the Choral Union gave the annual performance of "The Messiah." Never has the chorus shown to better advantage; the massive choruses were splendidly given, and the florid passages taken with a precision and ease which left nothing to be desired.

MUSIC IN GLASGOW.

(From our own Correspondent.)

On December 23 the lady pupils of Glasgow Athenæum sang Cowen's "Daughter of the Sea" and other pieces at their annual concert.

The Classical Orchestral concerts have been fairly well attended. Mr. Bruch has given more or less satisfying renderings of Tschaïkowsky's "Pathetic" Symphony, Beethoven's No. 4 and No. 8, Mozart's "Jupiter," and Goetz's Symphony in F (Op. 9), a particularly interesting revival, which was well received; also Mackenzie's Prelude to Act II. of "Manfred." The only soloists of note who have appeared are Mr. Frederick Dawson (always welcome here), who played Brahms's Second Concerto; M. Siloti, who played the Schubert-Liszt "Wanderer" Fantasie, and Madame Blanche Marchesi.

At the second concert of the Helensburgh Subscription series, the Brodsky String Quartet played Schumann's Quartet, Op. 41, No. 3, and Beethoven's Op. 18, No. 6, and Miss Nedda Morrison sang.

At the annual Guards' concert, Madame Albani and Mr. Edward Lloyd sang.

The death is announced of one of the most notable of Scottish musicians, Mr. J. Roy Fraser, teacher and organist, Paisley, who, by means of great open-air concerts on the Braes of Gleniffer, raised funds sufficient to erect statues of Tannahill and Burns in the town.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

At the Philharmonic Society's concert, on the 9th ult., the most interesting feature was Schumann's Symphony in D minor (No. 4). In Beethoven's Pianoforte Concerto in C minor the solo part was played with admirable sympathy and expression by Mr. Leonard Borwick. Much interest was added to this concert by fine renderings of Smart's part-song, "Dream, baby, dream," and Cooke's "Hark! the lark." On the 17th ult. the Società Armonica's 119th concert, under the direction of Mr. Vasco Akeroyd, was a great success. The orchestra proved reasonably equal to Beethoven's A major Symphony, and further exhibited skilful efficiency in Dvorák's Suite in D (Op. 39). Mr. Akeroyd, who has worked hard and with excellent results to bring the orchestra of this old Society up to a reliable standard of efficiency, played the solo part in Max Bruch's Violin Concerto in G minor. On December 28 an Eisteddfod choral competition between the Dwyrwd Male-Voice Choir, of Talsarnau, and the Manchester Prize Glee Society resulted in the former winning an award of £20 and a gold medal.

Gounod's "Redemption" was admirably performed by the Sunday Society, in St. George's Hall, on the 14th ult., under the skilful direction of Mr. W. I. Argent. The principal vocalists were Miss Ada Standen, Mr. Ben Roberts, Mr. Arthur Weber, and Mr. Hargreaves Hudson. Dr. Peace rendered excellent service at the organ.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

After a fortnight's silence, it was pleasant again to listen to the Hallé Orchestra, albeit its performance on the 11th ult., even in so well known a work as Mozart's G minor Symphony, was by no means so finished as we have been accustomed to during the last three years. It must be confessed that the interest excited by the "Hiawatha" scenes of Mr. Coleridge-Taylor was not increased by his Orchestral Ballad in A minor. In the other novelty of the programme—Dr. Stanford's concert-variations upon the jovial old air "Down among the dead men"—there are passages so charming that one is reluctant to own that the whole work is rendered somewhat disappointing by the attempt to make the most of isolated sections of the text, instead of endeavouring to grasp the general idea of the whole theme with its irresistible jollity and genuine English character. The pianoforte part—although admirably played by Mr. Leonard Borwick, an especial

favourite here—was felt to be a constant interference with such continuity of orchestral development as might have been consistently carried out with far greater effect. Miss Ethel Wood was one of the original students in our College of Music, and we note with delight her growing success in London and elsewhere. Gifted with a voice of considerable charm, a perfectly steady intonation, and with evident musical insight, it would be quite worth her while to acquire such greater freedom in the control of her breath as would enable her to render most valuable service in the concert-room and especially in oratorio.

At the meeting of the 18th ult., besides Sir Hubert Parry's Orchestral Variations, originally given here in 1898, there were two works quite fresh to our ears. Glazounow's Symphony in B flat (Op. 55) is decidedly interesting, bold, and fresh; and only in the last movement degenerating into that blatant uproar to which Russian writers seem prone. The "Sea Pictures" of Edward Elgar were presented by the orchestra under the guidance of the composer, with Miss Clara Butt as the Narrator. As when listening to many of the bright fancies of an artist now attracting great attention, one could not help wondering whether the young author would not feel greater freedom in a purely orchestral work, wherein his imagination could take a wider range and his ideas be not merely sketched, but fully worked out. Miss Ilona Eibenschutz played Schumann's Pianoforte Concerto and several of the Brahms Waltzes.

We have had quite a festival of chamber music, rendered specially interesting by the visit of Herr Mühlfeld, of which Mr. Brodsky, Mr. Cohn, and Mr. Carl Fuchs have taken advantage in producing, at their respective concerts, many works which we may only rarely hear. At Mr. Brodsky's third recital, on the 17th ult., after Beethoven's Op. 131, the gifted clarinettist, with the assistance of Miss Olga Néruda, gave us the Brahms Sonata in E flat (Op. 120), and then joined the quartet party in a most finished rendering of Mozart's delightful Quintet in A major. Two evenings later, Mr. Isidor Cohn's programme included the Brahms Trio in A minor (Op. 114) for pianoforte, clarinet, and violoncello, Schumann's Fantasiestücke for pianoforte and clarinet, and Mozart's Trio in E flat for pianoforte, clarinet, and viola; and, for his third meeting, on the 22nd ult., Mr. Carl Fuchs, modestly keeping himself and his admirable violoncello playing in the background, provided the Brahms Quintet (Op. 115) for clarinet and strings, and the same composer's Duet in F minor for clavier and clarinet. As the result of all this enjoyment of the exquisite playing of Herr Mühlfeld and of the delicately modulated tones he produces, one cannot but be sensible that the clarinet may be heard to full advantage only in association with orchestral instruments of varied character and not with a mere pianoforte accompaniment, however skilfully that support may be managed. At the Schiller Hall concert Miss Irene Schaefsberg, who played so successfully a few weeks back at the Free Trade Hall, again distinguished herself in her interpretation of some Chopin *morceaux*.

Mr. Lane's Ballad concerts are always attractively varied by the interspersed choral work, and Leslie's "How sweet the moonlight" and Battye's "How short, sweet flower," served to give solidity to the programme of the 20th ult., which otherwise might have been somewhat monotonously fragmentary. Chief among the soloists was Madame Marchesi, whose rendering of Schubert's "Erl-King" was simply superb.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

"Messiah" performances.

As usual, Handel's "Messiah" occupied the almost exclusive attention of Yorkshire musicians in the closing weeks of the year, and it will perhaps be convenient if we consider a few of the most representative performances together.

The greatest interest undoubtedly attaches to that of the Leeds Choral Union on December 27, which followed the model set by the Royal Albert Hall Choral Society a year ago. Everything that was not expressly Handel's was rigorously excluded, and, if the result approximated more closely to the Handelian letter than to its spirit, it may at least be said that the conditions were more favourable to a realisation of the effect of the oratorio in its pristine form than at the Albert Hall. The bassoons had an appreciable effect upon the general tone-colour, but the half-dozen oboes were as naught in the *ensemble*. The trumpets in "Glory to God" were stationed at the top of the orchestra, and proved fairly effective, though it still seems doubtful to us whether this is not a case where it is necessary to go behind the letter of the score to get at Handel's intentions. The "letter" of the score is in this case very literally in doubt, for the direction in the autograph is variously read as "da lontano e un poco piano" or "o un poco piano." Judging from Chrysander's accurate fac-simile, the former seems intended, but in either case the characteristic effect of the trumpets would gain by keeping down the chorus and strings in the opening bars. A noteworthy feature of the performance was Mr. T. T. Noble's artistic playing of the organ part, upon which much devolved in the absence of Mozart's additions. The soloists were Miss Lillian Blauvelt, who was successful alike in the brilliant and the pathetic airs; Miss Clara Butt, who has been at her best of late; Mr. William Green, who nobly abstained from the customary high A at the end of "Thou shalt break them," and Mr. Dan Price as the sound and conscientious bass. The singing of the chorus was delightfully bright and full toned, and did credit to their teacher and conductor, Mr. Alfred Benton. The significance of Handel "pure and simple" was emphasised by a performance of the oratorio just a week before by the Leeds Philharmonic Society, under Dr. Stanford, when the usual Mozart version, purged from its worst traditional accretions, was used. Apart from historical considerations, the comparison involved between these two interesting and excellent performances by no means put one out of love with Mozart, while we may here confess to a sneaking fondness for the traditional trombones and a strong belief that Handel would have welcomed them with enthusiasm. The Philharmonic performance was distinguished by the artistic feeling infused into it by Dr. Stanford's musicianly reading of the music, while as a matter of interest it may be mentioned that on this occasion Mr. Edward Lloyd made his last appearance at Leeds as an oratorio singer. It was a pity that, in the very last bars he sang, he should have adhered to the traditional alteration of the text; but this did not affect the enthusiastic demonstration, amid which he left the platform. The other principals were Miss Agnes Nicholls, Miss Clara Butt, and Mr. Tom Daniel, the last of whom made his first appearance in the town, and showed promise, if he seemed lacking in experience.

At Bradford, as at Leeds, there were two important performances of "The Messiah." On December 19 the Bradford Old Choral Society, under Mr. Hartwell Robertshaw, gave the oratorio, the freshness and vigour of the capital chorus being the best feature of the performance, and the adherence to not a few of the more stupid traditions the worst. The principals were Miss Bensberg, Miss Bellas, Mr. Brophy, and Mr. Mansell Lewis, who proved efficient. On December 22 the Bradford Festival Choral Society and the Permanent Orchestra united in giving "The Messiah." If the freshness of youth belongs to the rival Bradford chorus, the experience of maturity is the possession of the other Society, and the singing was characterised by their usual intelligence. The principals were Madame Albani, Miss Ada Crossley, Mr. W. Green, and Mr. T. Daniel; and Mr. Sewell conducted. The Halifax Choral Society, under Mr. T. Smith's conductorship, held its "Messiah" celebration—for that is what these annual performances may fitly be styled—on December 14, when all-round excellence, rather than any especial distinction, characterised the reading. Miss Wynne, Miss Lonsdale, Mr. Brophy, and Mr. C. Knowles were the soloists. As usual, the greatest magnificence of choral tone and force was found at Huddersfield, where the Choral Society gave "The Messiah," on December 22. This powerful chorus is still supreme, even in the West Riding, for weight and grandeur of tone, and, though it has its limitations, these are not felt in "The Messiah," which might have been written for it. The one good feature

of the orchestral part was the trumpet playing of Mr. A. Tomlinson, who, in the obbligato to "The trumpet shall sound," has no superior in this country, whether in or out of the Metropolis. The principals, Miss Nicholls, Miss Lonsdale, Mr. Brophy, and Mr. Dan Price, were all excellent, and Mr. John Bowling conducted with a genuine command over his forces.

Other musical events have been neither numerous nor important. At Leeds, the Prize Musical Union, of which Mr. A. H. Ashworth is the conductor, set a good example to other societies by devoting one of its meetings, on the 8th ult., to songs and part-songs by Hatton, and making a collection for the fund in aid of the composer's two daughters, who are greatly in need of such help. On the 11th ult. the Leeds Parish Church Choir gave a concert that showed what excellent vocal material the choir contains, and, on the 20th ult., the School Board Choral Society, whose chorus is composed of old scholars at the Leeds Board Schools, showed a praiseworthy ambition in attempting Sullivan's "Golden Legend," Stanford's "Revenge," and Coleridge-Taylor's "Hiawatha's Wedding-Feast." Mr. W. Godson conducted. On the 16th ult. the choir of St. Margaret's gave Gade's "Erl-King's Daughter," under Mr. G. H. Sutcliffe's direction.

At Bradford, Miss Wehner gave a concert on the 3rd ult., at which the Chaigneau Trio were introduced to Yorkshire. These very clever young ladies gave a highly finished performance of Saint-Saëns's Pianoforte Trio in F, and played some solos very artistically. Miss Wehner sang with great artistic intelligence a most interesting series of songs of varied character. The Subscription concert, on the 19th ult., was of the miscellaneous order, the artists engaged being Miss Louise Dale, Miss Butt, Messrs. Grover and Plunket Greene, with Mr. Moszkowski as pianist and Mr. Gérardy as violoncellist.

The Huddersfield Glee and Madrigal Society, under Mr. Ibeson, gave a varied programme of concerted vocal music on December 19. On the 16th ult. there was another of the Subscription concerts, at which Madame Amy Sherwin, with Mr. H. Verbrugghen as violinist, Mr. Willibald Richter as pianist, and the Meister Glee Singers, whose *ensemble* is as perfect as ever, made their appearance. The very artistic Brodsky Quartet Party was responsible for the Halifax Subscription concert on the 10th ult., and played quartets by Beethoven and Schumann most sympathetically.

MUSIC IN WALES.

(From our own Correspondent.)

A large number of Eisteddfodau have been held in various parts of the Principality, as usual during the week extending from Christmas to New Year's Day.

At that held at Cardiff, on Christmas Day, the Rhymney Male-Voice Choir was declared best in singing Saintis' "On the ramparts," four choirs competing, and that of Canton (Cardiff) in Handel's "Then round about the starry throne." The adjudicators were Messrs. Dan and D. C. Davies. On the same day at Festiniog, Merioneth, nine choirs made their appearance, the pieces for competition being chiefly Welsh. Four male-voice choirs competed on the chief subject at Chester, on Boxing Day, the first prize being awarded to Llangollen, and the second to Crewe; while Runcorn and Crewe divided honours in Sullivan's "O gladsome Light"—the late Duke of Westminster's annual prize. Mr. D. Emlyn Evans adjudicated at both these Eisteddfodau.

On New Year's Day three choirs entered for the £35 at Llandudno (adjudicators, Mr. J. T. Rees and Mr. J. Dryhurst Roberts), Brynbowydd (Festiniog) United Choir proving victors. At the Dolgelly Eisteddfod, held on the same day, the committee made a new and commendable departure in selecting Gounod's "Gallia" as the chief choral test, although only one choir—viz., Machynlleth—responded, and was pronounced to be well worthy of the £40 prize by Mr. Joseph Bennett, the adjudicator. Of the three male-voice choirs which essayed "The Lily" (Mendelssohn) and a Welsh composition, that of Ceinws, hailing from the same neighbourhood, was considered best. The Wnion (Dolgelly) Choir was placed first out of the five competing in the second mixed voice contest; and the Nantlle Ladies received high praise for their rendering of two Welsh airs arranged for female choirs. At the evening concert Cowen's "St. John's Eve" was performed by the Idris Choral Society and orchestra, under the conductorship of Mr. O. O. Roberts. The soloists engaged were Miss Maggie Davies, Miss Lizzie Teivy Davies, Mr. Maldwyn Humphreys, and Mr. Ivor Foster; Mr. W. L. Barrett being solo flautist.

The Imperial concert, organised by the British Empire League, to be given in the Royal Albert Hall, on the 7th inst., bids fair to be a veritable feast of good things musical. It is in aid of a fund for the benefit of widows and orphans of Her Majesty's Colonial forces in South Africa. Unlike the majority of concerts of that kind, it will be really musical as well as patriotic. There will be a choir of 500 or 600 voices, including the ladies' choir of the Royal Academy of Music. Madame Albani and Mr. Edward Lloyd have expressed their willingness to sing, and Sir Alexander Mackenzie will conduct. The Prince and Princess of Wales have signified their intention of honouring the concert with their presence. The practical interest of Colonial well-wishers in so good a cause may be assumed, and the forecast of this concert may be expressed in the words "great success."

Mr. T. E. Spinney, of Sarum St. Edmund's, one of our oldest living Church organists, has recently been presented with a valuable silver-mounted walking stick by the adult members of his choir, in recognition of the unvarying kindness and tact with which he has conducted them for over a quarter of a century. Mr. Spinney, in conjunction with the late Canon Tower, may be remembered as being the prime mover in the formation of the Salisbury Diocesan Choral Association, and in preparation for its first Festival—held at the Parish Church of Sturminster Newton, Dorset, about forty years ago—he trained every singer at his own expense. No one has worked harder in the cause of Church music than Mr. Spinney, and no testimonial has ever been more deservedly bestowed.

The smoking concert given on the 8th ult., at the Queen's Hall, by the Stock Exchange Orchestral and Choral Society, in aid of the sufferers in the present war, was honoured by the presence of the Prince of Wales, and proved a most enjoyable evening. The band, under the able direction of Mr. Arthur W. Payne, played an excellent selection with great spirit and notable attention to light and shade, and the choir sang with delightful finish Hatton's part-song "King Witlaf's Drinking Horn," Ernest Newton's humorous part-song "The Frog," and a clever glee entitled "The Lay of the Fancy Fair," by Mr. Munro Davison, the conductor of the choir. Mr. Plunket Greene was the vocalist.

The fourth International concert given by the Cercle des Etrangers at Monte Carlo was devoted to English composers. The programme included Mr. Frederick Cliffe's Symphony in C minor, two of Mr. F. H. Cowen's "Dances in the Olden Style," and Mr. Edward Elgar's "Imperial" March. The concert was, as usual, under the able direction of M. Léon Jehin.

The Musical Festival of the Lower Rhine, in Whitsun week, will be held this year at Aix-la-Chapelle, under the conductorship of Herren Richard Strauss and F. Schwickerath. Amongst the works to be performed are Liszt's oratorio "Christus," Beethoven's Ninth Symphony, Haydn's "Seasons," and probably a new work by Richard Strauss.

Performances of "The Japanese Girl" and "Count Carlo," operettas by Dr. C. Vincent, were given, under his conductorship, at the Hampstead Vestry Hall, on the 11th and 12th ult., in aid of the Soldiers' and Sailors' Widows and Orphans Fund, and the Incorporated Society's Orphanage for the children of musicians.

Mr. Stanley Lucas has opened a Music Publishing business with his son, Mr Charles A. Lucas, at 12, Grafton Street, New Bond Street, under the title of Stanley Lucas and Son.

University of London.—The following were the successful candidates in the recent examination for the degree of Bachelor of Music:—Jonathan Charlesworth and John Duffell. The examiners were Dr. C. H. Lloyd and Sir Walter Parratt.

Trinity College (London).—The following College awards have been made:—Pianoforte accompaniment prize, Maud Agnes Winter; Maybrick prize for ballad singing and the silver medal for solo singing, Mabel Cecilia Bishop.

Sir Hubert Parry gave the first of his three lectures on "Neglected by-ways in Music," at the Royal Institution, on the 20th ult. We hope to give next month a summary of Sir Hubert's discourses, upon the completion of their delivery.

FOREIGN NOTES.

Amsterdam.—An interesting concert was given recently, by the *a capella* Choir, under the conductorship of M. Averkamp, in the Lutheran Church, when a number of works by Sweelinck, Josquin des Près, Palestrina, Lasso, and other old masters, as well as Brahms's Motet (Op. 74), were produced before a deeply impressed audience.

Antwerp.—The very successful first performance took place last month, at the Flemish Theatre, of a new opera, "Quentin Matsys," by Emile Wambach, the libretto (by R. Verhulst) being effective and the music melodious and distinctly popular in its character.

Athens.—Under the active patronage of the Crown Prince George, the Athens Conservatoire has been entirely reconstituted, with M. Nasos as the new director, some noted Belgian artists being appointed to the teaching staff. Important money gifts have also been made by several local music-lovers, and there is every prospect of the Institution having now fairly entered upon a career of artistic usefulness and prosperity.

Berlin.—A new fairy opera, "König Drosselbart," by Gustav Kulenkampf, met with a very favourable reception at its first performance, on December 31, at the Royal Opera, under Dr. Muck's direction. According to the statistical report just published, sixty-two different works have been produced at the Royal Opera during the past year. The highest number of performances was accorded to Wagnerian works—viz., fifty-eight; Lortzing (!) being next with thirty-two, Mozart with twenty-three, Boieldieu with twelve, Auber with eleven, Verdi with ten, and Weber with seven performances.——At the Philharmonic concert of the 8th ult., under Herr Nikisch's direction, Alexander Glazounow's Symphony in C minor was produced for the first time and received with great favour.——The Academical Institution for Church Music celebrated the centenary of its foundation on the 7th ult. by a festival concert, including the performance on the organ of Bach's Toccata in F major, of Mendelssohn's 90th Psalm, and the same composer's "Neujahrslied," for mixed choir. Professor Krause delivered an interesting discourse on the development of sacred music in the nineteenth century.

Budapest.—The Philharmonic concert of December 20 was devoted chiefly to works by Antonin Dvorák, who, in the presence of a most enthusiastic audience, conducted his symphonic poem "Heldenlied," the Violin Concerto in B minor (M. Wihan, of the Bohemian Quartet, playing the solo instrument), and the Carnival Overture. At the concert of the 10th ult. a new Symphony in C sharp minor, by Buttykay, obtained a successful first hearing.

Carlsruhe.—Max Schillings's new comic opera, "Der Pfeifertag," was brought out at the Court Theatre, on December 27, under Herr Mottl's direction, and with Frau Mottl and Herren Gerhäuser and Plank in leading parts. The reception of the work, which is in three acts, was a very favourable one, and at the conclusion of the performance the composer, who was present, was gratified by a number of recalls.

Dresden.—The concert of the Royal Orchestra, last month, included the first performance of the new symphonic poem, "Heldenleben," by Richard Strauss, which produced quite a sensation amongst the audience.

Halle.—A monument is to be erected in this city to Robert Franz, an influential and highly representative committee, including many leading professors of the University, having recently been formed for the purpose.

Leipzig.—A concert devoted exclusively to compositions by Felix Weingartner was given, on the 4th ult., by the Halir Quartet Party, when the programme included a new, and as yet unpublished, String Quartet in F minor, as well as a number of new songs, the latter ably interpreted by Frau Schoder-Gutheil, of Weimar. The new compositions were greatly applauded.

Lucca.—A new Grand Mass, by the well known composer Ferruccio Ferrari, was produced last month, in the Cathedral, with considerable success.

Munich.—Under the direction of the composer, the first performance took place, on the 5th ult., by the Musikalische Akademie, of the "Weihnachts Mysterium," or "Christmas Mystery," by Professor Wolfrum, the musical director of the University of Heidelberg. The work, which is accompanied by a series of living pictures, is a noble one, deeply religious in sentiment, and of a high order musically. The executants were the Royal Choir and Orchestra, the leading solo parts being in the hands of Fräulein Schloss (*Mary*) and Herr Vogl (*Evangelist*). The performance created a profound impression.—— The Philharmonic concert of December 25 included two novelties—viz., a Symphony in B flat major, by the talented composer, W. Berger, and a scene from Julius Wolff's "Lurlei," for soprano solo, male choir and orchestra, by the Intendant of the Royal Opera, C. von Perfall, which proved a well-written and effective piece.

Paris.—Gluck's "Orphée" has been revived at the Opéra Comique, with Mdlle. Gerville-Réache in the titular part, and is being played in conjunction with another revival—viz., that of the one-act opera "L'Irato," by Méhul. ——The commission which has been appointed for organising the important musical performances to be given in connection with the forthcoming World-Exhibition includes, amongst other well known French musicians, MM. Massenet, Saint-Saëns, Bourgault-Ducoudray, Bruneau, d'Indy, Dubois, and Guilmant.——A new operetta, "Les Saltimbanques," the music by M. Louis Ganne, has been successfully brought out at the Gaité.

Prague.—Mr. Leonhard Emil Bach's opera "The Lady of Longford" was produced for the first time at the German Theatre, on the 7th ult., and well received. The performance, conducted by Capellmeister Blech, was a very good one, with Fräulein Reich and Herr Davison in the principal parts.

St. Petersburg.—A series of most successful performances of sacred music was given in the last week of December, by the Röthig Quartet for Church music, of Leipzig.——A young Russian composer, A. Davidow, has written a four-act music-drama, the libretto of which, like Zoellner's new operatic work, is founded upon Gerhard Hauptmann's drama, "Die versunkene Glocke." The work was recently produced, with success, in concert form, and has been accepted for production at the Imperial Opera.

Vienna.—A new String Quartet in A major, by Ernst von Dohnányi, was introduced to the Viennese public by the Fitzner Quartet Party, at their concert of the 3rd ult., and received with high favour.——Ignaz Brüll, the well known pianist-composer, has nearly completed the score of a new opera, founded on the "Rübezahl" legend, and entitled "The Lord of the Mountains."

Weimar.—A new one-act opera—or "Bühnenspiel," as the author calls it—entitled "Der Klosterschüler von Mildenfurth," by Carl Kleemann, was brought out at the Hof-Theater, on December 20, and accorded a highly favourable reception. The performance, under Herr Kryzanowski, was an excellent one, and the composer (who is also the author of the poetical and dramatically effective libretto) was enthusiastically applauded by a numerous audience. "Tristan und Isolde" was given without any "cuts" on December 25, when, for the first time since her retirement from the Berlin Opera, Frau Rosa Sucher appeared in the part of the heroine, greatly to the delight of her numerous admirers.

OBITUARY.

The death took place at Greenhill, Sherborne, Dorset, on the 3rd ult., of George Edwin Lyle, aged fifty-seven, for nearly twenty-two years organist and choirmaster of Sherborne Abbey. A native of Sheffield, he was formerly organist of Pitsmoor Church and later of Mold Parish Church, Flintshire. At Sherborne, where he will be greatly missed, Mr. Lyle did excellent work as district choirmaster of the Salisbury Diocesan Choral Association, and many successful festivals have been held under his able direction.

John Knowles Hodges, Gentleman of Her Majesty's Chapel Royal, St. James's, died on the 17th ult., at 101, Flaxman Road, Camberwell, in his sixty-fourth year. Mr. Hodges, who was formerly an alto lay clerk of Worcester Cathedral and an assistant vicar-choral of St. Paul's Cathedral, retired from active duty in 1892. He was for many years a member of the Choir Benevolent Fund. Mr. Hodges possessed a fine collection of glees.

Carl Millöcker, the famous composer of operettas, died at Baden, near Vienna, on December 31, at the age of fifty-eight. Some of his operettas have enjoyed equal popularity with those of Suppé and Johann Strauss; notably "Gasparone" and "Der Bettelstudent."

Joseph Dupont, the excellent conductor of the Concerts Populaires in Brussels and a professor at the Conservatoire, died in that capital, on December 22, aged sixty-two. He was one of the earliest champions of Wagner's music in Belgium.

Heinrich Ehrlich, the well-known musical author and critic, died at Berlin on December 30. For many years he occupied the post of musical critic on the Berlin *Tageblatt*. Amongst his published works are "Musical Æsthetics, from Kant to the present time," and "Thirty years of the life of an artist." He was born in Vienna in 1822.

Friedrich Robert Sipp, for many years first violinist in the Gewandhaus orchestra, died at Leipzig, on December 21, aged ninety-four. Amongst his least promising pupils was Richard Wagner.

The death roll of last month and the closing days of December also includes Edmond Depret (on December 24, at Nassogue, Belgium), composer of a Te Deum and other works, and a well known figure in London artistic circles; Eugene Bertrand (on December 30, at Paris), co-director with M. Gaillard, of the Grand Opéra, Paris; Carlo Ducci (on the 13th ult.), the pianoforte teacher of Master Basil Gauntlett; and James Jonathan Monk, a well known musician and writer on musical matters in Liverpool.

A memoir, with portrait, of the late Dr. E. G. Monk will be found on page 96.

CORRESPONDENCE.

A STOPLESS ORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—My reminiscences go back to a period considerably older than the forty years assigned to the "cutting" supplied by "An Old Organist." In my very youthful days I distinctly remember reading, but in a versified form, the same story, in which the self-acting organ is described as triumphantly emitting that most profane tune, "Drops of Brandy," whilst being carried out of the church. I am afraid the author of the cutting knew very little about organs of that kind, whether self-acting or set going by means of a handle, or he would not have talked of a single barrel being "pricked" for forty tunes! In my early, and even somewhat later days I have seen barrel-organs, and in fact have "played" on them, but I never came across one having anything like that number of tunes on one cylinder.

A good many years ago the famous Lancashire poet, Edwin Waugh, seems to have taken up the story, but, in adopting it, intensified the humour of it in his own inimitable fashion, by describing how a country carrier, entrusted with the carriage and delivery of a washing machine and a self-acting organ, took them to the wrong houses, the former to the churchwarden's and the latter to where the washer ought to have gone. The mistake, however, was happily remedied in time, and the organ duly placed in the singing-gallery, where it was set going at the proper moment, with the result as in the cutting. I won't attempt to follow Waugh's most humorous description of the efforts made by the occupants of the gallery to stop its musical career, and how it was at last carried out into the churchyard, where it was left "growling" out its remaining strains. Anyone wanting to recreate himself with a good laugh at this depressing crisis can be accommodated by ordering Edwin Waugh's "Barrel Organ," from John Heywood, of Dean's Gate, Manchester.

Of all the older self-acting barrel-organs the *Apollonicon*, constructed by the late firm of Flight and Robson, of St. Martin's Lane, London, was certainly the most wonderful. An interesting description of this unique instrument was given in the "Harmonicon" for 1831, in which it is described as "a very large chamber organ, furnished both with barrels and keys, and whose sounds may be produced either by the action of machinery alone, or by the hands of a performer. The stops are between forty and fifty, and by their combinations give very perfect imitations of every wind instrument used in a modern orchestra. Two kettle-drums are also enclosed in the case, and struck, when necessary, by a curious contrivance in the machinery. The music to be performed on the *Apollonicon*, when worked by its machinery, is *pinned* on three cylinders of about two feet diameter and eight long, each acting on a distinct division of the instrument. The key-boards are five in number, including a pedal-board of two octaves, and are arranged so that the performers sit with their faces to the audience"—the same, in fact, as in some of the modern French organs.

"At the first opening of the *Apollonicon*, in 1817, the pieces set on its barrels were the overtures to 'Anacreon' and 'Clemenza di Tito.' Since then, new sets of cylinders have been added containing the overtures to 'Prometheus,' the 'Zauberflöte,' 'Figaro,' and 'Idomeneo,' the 'Freischütz,' and 'Oberon.' For several years Mr. Purkiss, who first displayed its powers in 1817, has performed selections on it on Saturdays."

It is a very, very long time since, but I once had the opportunity of listening to one of these performances (the term "recital" had not yet been invented), which was preceded, as I can well remember, by the "Freischütz" Overture on the barrels, and a wonderful effect it produced.

An old Devonshire friend of mine once told me an extremely funny barrel-organ story, but I am afraid I have already taken up too much of your valuable space, so I must perforce conclude.—Faithfully yours,

Samuel Reay.

Newark, January 10, 1900.

TUNES FOR BELL CHIMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—You were kind enough some years ago to insert in your columns a letter from me asking for tunes for a chiming clock. My letter brought me several replies with some useful suggestions. I am again in want of additional tunes, and feel sure that many of your readers could help me in this matter.

The clock has fourteen bells, which afford scope enough for a large number of tunes; but as each bell is furnished with one hammer only the selection is limited. I have most of the tunes ordinarily put to bells, but there must be plenty of others known to your readers. Will they kindly communicate with me?

Perhaps some correspondent could give me information about the tunes played by the carillons in Belgium. In any case I shall esteem it a great kindness to hear from anyone upon the subject.—I am, yours, &c.,

Henry T. Tilley.

St. Mary's Vicarage, Smethwick,
January 15, 1900.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ayr.—The second concert of the Philomel Society was given on the 19th ult., when Mr. Coleridge-Taylor's cantata "Hiawatha's Wedding-Feast" was performed before a large audience. It is one of the aims of this Society to perform a work by a British composer at each concert with complete orchestral accompaniments. This aim, so far, has met with an extraordinary amount of support from the public, the attendance both at this and the first concert being larger than that at others in the town or neighbourhood for many years past. The solo in "Hiawatha" was charmingly sung by Mr. Edward Branscombe, who also contributed two songs to the second part of the programme. Other soloists were Miss F. Lane (harpist) and Mr. James Edgar (violinist). The miscellaneous selection included some sixteenth century madrigals and Eaton Faning's part-song "Moonlight," unaccompanied; but perhaps the most popular numbers were the March and Chorus from "Tannhäuser" and the Soldiers' Chorus from "Faust," accompanied by the orchestra. Dr. W. G. Eveleigh, to whom the Society owes its existence, was the conductor, and Mr. G. Ely was the accompanist.

Bethesda.—Mr. E. D. Lloyd gave his annual concert at Bethesda Chapel, on the 8th ult., when he was assisted by Mrs. Lloyd and Mr. Emlyn Davies (vocalists), Miss Louie James and Mr. W. R. Watson (violin), and Mr. A. Corrison (flute and piccolo). Beethoven's "Egmont" and Schubert's "Rosamunde" Overtures were included in the programme and were played by the instrumentalists named, supplemented by Miss Eames and Mr. Morris (pianoforte) and Mr. Lloyd (organ).

Bristol.—Very successful performances of "Little Bo-Peep," a fairy operetta for children by C. Egerton Lowe, were given at St. Michael's School-rooms, Two Mile Hill, on December 28 and the 1st ult. Great pains had been taken in preparing the work, which was received with much favour, encores being numerous.

Cowes.—An excellent performance of Sullivan's "Golden Legend" was given before H.R.H. Princess Henry of Battenberg, at the Victoria Hall, on the 11th ult., by the Northwood Band and Chorus, numbering together 140. The orchestra (led by Miss Rutland) performed their arduous task with more than efficiency, and the choir seemed particularly happy in their work, especially in the two beautiful unaccompanied choruses. The soloists, Miss Amy Sargent, Miss Lucie Johnstone, Mr. Henry Turnpenny, and Mr. Charles Tree, were all admirable. Mendelssohn's "Hear my Prayer" preceded the cantata and was to have been sung before the appearance of the Royal party, but, on learning that the motet was to be included in the programme, Her Royal Highness arrived at the beginning of the concert, in order to hear it. At the conclusion of the cantata, Princess Henry, who is Patroness of the Society, and had selected the cantata for performance on this occasion, expressed her gratification to the conductor, Mr. Frederick Rutland.

Gloucester. — A very successful performance of Elgar's cantata "King Olaf" was given by the Choral Society, on the 23rd ult., in the Shire Hall. It is the commendable design of this Society to perform at least one modern composition each season, and its rendering of this important work was distinctly excellent, the choir singing with precision and confidence and the orchestra (led by Mr. E. G. Woodward) being thoroughly efficient. The solo vocalists were Miss Rosina Hammacott, Mr. Henry Beaumont, and Mr. H. Sunman, all of whom were thoroughly satisfactory. The cantata was preceded by Mackenzie's breezy "Britannia" Overture. Mr. A. Herbert Brewer conducted, and deserved hearty commendation for the successful issue of the concert.

Hampton Wick.—Mr. William Ratcliffe, who has recently resigned the post of organist of the Parish Church, was, on the 18th ult., the recipient of a handsome mantel-clock, which was presented to him by the Vicar, churchwardens, and choir of the church "as a mark of regard and esteem," and in recognition of duties satisfactorily performed. Mr. Ratcliffe was also congratulated on his appointment to St. Alban's, Teddington, as successor to Mr. J. Munro Coward.

Hull.—Dr. G. H. Smith gave an interesting lecture on Henry Purcell before the Literary and Philosophical Society, on the 16th ult. After referring generally to the neglect of Purcell's music and to the conditions of musical art in that composer's time, Dr. Smith gave an historical outline of Purcell's opera "Dido and Æneas," which work was subsequently performed by a choir of thirty voices, the solos being sung by Miss Kathleen Mayes, Miss Evans, Mr. Charles Ratcliffe, and Mr. Turnbull. Mr. Kirby accompanied on the pianoforte and Dr. Smith conducted.

Melbourne (Australia).—A special musical service was held on December 5, in St. Paul's Cathedral, when Beethoven's C minor Symphony and Brahms's "German" Requiem were performed under the conductorship of Mr. Ernest Wood, the Cathedral organist. A large and capable orchestra had been engaged, and the service was commenced with a praiseworthy rendering of the Symphony. For the Requiem, which followed, the Cathedral choir had been largely augmented, and, throughout the very difficult choruses with which the work abounds, acquitted themselves creditably, giving abundant evidence of careful rehearsal. The baritone solos were sung by Mr. Henry Rofe, of the Cathedral choir, and the soprano solo in No. 5 was excellently sung by four of the Cathedral choristers. The service concluded with Bach's A minor Prelude and Fugue, performed by the assistant Cathedral organist, Mr. R. J. Shanks. Mr. Ernest Wood, who devoted much time and pains to secure an adequate performance of these two masterpieces, must be heartily congratulated on the result of his efforts. This was the second occasion upon which, under his direction, Brahms's Requiem has been given in the Cathedral.

Penzance.—A very successful concert was given in St. John's Hall, on the 5th ult., by the Penzance Choral Society. The work chosen for this occasion was Sir Arthur Sullivan's "The Light of the World." The oratorio was admirably performed by both choir and orchestra, and the solos were efficiently sung by Miss Mason, Miss E. Rowe, Mrs. Cornish, Mrs. C. L. Taylor, Mr. W. Sampson, and Mr. J. Trebilcock. Mr. R. White presided at the organ and Mr. J. H. Nunn conducted with much ability. During an interval in the performance Mr. and Mrs. Nunn were presented by Mr. T. B. Bolitho, M.P., with a cheque for £500, a silver salver, a silver tea and coffee service, also an album containing the names of the subscribers. The presentation was made in recognition of the long and valuable services rendered by Mr. and Mrs. Nunn to the art of music in Cornwall.

Rochester.—Mr. Arthur Somervell's operetta "Princess Zara" was produced on the 13th ult., and repeated on the 15th and 17th ult., at the Victoria Hall, by an amateur company with much success. The libretto is by Mr. Claude Aveling, and both story and music are very bright and pleasing. Much ability was displayed by Miss Sybil Thorndike (*Princess*), Mr. Capel Berger (*Prince Florizel*), and Mr. F. Shewell Cooper (*King*). The performances, given under the direction of Mr. Aveling, showed the result of much care and artistic taste.

Salisbury.—The members of the Cathedral choir, assisted by the Close Ladies' Orchestra, gave a concert on the evening of New Year's Day in the Choristers' School. The programme included the Symphony from Bach's "Christmas" Oratorio (Part 2), Minuet and Trio (Boccherini), and Elgar's Serenade, "Salut d'amour," by the orchestra. The following interesting selection of part-music was sung: "Queen of the valley" (Callcott), "This pleasant month of May" (Beale), "The cloud-cap't towers" (Stevens), "Who shall win my lady fair?" (Pearsall), and "The silver swan" (Gibbons). Violin and violoncello solos were contributed by Miss Carpenter and Mr. J. L. Davis, accompanied by the Precentor, Canon Carpenter, who also conducted. The concert was in every way very successful and it is to be hoped it will become an annual institution.

Wellington (N.Z.).—Mr. Robert Parker, organist of St. Paul's Pro-Cathedral, gave his twenty-first annual concert in the Choral Hall, on December 14, assisted by the Glee and Madrigal Society and the Wellington Liedertafel, of which he is the conductor. The former sang in admirable style the madrigals, "Fire, fire, my heart," "Matona, lovely maiden," and "When love and beauty" (Sullivan); also a fine selection of modern part-songs, which included Parry's "Phyllis" and Stanford's "Corydon, arise!" The Liedertafel sang Myles B. Foster's fine "Ode to Music" for tenor solo and chorus of male voices. Two talented pupils of the concert-giver, Miss Barber and Miss Janet Ross, played respectively the Romanza and *Finale* from Mozart's D minor Concerto, and the Rondo from Weber's Sonata in C major. Dr. Kington Fyffe sang with much refinement Purcell's "Knotting Song" and "When I am laid in earth," and Mr. John Prouse gave a splendid rendering of Tschaïkowsky's "Don Juan's Serenade." The concert was an unqualified success.

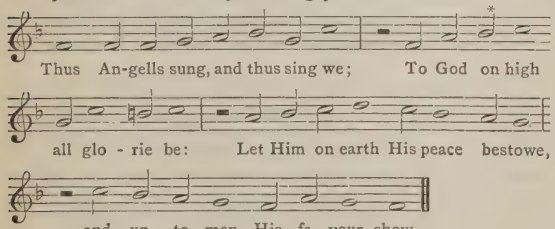
Weybridge.—A successful concert was given at the Village Hall, on the 11th ult., by Miss Catherine Low. The concert-giver played Chopin's Ballade in A flat, Moszkowski's "Caprice Espagnol," Liszt's "Rhapsodie Hongroise," No. 12, and other pieces, and was assisted in an excellent rendering of Beethoven's "Kreutzer" Sonata by Mr. Rohan Clensy. The vocalists were Miss Hester Otway and Lieut.-Colonel Craig.

Wood Green.—The Alexandra Musical Union Select Choir and Orchestra, comprising altogether about forty performers, gave a very creditable performance of "St. Cecilia's Day" (Van Bree), at Bradley Hall, on the 5th ult., under the direction of Mr. E. J. Deason. The solos were sung by Madame Minnie Jones. The choruses, "Brooks shall murmur" and "Give way now to pleasure," and the choral, "Fragrant odours," were especially well sung, the second being encored.

Worcester.—The pupils of the Misses Grafton, at the Catholic High School, gave a capital performance of Somervell's popular operetta "The Enchanted Palace," on the 3rd ult. The work was well staged and the details had been carefully prepared.

ANSWERS TO CORRESPONDENTS.

W. J. B.—*The tune "Angels," or "Angels' Song," by Orlando Gibbons, has both rhythmic and melodic variants. It first appeared, written in two parts, in George Wither's "The Hymnes and Songs of the Church," 1623, where it is set to a paraphrase of Luke 2, 13—"The Song of Angels," hence the name of the tune—in the following form:—*


Thus An-gells sung, and thus sing we; To God on high
all glo - rie be: Let Him on earth His peace bestowe,
and un - to men His fa - vour show.

*In "Hymns Ancient and Modern" (Sir F. Ouseley's arrangement) and "The Church Hymnary" (edited by Sir John Stainer) it appears in the above melodic form; but in the triple version (possibly made by Gibbons himself) the last note of the first line is often the tonic, not the dominant, and the modulation (B natural) to the dominant in line 2 takes place at * in the above example, as in the "Westminster Abbey Hymn Book" (edited by Sir Frederick Bridge) and other collections.*

Metronome.—(1) *Grieg's Ballade in G minor (Op. 24) is one of those poetic compositions which it is impossible to put into the straight jacket of metronome "indications." One's own feeling for the music must prompt the various rates of speed.* (2) *"The Continent" is rather too vague. Cannot you fix upon a country, and then we will endeavour to advise you?* (3) *The Examinations of the Associated Board of the Royal Academy and Royal College of Music.*

Cardiffian.—*See "Old Methodist Music," a lecture by Rev. Allen Rees [Wesleyan Book Room, City Road]; also "Hymns and Tunes of long ago," by W. J. Harvey (Curwen). Apply to Mr. J. T. Lightwood, Hope House, Lytham, who has made a special study of the subject of Wesleyan Methodist Psalmody.*

J. S. F.—(1) *The work entitled "Proverbs," by Anton (not Johann) André (Op. 32), is to be obtained of Messrs. Novello, price 2s. net, but with German words only.* (2) *We do not know of any "Life" of Auber in English. See his biography in Grove's "Dictionary of Music and Musicians," Vol. I.*

R. S.—*The tune sung to "It came upon the midnight clear" in Westminster Abbey is an arrangement, by Dr. E. J. Hopkins, of Mendelssohn's "Songs without words," No. 1. It is No. 68 (second tune) in the "Westminster Abbey Hymn Book."*

Banestra.—*"Adagio in E" (Merkel). Adagio, crotchet = 63; Allegro, crotchet = 144, with a natural quickening of the pace, and then a return to the Tempo primo.* (2) *"Fantasia in E minor" (Silas). Adagio Maestoso, crotchet = 69; Allegro Moderato, crotchet = 96; Fugue, crotchet = 116.*

Vibrato.—*You should be careful, or you may do your voice serious injury. It may be desirable for you to consult a medical man, and then to go to some really capable singing master, whose specialty is* not *the vibrato.*

Violin.—*You should submit your violin to Messrs. W. E. Hill & Sons, 140, New Bond Street, who, in return for a moderate fee, would give you an expert opinion as to its value, upon which you may safely rely.*

M. E. E.—*It would be very difficult for you to get sufficient teaching to enable you to maintain yourself in London while pursuing your studies. Beware of doubtful "agencies."*

C. E. H.—*The accentuation of the passages that you send should fall on the notes under your red marks.*

Baritone.—*"Organ Fugue in C" (Krebs). Dotted crotchet = 60.*

L. B. and Lennox.—*Consult the "Musical Directory," which gives the required information.*

DURING THE LAST MONTH.

Published by NOVELLO & CO., Limited.

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—— "Mazurka" (Op. 10, No. 1). Wind Parts, 5s.

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FANING, EATON.—"Obedient to the call" (Valete). 1st Violin, 3d.; 2nd Violin, 3d.; Viola, 3d.; Violoncello, 3d.; Bass, 3d.; Wind Parts, 1s. 6d.

GERMAN, EDWARD.—"Harvest Dance." From "The Seasons." 1st Violin, 1s.; 2nd Violin, 1s.; Viola, 1s.; Violoncello, 1s.; Basso, 1s. Wind Parts, 12s. 6d.

HARTLEY, LLOYD.—"Songs of Praise and Prayer." Sixty new and original hymns and tunes. The words by Henry Powers. In paper cover, 1s.; in cloth, 1s. 6d.

LÖHR, HARVEY.—"The Queen of Sheba" (Op. 20). An Oratorio. The words selected from the Holy Scriptures by Rev. A. C. Manston, B.A. 5s.

SOMERVELL, ARTHUR.—"Princess Zara." An Operetta for Young People. Book of Words, 3d. each.

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SELBY, B. LUARD—(in E flat). A Short Communion Service for Treble voices. (No. 483. Novello's Parish Choir Book.) 4d.

—— Ditto. For Four Voices. (No. 484. Novello's Parish Choir Book.) 6d.

THOMAS, W. E.—Sanctus, Benedictus, and Agnus Dei. 3d.

HILES, HENRY.—"Come unto Me." (No. 102. Novello's Short Anthems.) 2d.

—— "If any man sin." (No. 103. Novello's Short Anthems.) 1½d.

JORDAN, WARWICK.—"Hosanna to the living Lord." (No. 657. Novello's Octavo Anthems.) 4d.

DURING THE LAST MONTH—*continued.*

READ, F. J.—"Why art thou so heavy, O my soul." (No. 47. Novello's Services, Anthems, &c., for Men's voices.) 1½d.

ROSSINI.—"O'th flaen, O! Frenin mawr" ("To Thee, great Lord"). (No. 57. Anthemau Novello.) 3c.

BOTTING, HENRY.—Two Vesper Hymns. 1½d.

BUTTON, H. ELLIOT.—"O worship the Lord." Hymn. On Card. 1d.

HUNT, ARTHUR E.—Vesper Hymn ("Lord, keep us safe this night"). On Card. 1d.

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BEETHOVEN, L. VAN.—"Creation's Hymn." For T.T.B.B. (No. 330. *The Orpheus.*) 2d.

HOLLINS, ALFRED.—"Dartside." Trio for Female voices. (No. 327. Novello's Trios, Quartets, &c.) 4d.

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—— "Eventide." For T.T.B.B. (No. 328. *The Orpheus.*) 2d.

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WOOD, CHARLES.—"It was an English ladye bright." (No. 334. *The Orpheus.*) 4d.

EVANS, T.—"The trumpet's blast is sounding." Patriotic Song. For Baritone. 1s. 6d.

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"Creation" at Burton-on-Trent.—"Mr. Henry Sunman is the possessor of a powerful baritone voice of excellent quality, which was effectively used. The air 'Rolling in foaming billows,' with its realistic accompaniment, was very dramatically rendered, and 'Softly purling' was sung with much feeling. He was also heard to advantage in the air, 'Now Heaven in fullest glory shone.'"—*Burton Chronicle*, December 7, 1899.

"Creation" at Coalville.—"Mr. Sunman sang in masterly fashion the air 'Rolling in foaming billows,' and was also deservedly applauded for the excellent way in which he gave the solo, 'Now Heaven in fullest glory shone,' and in all his efforts he was very successful."—*Burton Guardian*, December 9, 1899.

"Messiah" at Paignton.—"Mr. Henry Sunman's best effort was 'The trumpet shall sound,' the bright ringing tones of his upper register coming out with thrilling effect."—*Paignton Observer*, December 7, 1899.

Clarence Rooms, Brighton.—"Mr. Henry Sunman, a baritone new to Brighton audiences, made a very favourable impression in 'The Bedouin Love Song' and 'The Song of the Bow.' He has a powerful voice, with some particularly good deep notes; and for both of his songs he was enthusiastically applauded."—*Brighton Society*, December 9, 1899.

"Creation," Coventry.—"Mr. Henry Sunman was also distinctly successful, using his sonorous and powerful voice with great effect."—*Coventry Reporter*, December 16, 1899.

"Samson" at Madeley.—"Premier honours must be accorded the bass, Mr. H. Sunman, for his delineation of *Manoah* and *Harapha*. In every item he sang as a true artist; the air, 'Honour and Arms,' was rendered in a masterly manner, in fact it was the item of the evening, and at the conclusion he met with a storm of applause and cries of 'Encore.' He repeated his fine effort."—*Wellington Journal*, December 23, 1899.

"St. Paul" at Worcester.—"Mr. Henry Sunman was equally successful in the bass music, for which his full rich voice was peculiarly suited. The air, 'Consume them all,' was given with splendid vigour, and 'Oh God, have mercy,' with perfect feeling. The duet between the tenor and bass, 'Now we are ambassadors,' was one of the best appreciated numbers of the oratorio."—*The Worcester Advertiser*, January 20, 1900.

"King Olaf" (Elgar) at Gloucester.—"Mr. Sunman's resonant tones, virile declamation, and clear enunciation invested the recitatives allotted to the bass soloist with character, dignity, and convincing power."—*Gloucester Journal*, January 27, 1900.

"Andromeda" (C. H. H. Lloyd) at Guildford.—"The recitative by the *Priest*, 'Seek we the temple,' was rendered by Mr. Henry Sunman, the bass soloist, in a superb manner. . . . Mr. Sunman thrilled all with his rendering of the lines commencing 'O dark, O piteous fate!' and 'The lot has fallen!'"—*Surrey Advertiser*, February 10, 1900.

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THE MUSICAL TIMES

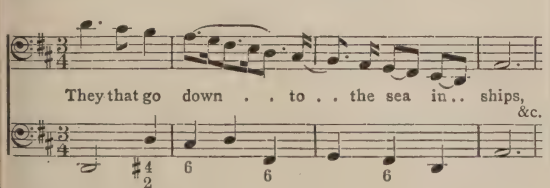
AND SINGING-CLASS CIRCULAR.

MARCH 1, 1900.

Two Extra Supplements are presented gratis with this number. A Portrait of Mr. George Henschel, taken by Taber, San Francisco; and an Anthem, entitled "Awake, awake, with holy rapture sing," by John E. West.

GEORGE HENSCHEL.

IF the authority of the "Creation" may be accepted, the first bass singer was Adam. Following the oratorio line of communication, other old historic worthies who possessed deep-toned voices were Moses, Eli, King Saul, Job, Elijah, and, later on, St. Paul. It would be idle to speculate upon the quality or compass of the voices of those Biblical personages. Coming to more recent times, it may suffice to recall the names of such illustrious basses as Staudigl and Lablache. A very remarkable example of profundity is furnished in one of our own countrymen, the Rev. John Gostling (died July 17, 1773), "a base from Canterbury, Master of Arts," who was sworn in "a gentleman extraordinary" (an extraordinary bass!) of the Chapel Royal, February 25, 1678. This Mr. Gostling was one of the most famous singers of his time by reason of the volume and compass of his bass voice. Evelyn, in his famous Diary, speaks of him as "that stupendous bass, Gostling." Charles the Second became exceedingly partial to his singing, and observed, "You may talk as much as you please of your nightingales, but I have a *gosling* who excels them all." It was for Gostling that Purcell wrote most of the bass solos in his anthems, of which "They that go down to the sea in ships" is perhaps the most famous. An interesting anecdote, too long to quote here, in connection with the composition of this marine anthem is related by Hawkins in his "History of Music." Here is the opening phrase of Purcell's double D anthem:—



It would be possible to quote several interesting literary references to the word bass, or "base," as the old writers spelt the word up to the time of the present century. Two examples must suffice. Sir Thomas Elyot, author of "The Boke named the Gouvenour," in his "The Castel of Helth" (1534), says: "Let him . . . begyne to synge lowder and lowder, but still in a base voice." Pope, in his "Dunciad" (1728), gives a curious rhyming pronunciation of the word in the lines,

. . . . whose hoarse heroic base
Drowns the loud Clarion of the braying Ass.

But it is time to turn aside from these antiquarian fields and to base our observations upon a distinguished vocalist of our own day—him who forms the subject of this biographical sketch.

George Henschel was born at Breslau, February 18, 1850, therefore he has just attained his jubilee. He can claim Polish descent on his father's side, and both his parents were very fond of music. He began his music-makings at the early age of five, when he formed one of a pianoforte class of eight children who played simultaneously upon eight pianofortes, the same piece, of course. "The teacher," recalls Mr. Henschel, "walked from one piano to another, making corrections and giving encouragement. This ensemble playing develops the sense of rhythm in a remarkable way, and proves, among other advantages, the value of the pianoforte as a stepping-stone to orchestral conducting. I am a tremendous devotee to rhythm—rhythm is the soul of music. I consider it to be one of the greatest necessities to be instilled into young people in the earliest stages of their pupilage. I always say that the value of a musical note should be just as religiously kept as that of a £5 note, or else you cheat the composer."

Concurrently with his pianoforte lessons he joined the University Choral Society of Breslau. He had a good soprano voice, and on one occasion he sang the solo in Mendelssohn's "Hear my Prayer" so well that he received a silver thaler by way of reward. In this connection we are much indebted to the veteran Professor Dr. Schaeffer, of Breslau, for the following "recollection." He writes:—

> "When at Michaelmas, 1860, I came to Breslau to assume my duties as the newly appointed director of the Sing-Akademie and as Professor of Music at the Academic Institute for Church-music, I observed in the choral class of the latter a little boy who distinguished himself above his fellow pupils by a charming voice and his absolute surety in reading at sight.
>
> "The name of that boy was George Henschel. I at once gave him my special attention and allotted to him every soprano solo. In the winter of 1860 he sang the solo in Mendelssohn's 'Hear my Prayer.'
>
> "After his voice had changed I continued, at the request of young Henschel's father, to be interested in him by giving him lessons in counterpoint. It was, however, no easy task to bind the boy's fancy—then already very vivid—with the fetters of dry rules."

FIRST APPEARANCE, AGED 12.

Young Henschel made his first appearance in public when he was in his thirteenth year. This event took place on October 31, 1862. The place was Meser's Salon, No. 23, Unter der Linden, Berlin, the occasion being a performance for the purpose of exhibiting the talents of the pupils at the Wandelt Institute for Pianoforte-playing in Breslau. From the programme of this public function we find that "No. 3" in the bill of fare was:—

Sonate für Piano und Violine von Mozart, vorgetragen von G. Henschel (Schüler der Anstalt in Breslau) und Herrn Hellmich.

Immediately following was a more formidable task:—

4. Concert in F moll, mit Begleitung des Orchesters, von C. M. v. Weber, vorgetragen von C. Scherbel, A. Stern, R. Scherbel und G. Henschel.

MASTER GEORGE HENSCHEL. AGED SEVEN.

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SUDDEN CHANGE OF VOICE.

Mr. Henschel has never stopped singing since he was a child. Unlike most other boys, his voice did not "break." He became "a splendid tenor, with a high C!" But lo, one morning he suddenly discovered that he had a deep bass voice. There was no premonition of the change in his vocal apparatus, which came about when he was fifteen years of age. He made his first appearance in public as a *basso profondo* at a concert given at Hirschberg on July 28, 1866, when he sang a ballad by Sobirei, entitled "Der todte Soldat." He was then a juvenile bass of some sixteen summers.

LEIPZIG.

In the following year (Easter, 1867) Henschel entered the Conservatorium of Leipzig. His professors were Moscheles (pianoforte), Richter (theory), Goetze (singing), and Papperitz (organ). Mr. and Mrs. Moscheles were exceedingly kind. He hardly missed spending a Sunday under their roof, and "dear old Mrs. Moscheles" was like a mother to him. Young as he was, Henschel soon made his mark. Within a fortnight he sang at two important functions—one to commemorate the death of Moses Mendelssohn, the other solemnity being in memory of Moritz Hauptmann, then (January, 1868) recently deceased. A portly volume of old programmes shows that young Henschel led a busy life—singing and playing in various places, with Ferdinand David (in Beethoven's Pianoforte Quartet, Op. 16), Rubinstein, and others. Moreover, there are records of early compositions of songs with orchestra, &c. He took the part of *Hans Sachs* in a concert-room performance at Leipzig of "Die Meistersinger" in 1868, the year of its first stage representation (Munich, June 21, 1868, under Hans von Bülow).

EUROPEAN REPUTATION.

After a studentship of three years at Leipzig, Henschel entered the Royal Conservatory, Berlin, where he studied composition under Friedrich Kiel, singing under Adolph Schulze, and the violin under Schiever. For the next few years he steadily made a reputation for himself as a vocalist of high rank. He sang in "The Messiah" (in French) at Brussels on February 9, 1873. At a concert performance of Gluck's "Iphigenia in Tauris," with Frau Joachim in the title-rôle, he, aged twenty-one, sang the part of *Orest*, while Herr Mantius, aged seventy-one, took that of *Pylades*—the difference in the ages of the two singers being just fifty years! This coincidence inspired a local wit to exclaim:

Henschel—*Orest*
Mantius—*Beaux restes!*

In 1874 he was fortunate enough to be engaged as a soloist at the Lower Rhine Musical Festival held at Cologne. He sang in a performance of Bach's "St. Matthew" Passion (March 23, 1875) under the direction of Brahms. What an interesting occasion that must have been. By the time he was twenty-seven, the Continental reputation of Mr. Henschel was firmly established. It had extended to Russia and to all the art-centres of Europe, including Vienna and the Leipzig Gewandhaus. But England was soon to be conquered and an American bride to be won.

ENGLAND.

Mr. Henschel made his first appearance in England at the Monday Popular Concert of February 19, 1877. He came at the invitation of Mr. Arthur Chappell, to whom he had been recommended by Mrs. Moscheles. His success at once removed all necessity for any further letters of recommendation. He sang the air "Sibillar," from Handel's "Rinaldo," and Schubert's "Der Neugierige" and "Ganymed." The press was unanimous in its appreciation of the new singer. With an unpremeditated appropriateness, the critic of The Musical Times astronomised the new star as "Herr Herschel"! Said our then representative: "Herr Herschel, an artist who comes to us with no mean reputation from Germany, received special marks of approbation from the audience upon his delivery of an air from Handel's 'Rinaldo' and two of Schubert's *Lieder*."—(The Musical Times, March, 1877.)

When the young vocalist arrived in London, twenty-three years ago, he only intended to stay three weeks. Little did he then think that England would become the country of his adoption. Engagement upon engagement—often three *per diem*—followed one another in quick succession. The Crystal Palace, Henry Leslie's Choir, the Gentlemen's and Hallé's concerts at Manchester, all vied with each other in securing the services of the new singer. At a Leslie Choir concert Mr. Henschel joined Mr. Santley in the duet "The Lord is a Man of war." On June 7 he gave a morning concert—really a vocal recital—at St. James's Hall, when he sang no less than twenty-four songs of various schools, ranging from Carissimi to Brahms, and including Beethoven, Schubert, Chopin, and Franz. A noteworthy feature of the outline programme was that to each song, in addition to the composer's name that of the author of the words was also given. A very commendable proceeding.

FIRST ENGLISH PUPIL.

It is not surprising that Mr. Henschel found his way to Albion's shores in the following year (1878). He sang at the Reid concert, Edinburgh, February 13, 1878, when in the list of the orchestra was the name of "Mr. A. C. Mackenzie," he being the last of the *thirteen* first fiddlers, though there is no record of the tune "There's nae *luck* about the house" having been played on that occasion. Henschel's popularity at the "Pops." was well maintained, as he sang at no less than five concerts during the season. He also sang at the Bach Choir concert (under Mr. Otto Goldschmidt's direction) of April 6, 1878, when Schumann's "New Year's Song" (Op. 144) was sung for the first time in England. He was speedily in request as a teacher of singing. His first English pupil was the Princess Louise (Marchioness of Lorne).

FIRST APPEARANCE AT THE PHILHARMONIC AND ITS SEQUEL.

Mr. Henschel's appearance at the Philharmonic Society, on April 30, 1879, was not without a certain resultant romanticism. At this concert a young American soprano, Miss Lillian Bailey, made her first appearance in England. In the second part of the programme she sang with "Herr Henschel" the *duo* "Caro! Bella" from Handel's "Giulio Cesare." Miss Bailey took singing lessons from her partner in the duet. Two years later, on March 9, 1881, they were married at Boston (U.S.A.), the home of Miss Lillian June Bailey. Since 1884 Mr. and Mrs. Henschel have made England their permanent place of abode, and in 1890 Mr. Henschel became a naturalised Englishman.

MR. AND MRS. HENSCHEL'S VOCAL RECITALS.

Immediately after their marriage (in 1881) Mr. and Mrs. George Henschel began to give those delightful Vocal Recitals with which their names are so pleasantly associated. At first the announcement ran: "Mr. George Henschel's vocal recital, *with the assistance of* Mrs. George Henschel (Lillian Bailey)"; but at Providence, on April 11, 1881, the familiar designation, "Mr. and Mrs. George Henschel's vocal recital" seems to have been first used.

Before leaving the strictly vocal side of Mr. Henschel's career, reference must be made to the importance he always attaches to the distinct enunciation of the words in his singing interpretations. In this respect he is a model to young vocalists, who too often give forth utterances in a tongue that savours of the "unknown," or that may have had its origin within a short distance of Babel. Mr. Henschel sings in five languages, and has even sung the bass solo part in Beethoven's Choral Symphony in the Russian tongue. He is a master of various styles—he is equally *au fait* in the singing of ballads, in oratorio, and in interpreting the difficult music of Wagner.

Once only has Mr. Henschel appeared in opera, and that under somewhat curious circumstances. On the 9th of December last his opera "Nubia" was first performed at Dresden. At the second representation, on December 12, the singer cast for the part of *Fra Girolamo* was taken suddenly ill. The conductor feared that the performance would thereby have to be postponed unless the composer himself would sing the part. As Mr. Henschel had specially written the music of *Fra Girolamo* for his own voice there was no difficulty in this respect. But he had never before been "made up" for a stage appearance. However, he soon solved the mysteries of the habiliments necessary to a monk, and having donned the white robe, the sandals, and other distinctive paraphernalia of the goodly cleric, he, with only one rehearsal, made a very successful first and only appearance on the stage.

AN ORCHESTRAL CONDUCTOR.

We may now refer to an important feature of Mr. Henschel's career—his experiences as an orchestral conductor. His first work in that important branch of the art was in America, in connection with the Boston Symphony Orchestra, founded by Mr. Henry Lee Higginson and conducted by Mr. Henschel for the first three seasons of its existence—from October 22, 1881, to 1884. These important concerts, which are still carried on, were subsequently conducted by Gericke, Nikisch, and Paur.

THE LONDON SYMPHONY CONCERTS.

In 1886 Mr. Henschel changed the venue of his orchestral conductorship to London, when he founded "The London Symphony Concerts," which were continued for eleven years, 1886-1897. At the time these concerts were inaugurated the opportunities for hearing orchestral music in London were very few compared with those of the present day. Mr. Henschel's scheme therefore supplied a want. It may be interesting to give the programme of the first concert, November 17, 1886 :—

Overture, "Magic Flute" .. .. .. Mozart.
Concerto for pianoforte, violin, and violoncello, in C (Op. 56) .. ..Beethoven.
Madame Haas, Mr. Gompertz, and Signor Piatti.
Symphony in D (No. 2) .. .. .. Brahms.
Charfreitags-Zauber ("Parsifal") .. .. Wagner.
Air for Tenor from "Iphigénie en Tauride" Gluck.
Prelude to Act III. of "Troubadour" A. C. Mackenzie.

And here it may be remarked that Mr. Henschel by no means ignored the claims of English composers. A complete list of the works performed during those eleven seasons proves that the composers of Great Britain were well represented in the annual schemes of these excellent concerts.

To return to the first concert and the criticisms thereupon. While one great daily said that the audience was "large," and another that it was "scanty," all the critics expressed themselves in terms of warm appreciation of the new conductor's ability. There was, however, one exception, and that was a notice written by a critic who was a rival conductor—of a kind! This gentleman wrote :—

The truth is, and Mr. Henschel seemingly has yet to realise it, that symphonic works have been, and can only be, given with proper effect by orchestral performers accustomed to play under the conduct of an experienced [!] chief. As a vocalist of the Teutonic order, Mr. Henschel may continue to win the confidence of his German listeners, especially while he substitutes enthusiasm for the purer canons of art; but to maintain public favour for sixteen occasions, under the assumption of giving symphonic works, challenges an amount of criticism which neither past nor present experiences render it safe to rely on.

Notwithstanding this "Echo" of an adverse criticism, he successfully gave not only the sixteen concerts, but a few more besides! During the season of 1895-1896 he gave all Beethoven's Symphonies in addition to a great number of the master's other orchestral and choral works, including the overtures, pianoforte and violin concertos, the "Choral" Fantasia, and the Mass in D. Bach's "St. Matthew" Passion, performed on April 1, 1897, was a worthy termination to the Henschel concerts. In 1891 Mr. Henschel had organised a choir to sing the choral works performed at his concerts. It should be added that he was the means of introducing to an English audience Brahms's "Triumphlied" (Op. 55) for eight-part chorus and orchestra, at a concert he conducted in St. James's Hall, December 2, 1879, and, later on, the same composer's Double Concerto for violin and violoncello. He was also the first to make known the Te Deum of Dvorák in England.

THE SCOTTISH ORCHESTRA AND THE QUEEN.

From 1893-1895 Mr. Henschel was the conductor of the Scottish Orchestra in Glasgow. How much his efforts were appreciated in the "land o' cakes" is shown in the following letter sent to him on behalf of the Choral and Orchestral Union on the occasion of his resignation :—

"Glasgow, March 7, 1895.

"Dear Mr. Henschel,—We cannot allow you to leave Glasgow without expressing to you our high appreciation of what you have accomplished as conductor of the Scottish Orchestra. You have been unremitting in your attention to every detail of the work, and most unsparing of yourself in the labour which the perfecting of the performances entailed. You will no doubt find your reward in the high reputation you have won for the orchestra, but our thanks are none the less due to you for it. Regretting that you could not see your way to give us the benefit of your artistic co-operation in the work of the orchestra for a further period,

"We remain, yours very sincerely,
"James Bell, Lord Provost, Chairman of the Choral and Orchestral Union.
"James Summers, President Glasgow Choral Union.
"James A. Allen, Chairman Scottish Orchestra Company (Limited)."

An exceedingly pleasant episode—a unique *coda*, in fact—of this conductorship North of the Tweed was a "command" performance by the Scottish Orchestra before the Queen at Windsor Castle, on March 1, 1895. With that Queenly-Motherly interest which Her Majesty so kindly manifests towards those who go to Windsor to give her pleasure, she afterwards sent to Mr. Henschel, through Sir Arthur Bigge, a telegram couched in the following terms :—

"The Queen hopes you and Orchestra reached Glasgow safely and that no one suffered from the fatigue of the long journey after performing here."

A large portrait of Her Majesty, bearing the Queen's autograph, the date, and beautifully framed in embossed silver, followed a few days later.

APPOINTMENTS.

Mr. Henschel is an Honorary Member of the Royal Academy of Music and of the Society for the Furtherance of Music in Holland. In succession to Madame Jenny Lind Goldschmidt

he was a Professor of Singing at the Royal College of Music from Easter, 1886, to Easter, 1888.

COMPOSITIONS.

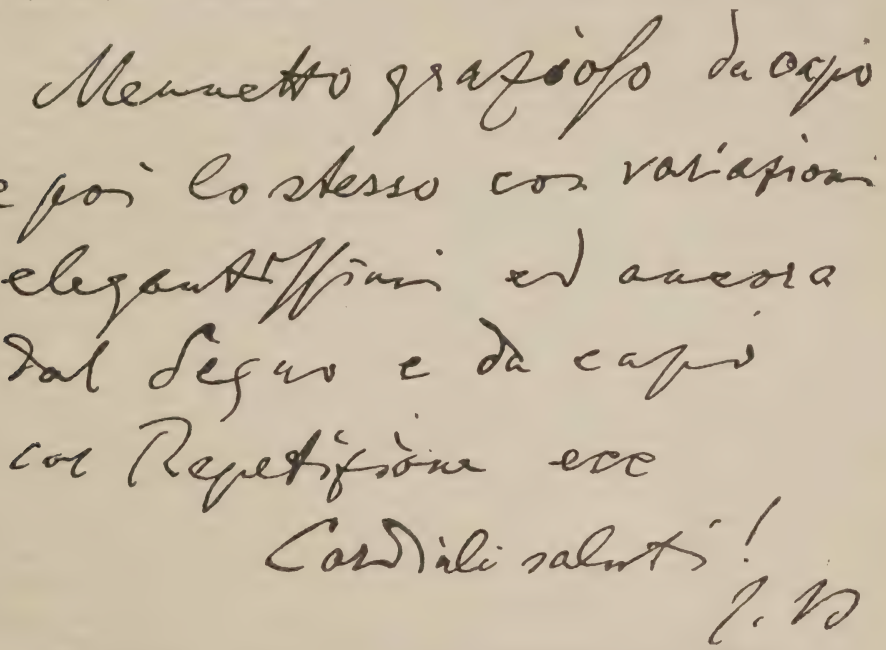
The mere fact that the published compositions of Mr. Henschel have reached to Opus 58, shows that he has not been idle in the creative field of the art. His most important work is the "Stabat Mater," first performed at the Birmingham Musical Festival, October 4, 1894. In the same category may be placed the "Out of darkness" (Psalm cxxx.) for five-part chorus and orchestra (Op. 30) and the Te Deum in C (Op. 52) for soli, chorus, and orchestra. In the purely instrumental forms we find a Zigeuner Serenade for orchestra, a Serenade for string orchestra in canon form (Op. 23), a String Quartet in E flat, Ballad for violin (Op. 39), and the Incidental Music to "Hamlet," written for Mr. Tree's Haymarket revival of Shakespeare's play. In addition to the serious opera "Nubia," already referred to and produced in December last, Mr. Henschel has composed a comic opera to words by W. D. Howells, entitled "A Sea Change, or Love's Stowaway." Special mention should be made of the excellent "Progressive Studies for the Voice," which have been issued in two parts—(1) Studies in sustained singing, and (2) Studies in florid singing. To the above list must be added about 200 songs, duets, &c.

AS A TEACHER.

Mr. Henschel has a very high reputation as a teacher of singing. Three-fourths of his pupils are public singers from America, who come over here to enjoy the benefit of four or five months' coaching from him. When we ask Mr. Henschel to say something about his method, he laughingly replies: "If in the course of the season I have twenty-three or thirty pupils, I have twenty-three or thirty methods." There is a good deal of common-sense in this remark. One thing is quite certain, Mr. Henschel does not belong to the voice-strainer order of the singing teaching community. He is a voice-*trainer*.

LISZT.

Mr. Henschel has the pleasantest recollections of Liszt, whom he describes as "a very fascinating, amiable, generous man." He specially remembers a Sunday morning at Liszt's house in Weimar. "On that occasion," recalls Mr. Henschel, "Hans von Bülow, Tausig, Rubinstein, and Liszt played one after the other. It was most wonderful to hear in succession those giants in pianoforte playing under conditions that do not exist in the concert-room. Liszt accompanied me in *Wotan's Abschied* at sight. 'Come and sing it,' said Liszt; and I did." This was in 1868, when Mr. Henschel was eighteen. At that time the pianoforte score had only just appeared.



FAC-SIMILE OF A HUMOROUS POST CARD FROM BRAHMS TO MR. HENSCHEL. POST-MARK, "THUN, 10. viii. 87."

BRAHMS.

No less interesting are Mr. Henschel's reminiscences of Brahms. He travelled with him when he gave concerts on the Rhine, and they spent much time together on the Isle of Rugen. He sang at the last two performances conducted by Brahms in Vienna. Mr. Henschel is about to publish, through Messrs. Macmillan, his recollections of and letters from Brahms, in a volume from the manuscript of

which we are permitted to make two extracts—a letter and an anecdote.

The letter was written to Boston, where Mr. Henschel was at that time conducting the Symphony Concerts. It throws an interesting side-light upon Brahms's reluctance to write letters and to rush into print :—

"Vienna, '83.

"Dear Henschel,

"With mortification I thank you at last for so much kind and good news. You really have deserved that one should settle down comfortably to write a comfortable reply; but I beg you once for all to remember that with me the time is yet to come when I shall write the first letter *with pleasure*. Moreover, it is most aggravating to write to one who has left us so completely, and of whom we could make such excellent use here! . . .

"For your friendly pressure regarding a MS. of music for performance, I must thank you. But it would be the first time I had let such a MS. out of my hands. A new piece of mine I like to hear several times. If then it seems to me—so accidentally—worthy to be printed, it cannot, for any length of time, escape that operation; otherwise I do not give it out of my hands. But we can and shall take care that you have such novelties over there sooner than other people. . . .

"Now, please, give my greetings to yours and—ours; I mean our colleagues. Greet them from my heart and let me have the joy of being allowed to keep in contact with them, though it be only by means of programmes and newspapers.

"Again and beforehand many thanks,

"Heartily yours,

"J. Brahms."

Although Mr. Henschel failed to get the desired composition from Brahms, he was successful in procuring the MS. of the Concerto for violin and violoncello (Op. 102), which was first played in England on February 15, 1888, by Dr. Joachim and Herr Hausmann, under his (Mr. Henschel's) conductorship.

The following incident, related in Mr. Henschel's own words, took place at the Cologne Musical Festival in 1874 :—

"In the evening I found myself sitting with Brahms in a 'Kneipe'—one of those cosy restaurants, redolent of the mixed perfumes of beer, wine, coffee, and food, and so characteristic of Germany—in the company of four or five of the prominent composers of the day, who had come from their different places of abode to attend the festival; all of them bearing well-known names, and having attained to a certain, in some cases even more than local, celebrity.

"The musical proceedings of the day had been the chief topic of conversation, when suddenly one of the 'Herren Kapellmeister,' pointing towards me, exclaimed: 'Now just look at that lucky fellow Henschel! He can sing and compose as well, and we'—describing with his hand a circle which included Brahms—'we can compose only!'

"'*And not even that*,' came instantly from Brahms, whilst his countenance bore the expression of the most perfect innocence."

Brahms on Metronomic Indications.

Here is an interesting extract from a letter from Brahms to Mr. Henschel on the oft debated question of metronomic indications. Brahms wrote :—

"Your question strikes me as rather indefinite,—whether the metronome marks before the different movements of my Requiem should be strictly adhered to? Why, just as well as those to be found before other music. I am of the opinion that metronome marks go for nothing. As far as I know, all composers have as yet retracted their metronome marks in later years. Those figures which can be found before some of my compositions—good friends have talked them into me; for I myself have never believed that my blood and a mechanical instrument go very well together."

Personalia.

The subject of this biographical sketch lives in a charming house at Kensington. The study is full of interesting things. The well-filled shelves contain complete editions of Beethoven, Bach, Handel, Mozart, Gluck, Schubert, Brahms, and Wagner. A copy of the full score of "Das Rheingold" bears the following inscription in Wagner's own handwriting :—

"All beginning is difficult, therefore let us commence with the 'Rheingold.'

"R. W."

Amongst the signed portraits on the walls are those of Verdi, Hiller, Kiel, Gade, Rubinstein, Max Bruch, Brahms, Tourgenieff, Heyse, and Hamerling.

The Music-Room.

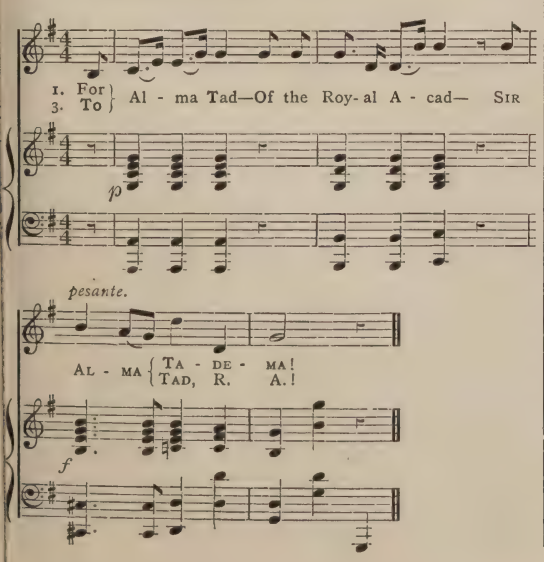
An interesting feature of the house is the fine music-room, built out in the garden beyond the main structure of the house. This finely proportioned apartment was designed by Mr. Henschel. The foundation-stone was laid by his friend, Sir Lawrence Alma-Tadema, R.A. Above the huge old-fashioned fireplace hangs a large crown, wrought in handsome iron-work. This prominent feature of the room is the original model, designed by Mr. Alfred Gilbert, R.A., for the statue of the Queen at Winchester. A fine lute, of the date 1726, hangs on the panel over the Broadwood grand, built for Mr. Henschel after his own design.

PICTURES.

Mr. Henschel is a great lover of art. His most intimate friends are painters. Amongst his precious picture possessions are three by Alma-Tadema, original drawings and paintings by Burne Jones, Sargent, Abbey, Parsons, Boughton, and Lady Tadema; a beautiful Madonna of the Bolognese school, Lenbach's celebrated portrait of Dr. Döllinger, and Lord Leighton's original sketch for his famous "Flaming June," presented to Mr. Henschel by the great painter only four weeks before his death. Mr. Henschel possesses portraits of himself painted by Alma-Tadema, Sargent, Herkomer, and Felix Moscheles, in addition to a bust by Onslow Ford.

The walls of the house are not without specimens of Mr. Henschel's skill. The fire-place in the drawing-room contains examples of his clever draughtsmanship. These are specimens of the tiles for the reception-room of Sir Lawrence Alma-Tadema's house, which were executed in Naples, after Mr. Henschel's designs. In this connection it may not be without interest to refer to the banquet given to Sir Lawrence in honour of his knighthood on November 4, 1899. For that occasion, when 176 people had met to felicitate the popular Royal Academician upon a distinction so richly merited, Mr. J. Comyns Carr wrote a song, "Carmen Tademare," which Mr. Henschel set to music. Here is the third verse, followed by the music of the refrain, which was slightly altered to meet the verbal exigencies of each stanza :—

For he's dubbed R.A., and some bad men say
That no damning praise were fainter!
Yet scour the length of our land to-day
And ye'll find no worthier painter!
Then let us all as sober men,
Since the chance falls only now and then,
Put one more glass away,—
To Alma Tad——
Of the Royal Acad——
Sir Alma Tad, R.A.



OLD GLASS.

Mr. Henschel is the happy possessor of a very fine collection of old glass of all styles, periods, and nationalities, some of the choicest specimens of which he shows with natural pride. The collecting of glass has been a hobby with him for many years, and his frequent Continental journeys have facilitated the picking up of some unique specimens of the glass-blower's handiwork. Here is a goblet which stands two feet high, and which has probably served the purpose of some ceremonial beverage receptacle. A remarkably fine tumbler has in relief figures of the Twelve Apostles.

SCOTLAND.

Another of Mr. Henschel's hobbies is Scotland. For several years past Mr. and Mrs. Henschel, with their only child, "a daughter of sweet eighteen," have passed their holiday near the village of Alvie, two miles from Aviemore Junction, Inverness-shire. So enamoured is he of "the land of the mountain and the flood" that he is now building a house of his own in the Highland parish. For the past seven years he has played the organ in the Parish Kirk of Alvie, and he points with appreciative interest to two water colours of views in the neighbourhood presented to him and his wife by the villagers. "I *love* Scotland," says Mr. Henschel. He utters the words with such an enthusiastic emphasis on the verb that it would scarcely cause surprise to see him clad in a kilt, to learn that he had founded a McHenschel clan, or that he had even written a concerto for the bagpipes!

"WHAT IS ART?"

Count Tolstoy asks this and also answers himself, in a little book which adopts the question as its title. I am not entirely satisfied with the little book, and now intend to examine what I find therein set down. Note, however, that it is not my purpose to go with Tolstoy over the entire range of his subject, to consider his principles in relation to architecture, painting, and other forms of creative effort which have, or are supposed to have, some relation to art. The result of any such comprehensive review must needs be another little book, and there are books enow, God wot. No; I shall limit myself to the department of music, but even to deal with that clearly and properly it is needful to examine the theory of art upon which the eminent Russian author bases his superstructure. Let me then, first of all, look into that matter.

Tolstoy opens his argument by pointing out that crowds of men and women, and immense sums of money are devoted to the service of art. In this undisputed fact ordinary persons discern something for which to be thankful.

Tolstoy does not. Read what he says on the point:—

"Hundreds of thousands of people devote their lives from childhood to learning to twirl their legs rapidly (dancers), or to touch notes and strings very rapidly (musicians), or to draw with paint and represent what they see (artists), or to turn every phrase inside out and find a rhyme to every word. And these people, often very kind and clever, and capable of all sorts of useful labour, grow savage over their specialised and stupefying occupations, and become one-sided and self-complacent specialists, dull to all the serious phenomena of life, and skilful at rapidly twisting their legs, their tongues, and their fingers."

But we are bidden to believe that this "stunting of human life" is not the worst, and, by way of illustration, Tolstoy relates how he once attended an operatic rehearsal, at which the conductor, unable to get a certain passage correctly rendered, called the performers "asses," "fools," "idiots," and "swine." So, he reasons, "all this nasty folly" (meaning the opera) is prepared, not with kindly merriment, but with anger and brutal cruelty. Is art important enough to justify such sacrifices for its sake? This the author now proceeds to consider. But the very nature of art, he declares, is an undecided question even among those devoted to it. The critics do not agree; the artists mutually exclude and destroy themselves; the various schools of poetry disown each other, and the *mages* disown all. So it is among novelists, actors, painters, and musicians. The more need, on this account, for light and leading. But our author must first use the well-worn device of putting up straw-stuffed effigies for the pleasure of knocking them down. He begins with Mr. Ordinary Man, who, when asked "What is art?" replies, "Art is architecture, sculpture, painting, music, and poetry in all its forms." This effigy is hurled over at once, and Mr. Ordinary Educated Man stands in its place. He is made to say that "Art is such activity as produces beauty." Against this definition Tolstoy puts his best lance in rest. "What is this beauty? How is it defined? What is it?" He argues the matter at the outset, not so much to give us a clear and simple definition as to show that though a good thing must be beautiful, that which is beautiful is not necessarily good. Art presupposes the good; the beautiful is not essential to it; indeed, the idea of beauty in art "confuses the whole matter." A statement so opposed to general belief naturally astonishes, and perhaps I had better put the case in the author's own words:—

"To the question, What is this art, to which is offered up the labour of millions, the very lives of men, and even morality itself? we have extracted replies from the existing æsthetics, which all amount to this: that the aim of art is beauty, that beauty is recognised by the enjoyment it gives, and that artistic enjoyment is a good and important thing because it *is* enjoyment. In a word, that enjoyment is good because it is enjoyment. Thus, what is considered the definition of art, is no definition at all, but only a shuffle to justify existing art. Therefore, however strange it may seem to say so, in spite of the mountains of books written about art, no exact definition of art has been constructed. And the reason of this is that the conception of art has been based on the conception of beauty."

To proclaim the severance of beauty (that which pleases) from the essential nature of art is to sound the trumpet of revolution. But I will not stop to contest the points in which Tolstoy's negative and destructive statements appear to me dubious or manifestly incorrect. The positive and constructive lie ahead, and to them I hasten.

Tolstoy approaches the definition stage of his argument distinctly as a humanitarian. Many others have done the same, without first disturbing orthodox faith; believing that all art has an ennobling and civilising influence. But the Russian author pushes the humanitarian feeling to wholly unprecedented lengths. He declares, for example: "In order to define art, it is necessary, first of all, to cease to consider it as a means of pleasure, and to consider it as one of the conditions of human life. Viewing it in this way, we cannot fail to observe that art is one of the means of intercourse between man and man. Every work of art causes the receiver to enter into a certain kind of relationship both with him who produced, or is producing the art, and with all those who simultaneously, previously, or subsequently receive the same artistic impression." Taking these words simply, reading nothing into them, they must be accepted as true. There is a further statement: "Art begins when one person, with the object of joining another or others to himself in one and the same feeling, expresses that feeling by certain external indications." This sounds well, but let us guard against error

Tolstoy states generally that "Art begins when one person, with the object of joining another, or others, to himself in one and the same feeling," &c. Undoubtedly, art may so begin, but does our author mean that it begins only thus? And are we to regard as art that only which originated in the manner set forth? These questions are much more important than they may at first sight appear, for, as will be seen in due course, the aim of Tolstoy is to confine art within the limits of ethics, and to give it an exclusively ethical mission. As regards Music, with which, here, I am alone concerned, nothing is more certain than that many of its finest and noblest examples were, in origin, absolutely independent of a desire to "infect"

anybody. The Count seems to be aware of this, and "backs down" somewhat from his original standpoint, saying, "And it is also art if a man feels or imagines to himself feelings of delight, gladness, sorrow, despair, courage, or despondency, and the transition from one to another of these feelings, and expresses these feelings by sounds, so that the hearers are infected by them, and experience them as they were experienced by the composer." How are we to reconcile the two statements? In the one case, Tolstoy argues that art begins only when the object of the artist is to convey his own feeling to others. In the second place, that is also art which attains the end of infection although such a result is not in the mind of the artist. If I have fairly stated our author's ideas, there is obviously something to reconcile; but from the general tenor of his argument it may fairly be assumed that the first of the two statements—*i.e.*, that which insists upon a conscious design to "infect," is the true expression of his thought. Assuming the validity of this argument, what follows? Surely that all music composed under a creative impulse, which demanded gratification and contemplated nothing beyond, is not art! I need scarcely argue the existence of a creative impulse. Have we not repeatedly seen it—more especially in the case of Schubert—achieving work after work which the composer had no hope of ever bringing before the public, and by means of which he could neither benefit himself nor others? These are instances of "unconscious necessity," to borrow a term from Richard Wagner. Music is not exclusively the child of calculation. It often sings as the birds sing, and no more than they can keep silence.

I am interested to find Tolstoy admitting that art includes not only the expression of a man's actual feeling, but also that of imagined emotion. He was bound to do so, or leave little art to be argued about. But even here I find statements that do not exactly dovetail. Having said, "And it is also art if a man feels or imagines to himself feelings," &c., our author declares, with all the emphasis of italics, as follows: "To evoke in oneself a feeling one has once experienced, and having evoked it in oneself, then, by means of movements, lines, colours, sounds, or forms expressed in words, so as to transmit that feeling that others may experience the same feeling—this is the activity of art." I wonder if the confusion set up in my mind by Count Tolstoy's conflicting statements is due to an infection transmitted by a confusion in himself? Here we have it, first, that it is art if a man imagines feelings and communicates them; second, that the feelings must have been "once experienced." Which is to be the basis of art—imagination or recollection? Apparently, recollection, for, in another italicised passage, we are told that the artist hands on to others "the feelings he has lived through."

It is to be observed, further, that our author bases all art, and therefore all the art of music, upon emotion, and upon that kind of emotion which seeks to reproduce itself in others. It follows that musical works which are emotional neither in origin nor effect cannot be examples of art. This at once extinguishes the claim of all compositions which exploit the technical resources of music, as, for example, the fugues of Bach and Handel (with some exceptions), such overtures as that to "The Messiah," and an untold number of other works, produced prior to the beginning of romanticism in music, as we now understand it. In many of these cases, to say the least, there is no question of emotional origin, expression, or purpose. They are exercises in the forms of music; they are purely abstract in their nature, and touch nothing outside themselves. We value them according to the measure of skill and knowledge that enters into their workmanship, and they occupy in the intellectual and, so to speak, manipulative phases of music a position analogous to that of the emotional masterpieces of our own day in their domain, yet, according to Tolstoy, such compositions do not satisfy the conditions of art, and are, therefore, not art. Following up this conclusion, to what category of existing things must we assign Bach's Prelude and Fugue in G minor, or Handel's music in the "Amen" chorus, which is no more essentially expressive of "Amen" than it is of any other Hebrew ejaculation?

To sum up the position of the argument as far as it has gone, Count Tolstoy declares:—

I. That Art and what we generally understand as Beauty are not necessarily connected.

II. That not Beauty, but the Good is the end of Art.

III. That Art (artistic activity?) begins when a man seeks to inspire in another the feelings, real or imaginary, which he has himself felt or fancied.

Nos. I. and II. will be more fully considered later, but to No. III. it has already been objected that in music there is often no such purpose as "infection," and that much great music is connected with emotion neither in origin, character, nor purpose. All such works Tolstoy's theory "rules out." Joseph Bennett.

(To be continued.)

ORGAN ACCOMPANIMENTS.

By Edwin H. Lemare.

In recording the result of my own practical experience in playing organ accompaniments, I can only hope that it may be in some way helpful to all who are interested in this subject. To accompany the service in a dignified and reverential manner is a matter of supreme importance. It is difficult, in a short article, to do full justice to such an extensive subject. I will, therefore, give a few hints for the benefit of those organists who may perhaps have few opportunities of hearing really good church

services, and, on the other hand, have not had the advantage of a thorough training in organ playing and accompanying a choral service. It is surprising, when one comes to think of it, that there are few who succeed, at any rate when accompanying the church service, in making their accompaniments interesting in themselves, apart from the far higher duty of trying to illustrate and deepen the meaning of the words by an accompaniment which should be both sympathetic and in good taste, without being unduly dramatic.

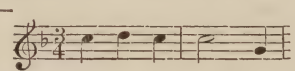
Take the Psalms, for example. In how many churches is it possible to hear a single word sung by the choir? and even if the words *are* pronounced distinctly and pointed properly, the organ is frequently played so loudly as to overpower the voices. One becomes conscious that the organist is under the impression that *this* is the right occasion for him to make a personal display, instead of keeping the organ in the background, and making it an *accompaniment* to the choir. The organ should accompany the choir; it is not the function of the choir to accompany the organ.

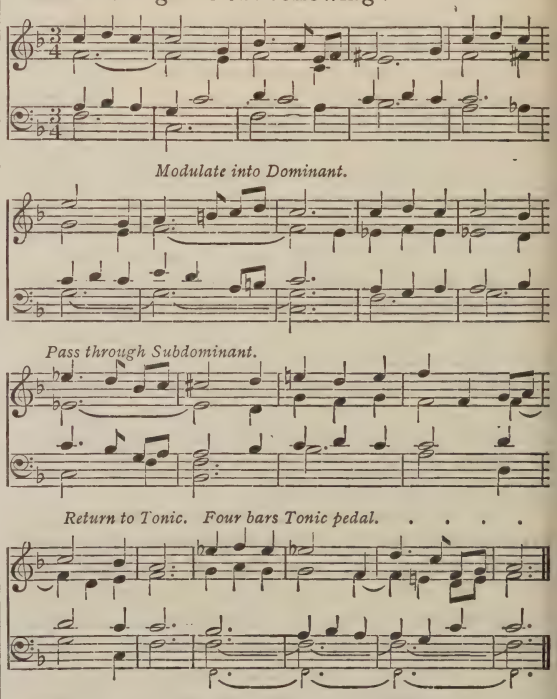
I am quite aware that in many churches the keyboard is placed in such a position—viz., with so much of the organ projecting over the player that it is impossible for the organist to know the effect he is producing, or whether the balance of choir and organ is such as he would like if he were a listener in the church; but in such cases the difficulty might be avoided by taking every opportunity of hearing another player at the keys, say at the weekly full rehearsal. He would then be able to find out the relative power of each stop and the most effective combinations to use when he himself accompanies the choir. This is a point of the utmost importance. Every organist should study carefully not only the general effect of his instrument, but the power of each individual stop as it is heard in the church.

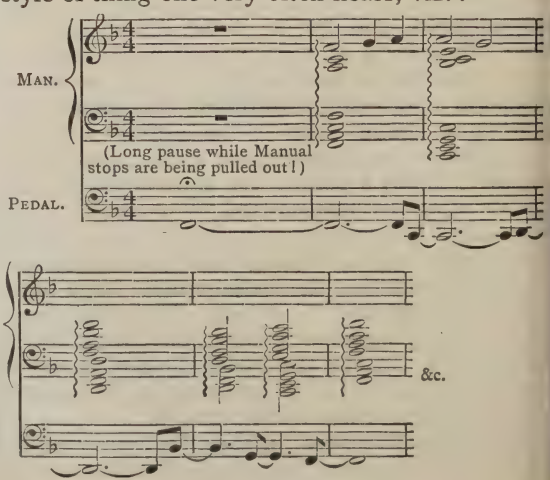
Now, let us suppose we are "Seated one day at the organ" and quietly considering, from the organist's point of view, one or two matters which seem to be the most essential qualifications of a good church organist. We will first of all discuss the voluntary.

The common fault one finds with the majority of improvised voluntaries is their utter aimlessness and want of systematic treatment. They remind one of the schoolboy's well-known essay on the horse: "The horse is a noble animal, and so is the *cow*. My father once had three cows," &c. For instance, one may hear an organist start his voluntary, say in the key of C, and, before he has treated you to a very few bars, he finds himself in the key of D. He then takes you off to F, followed by B flat, and, by the time the choir have finished their preliminary devotions, he has settled down in the key of E flat! If organists who meander about like this would first of all drill themselves into the ordinary sixteen-bar metre, and bear in mind the first phrase throughout, they could, with practice, improvise a piece in much better form; moreover, they would gradually develop a consciousness of form which will come out in their more elaborate efforts.

The best form of exercise is to take a sheet of music paper and rule out sixteen bars, and say four extra bars for a tonic pedal at the end. Mark over the eighth bar "Modulate into dominant"; at the twelfth bar, "Pass through subdominant"; at the sixteenth bar, "Return to tonic"; and then add "Tonic pedal, four bars." Supposing we take this phrase as an example:—



According to this plan it could be worked out something like the following:—

How much better this would be than the style of thing one very often hears, viz.:—



The pedals coming first, the chords being spread, and, worst of all, the doubling of the thirds in the bass, are no exaggeration of such inflictions. Space will not permit me to say more on the subject of improvising at present, but I should like to lay stress on the following, viz. :—

(1) Practise in *four-part* harmony.

(2) Make your first phrase recur again and again in the various parts.

(3) Stick to sixteen-bar phrases for some time until you begin to acquire the feeling for the natural form.

(4) Don't double your thirds, or notes that require resolution.

In making suggestions for accompanying a church service, so much, of course, depends on the choir. I mean whether they have been properly drilled to sing independently of the organ, or whether they rely on the organ to keep them in tune and give them the various leads, &c. I will presume that your choir has been carefully trained by yourself, and it is quite immaterial to them whether the blower goes to sleep, or the new curate sings all the responses half a semitone sharp! Let us take the Psalms, which are in some respects the most difficult part of the service to accompany. If it is necessary to play the chant over, do so on a soft organ, say the *Choir*, with soft 8 and 4-ft. stops, and without pedals.

One is liable to use too much 16-ft. work in accompanying voices. Personally, I hardly ever use 16-ft. stops on the manuals when accompanying the Psalms. The effect is as bad as doubling all your parts, and reminds one of being in the congregation and sitting next to someone who sings the melody an octave, and very often *two octaves* too low! Make the choir give the expression to the words, and let your accompaniment be simply a help and support.

If you play a solo on a separate row of keys, choose the tenor part if it is interesting in itself. One can, of course, make the outline different from that of the voices, and thus give a very good effect. Vary your accompaniment as regards registering and change of manuals as frequently as the different sentiment of the words seems to require; but do not be grotesque or unduly dramatic. When all modern organs have the *Choir* enclosed in a separate swell-box and both the *Choir* and *Swell* controlled by balanced pedals, endless varieties will be opened up in the way of accompanying; moreover, in playing organ solos, it will then be possible to put as much expression into the accompaniment as into the solo played on another row of keys.

Avoid as much as possible any *rallentandi*, except, perhaps, after the Gloria of the last Psalm; they are quite unnecessary in the course of the Psalms and do not in any way add to the effect. If you find that your choir-boys are beginning to sing flat, do not try to pull them up by using more organ; but choose a stop of the Claribel or open Flute quality, and play the melody as a solo in the treble part. More organ encourages them to sing louder, but not necessarily in tune. If, on the other hand, your choir are beginning to sharpen in pitch, immediately soften your accompaniment and add 16-ft. stops. I usually find this has the effect of making everyone sing more softly and consequently better in tune. Make your accompaniment as *legato* as possible and do not take your hands off the keys at the asterisks in the Psalter. This practice, I fear, is by no means uncommon; it is only justifiable when there is a slight misunderstanding on the part of the choir in regard to the pointing.

The following suggestions might also be worth considering:—

(1) Do not use too much pedal, or 16-ft. stops on the manuals.

(2) If you have a 32-ft. stop don't get too fond of it!

(3) Be very careful in filling up your parts, and look well after your thirds and sevenths.

(4) Do not play in more than five parts on the Great Diapasons, as the tone is too ponderous to allow of this.

(5) Remember the remarks concerning the spreading of chords already alluded to.

(6) Do not keep your right foot on the Swell pedal, and make your left foot skip about and do half its colleague's work.*

(7) Let the choir have a verse here and there to themselves. An obbligato on some solo stop, while the ordinary accompaniment is thus temporarily suspended, may be added with good effect.

(8) Do not always have your "Swell to Great" coupler out. Give your Great Diapasons a chance by themselves.

(9) Do not use your Swell Oboe when playing in chords. The character of tone is not suitable, unless it happens to be a very "round" and softly voiced stop, in which case one might use it occasionally in this way.

(10) Use the different families of tone in your organ, sometimes unmixed. For instance: (i.) 16, 8 and 4-ft. Gedacts, or closed wood quality; (ii.) 8 and 4-ft. Gambas, or string-toned stops; (iii.) Reeds alone; (iv.) Diapasons alone, and so on.

There is much more to be said regarding the accompaniment to the Psalms, but as this greatly depends upon the way in which the choir has been trained, I must leave it until I

* This bad habit has become very general owing to the Swell pedal being placed at the extreme right-hand end of the pedal board, where it is impossible to work it with the left foot. Also, with the usual "pump-handle" arrangement, one *must* keep one's right foot on it if one wants any gradation of tone between the closed Swell and the open box. Anything more clumsy and inartistic than this old-fashioned arrangement cannot be imagined.

have an opportunity of discussing the matter of Choir Training, which I hope to do in these columns later on. Next month we will consider the accompaniment to the Creed, and playing Anthems, &c., from the ordinary pianoforte arrangement.

(*To be continued.*)

ENGLISH MUSIC IN DRESDEN.

With a view of my keeping perfectly *en rapport*, more especially as to vocal music, in one of the most musical centres in Germany, I recently spent some weeks in Dresden, a city I have visited on former occasions, and in which I have had the happiness of becoming acquainted with many congenial spirits. Among the first pleasures of this, my recent visit, was to hear Sir Hubert Parry's remarkably fine Trio in E minor, which, wherever it is performed, invariably meets with the warmest admiration and sympathy. Such was the appreciation it received on this occasion that it is to be performed again, and by the Dresden Philharmonic Society.

Dresden, as everyone knows, is richly possessed of many architectural as well as other art beauties, the chief of which is its wealth of museums and picture galleries. Here is to be found the world-renowned picture of "La Notte" (the Holy Night), by Correggio, which, with its opening heavens and descent of angels towards the Holy Family, attains to the sublimity of Handel's "Hallelujah," and is of itself sufficient to make priceless the great picture gallery of Dresden.

The art of music finds the most numerous adherents in Dresden; but while classical and chamber concerts have their many admirers, the universal taste is opera, of which the *répertoire*, so far as my information goes, is almost unlimited. Hofrath von Schuch, the conductor, is a man, so to speak, born to his work; and whatever the opera—be it the most classical or the most popular—his rendering of it is as if all his life he had had no other to conduct. It matters not whether it be "Siegfried" or "Fra Diavolo," the utmost perfection is invariably secured. His broad views, his precision, his general picturesqueness—which may be regarded as some of his most striking traits—all combine to justify the opinion that the opera over which he presides is about the most perfect in Germany. I understand that he has been asked by Grau to go to America to conduct the opera. We certainly ought to have him in London; and I endorse the opinion of many in the wish that we may welcome him at Covent Garden. *Apropos* of royal recognition of his merits, it may be mentioned that a year or two since he had the pleasure of receiving from the King of Saxony His Majesty's portrait set in a frame of twenty bank notes, each of the value of a thousand marks.

It would be a great mistake to assume that all the greatest German vocal artists visit this country. Nor is it needful to give the names of the several fine singers attached to the opera. But my pen seems to force me to write the name of Fräulein Therese Malten, a prima donna whose every impersonation is a musical and dramatic perfection. (Happily when I left Dresden she was well on the road to recovery after a very serious illness.) Nor should I be doing another great artist justice were I not to say that the *Hans Sachs* of Herr Scheidemantel is among the most complete representations of that character I have ever witnessed. In fact, I consider this artist unique in his versatility, and I trust that we may have his presence in London this season and hear him in some of his other famous *rôles*. It can hardly be out of place in speaking of Herr Scheidemantel to make reference to his villa, which is quite the old German type of residence, everything being in thorough keeping; it is entirely of a character to suit a genial worthy like *Hans Sachs*. With regard to the artists in general at the Dresden Opera House, I must content myself with saying that every embodiment I witnessed seemed to be a conception carefully thought out and developed.

I turn now to speak of the Conservatorium, which, in a word, is what might be expected in such a city as Dresden. It is in a very flourishing condition. The head of the establishment is Herr Krantz, son of the former principal; but Frau Hofrath Krantz still takes a great interest in the work which her late husband did so much to bring to its present state of usefulness. The affairs of the Conservatorium are managed by a committee of musicians of high attainments, including Herr Hofrath Draeseke, regarded as the greatest contrapuntist now living. His personality is such that every musician must regard him with supreme interest. His originality, his general skill, his dramatic force, and his inspiration have been abundantly proved in his opera "Herrat," produced some years since, and in the opera "Gutrune." Interesting symphonies have flowed from his pen, notably the one in F. "Cristus," a trilogy, is a great work, which is now finished, and when it is performed should prove, I do not hesitate to say, an epoch-marking masterpiece. The choral and orchestral classes of the Conservatorium are really excellent, the latter being under the direction of Herr Rappoldi. So strong were my expressions of approval of the choral class on a former occasion, that at my suggestion the Director immediately assented to putting into rehearsal some English works. But, alas! death put a stop to the fulfilment of his promise. However, I have the assurance of his son, the present Director, that if I will send him some English works by our foremost writers of

choral compositions, he will not fail to make himself familiar with them for the purpose of their being put into rehearsal.

It is my pleasure to think that in Dresden, at least, there is the "open door." The fact that a young English artist is received on the ground of her own merit, and free from the prejudice of nationality, is in the highest degree satisfactory. Miss Agnes Nicholls, a student of the Royal College of Music, is a case in point. She, at a bound, won the approval of the most enlightened musicians and critics. The *Neueste Nachrichten*, in a eulogistic paragraph, strongly advised her on no account to leave Dresden without singing at an important concert, being fully assured of the great success she would achieve. The opportunity arose, for an invitation from the Directors of the Conservatorium came to her to sing as a "guest" at the great public concert they were about to give in the "Musenhaus." There can be no doubt that a reception such as Miss Nicholls secured, some of her songs being redemanded with enthusiasm, reflects credit on the Royal College of Music. She sang as encores songs by Ludwig Hartman, gems in themselves which should be made known in England. The criticisms, too, were most favourable, the *Dresdner Zeitung* finishing by saying that "We shall be delighted to find her name again on the programme," and the *Neueste Nachrichten* predicted a great future for the charming young artist.

Before concluding, I must mention two incidents. The first was a delightful and interesting sleighing party among the Bohemian mountains. After journeying for some hours our sleigh stopped at a lonely inn, when suddenly our party was attracted by the sound of a violin. On looking up we saw on the mountain side a man resting from his wood-cutting labours and fondly scraping his fiddle. What could he be playing? Was it a Bohemian air? No!—it was a tune from Sullivan's "Mikado!" Among the pine-covered mountains, all white with snow, this music, accompanied by the tinkling of the sleigh bells, had for us an inexpressible charm.

Being near Prague we pushed forward and found ourselves in the historic rooms of the "Blauen Stern." On the same evening we visited the German theatre, where we heard a most interesting performance of "Tannhäuser." One Sunday I had the immeasurable pleasure of a long talk with Antonin Dvorák. His improvement in his mastery of the English language is very great, and he was in jubilant spirits owing to the success with which his last opera had lately been received. He is looking forward with pleasant anticipation to a visit to England this spring, when he is to conduct some new orchestral works at one of the Philharmonic concerts.

The second incident was at the hotel where we stayed in Dresden. A large party of Germans who had espoused the interests of the Boers were dining near us, giving vent to their sentiments in the singing of a Boer hymn or anthem, whereupon Miss Agnes Nicholls was asked to sing "God save the Queen." She acceded to the request and sang, as from her soul, the National Anthem in such a style as to bring the opposing party into our salon, and they were induced to join lustily in the chorus of our anthem. Thus we should like all pro-Boers and Boers to do—and may they very soon do it!

Albert Visetti.

OCCASIONAL NOTES.

There is no variation in regard to the success which attends Mr. Elgar's "Variations." Herein is no "enigma." Wherever and whenever these orchestral dainties are performed they naturally charm the ears of those who listen to them. Under the fostering care of Dr. Richter the work has recently conquered the strongholds of hardware and cotton—Birmingham and Manchester to wit. In both these centres of musical activity the "Variations" and their composer have been received during the past month with genuine appreciation and enthusiasm. As with the London critics ,the initials at the head of each variation seem to have been the initial difficulty of the provincial gentlemen of the press in enigmatising--if the word may be allowed—the conception of the composition. Especially is this the case in regard to that mysterious individual, "Nimrod" (No. 9), who is thus speculated upon by one of the critical fraternity: "No. 9, perhaps, refers to a mighty hunter (Nimrod); but we rejoice to record that no tarantivys are heard, though perhaps Dr. Richter, who was once an orchestral horn-player, even as the composer was a violinist, would have taken especial interest in the feature. The key, however, is E flat, which is in itself suspicious. Mr. Elgar's 'Nimrod' appears to be enjoying a peaceful old age, marked by Handelian aspirations. A pearl in a string of pearls." This is exceedingly imaginative. Supposing, however, that the veteran "Nimrod" is really flesh and blood, and that he is an out and out Wagnerite, what must be the old gentleman's feelings in regard to these deductions? But the question is: Has anyone yet succeeded in hunting "Nimrod" down?

The prospectus of the new series of Symphony Concerts at the Queen's Hall is a document that caused us to rub our eyes. It did not contain a single specimen of the Russian school, but, on the other hand, quite a respectable selection from the works of our native composers! Have our protests against the anti-British policy of the Queen's Hall authorities availed, and are the classics, as well as our own representative composers, to come by their own at last? It is devoutly to be hoped; though we would strongly disapprove of any attempt to ignore the vigorous life and sturdy growth of the great musical forces lying even now more or less undeveloped in those Slavonic races to whom the future—not only in matters musical—will very likely belong. There is a vast difference between Mr. Wood's former infatuation with everything Russian, good, bad, or indifferent, and a reasonable appreciation of the fact that Tschaïkowsky was a genius, and that the "young Russians" do occasionally produce something worthy of our concert-givers' attention.

"Mynheer Vandunck," one of Bishop's popular glees, has a curious history, which, we believe, is not generally known. Here it is, as related by the composer himself in one of his lectures, the autograph manuscript of which is in the possession of Dr. Henry Watson, of Salford, to whose kindness we are indebted for the loan of this treasure of "The Henry Watson Musical Library," Manchester.

"An opera ["The Law of Java"] which I had composed had gone through nearly all its rehearsals, and was within only three or four days of being produced, when the proprietor of the theatre informed me that a young man had applied to him earnestly soliciting an engagement as a singer. Moreover, he particularly requested that he might be allowed to make his first dramatic attempt in this very opera which was about to be presented. The proprietor told him that it was impossible to accede to his request—that the theatre was already overburdened with engagements, and, above all, that there was no opportunity whatever for a place being found for him in the opera. The young man pleaded hard, saying that if it was only a *glee* in which he could take a part he would be contented, and begging that at least a trial might be made of his abilities if only for one night.

"The proprietor, knowing the teacher of the young man, and having confidence in his report of him, was inclined to relent: but there was no glee in the opera! What was to be done? I was told that if the poet would write the words, and I *could* compose the music in so very limited a time, that no further objection would be made. In short, the glee was completed, in which, by the way, I had written two bass solos, as I wished to show off the young man's voice to the best advantage in my power, though up to that moment I had neither heard nor seen him.

"On the morning of the performance of the opera, the glee was rehearsed. Immediately I had my doubts, and feared that a great mistake had been made. In fact, in addition to his other defects, the young man's voice was scarcely audible. I hoped it would be better at night. *It was worse!* I was told the next day that it was very doubtful whether more than twenty persons in the theatre had heard him sing a single note. Of course, he was not allowed to appear again. Nevertheless he entreated to be retained and offered to stay for only a few shillings a week. But the proprietor, who told him that he would be much too dear at any price, was inexorable.

"One word more and my story is done. The glee to which I have referred was 'Mynheer Vandunck.' The young man of whom I have spoken was Mr. Henry Phillips!—who now often laughs at, and heartily enjoys the recollection of his *first* attempt at singing in the musical drama."

"The Law of Java," the libretto by George Colman, the younger, was first performed at Covent Garden Theatre, May 11, 1822. The original play-bill states: "Never acted. A Play in 3 Acts (interspersed with music), called The Law of Java. The overture and musick composed by Mr. Bishop." The principal lady vocalists were Miss M. Tree and "Kitty" Stephens. "Mynheer Vandunck" was sung at the rising of the curtain, when "Dutch soldiers are discovered seated round a table, and drinking." The names of these three imbibing Hollander warriors are not given in the play-bill; but the alto and tenor singers were Goulden and James Kendrick Pyne, grandfather of the present organist of Manchester Cathedral. A contemporary notice of the first performance of "The Law of Java" reads thus: "The music is unequal. Some of the commencing airs hung rather heavily on the audience; but as the scene advanced the composer seemed to gather fire, which burned in a flame before the close." This metaphor of the critic, naturally developed, would give the impression that "the play, interspersed with music," must have ended in smoke! But perhaps the good man did not want to throw too much cold water upon the work at its initial representation. At all events, the glee "Mynheer Vandunck"—which, by the way, is not even mentioned in the notice—has survived the flames, the play, and Henry Phillips, who was the curious cause of its composition.

"An old subscriber"—it is always interesting to hear from any such—sends us the following "specimen of criticism which," he says, "we are compelled to put up with in this town of Nashville, Tenessee, U.S.A., having 110,000 inhabitants." It forms part of a notice upon a pianoforte recital given by M. Godowsky, and the critic displays his high falutinism thus glamorously:—

The Spanish Rhapsodie of Liszt was bizarre, rhythmic, melodic, lovely, sparkling, ballooning, tip-toeing, and finally "over the garden wall" into a bower of bejewelled, staccato, diamond-pointed revelrie, thirty-second notes, each of equal grace and meteoric splendour, suddenly disappeared into silence. The picture vanished; up rose a small figure; this caught shape of Erda, capable of such artistic prowess seemed not to be conscious of his high descent from the stars. He even appeared to assume that he, too, was one of the ordinary mortals.

Let this be noticed. Well constructed implements for piano playing gave him success. The forearm flexous, metacorpal joints and the lumbricalis muscles were all in proper shape to fulfil their destinies. The five mysteries of the right hand and the five mysteries of the left hand were equally imbued with ready cunning and wonderful skill to interpret the mystical, congenial, well-understood language of the upper regions of paradise. My opinion regarding phrasing and Rubato were well satisfied in the performance of the morning. An uncultivated Rubato is repulsive. A mere attempt to phrase ridiculous, faults not to be mentioned in connection with an artist, except by way of contrast, to warn those pseudo-artistic loafers who, with equal imbecility and self-esteem attempt compositions not made for them.

'Tis true that the above mode of expression cannot be considered idealistic in regard to soberness of style. But notwithstanding its shortcomings, or "tallness" in this respect, it possesses one redeeming feature—it is readable. Can this be said of all that is supposed to pass for musical criticism on this side of the pond?

A contributor to the *Neue Zürcher Zeitung*, having occasion recently to look over some old volumes of the *Allgemeine Polizei Anzeiger* (general police news) of Berne, chanced upon a portrait, fairly well executed, underneath which was printed: "Richard Wagner, formerly Capellmeister, political fugitive from Dresden." Another part of the same issue of that interesting journal, under the heading of "Politically dangerous persons," contains the following notice, dated June 16, 1853: "Wagner, Richard, ex-capellmeister of Dresden, one of the most prominent adherents of the revolutionary party, and against whom a 'hue and cry' has been issued on account of his participation in the Dresden revolt of May, 1849, is, according to information received, about to leave Zurich, his present abode, with the intention of re-entering German territory. For the

purpose of his apprehension, a portrait is here given of the said Wagner, who, in the event of his carrying out his design, should be arrested and delivered up to the Stadt-Gericht, at Dresden." Students of Wagner's life are acquainted with the terms of the "Steckbrief," or hue-and-cry document here alluded to, which the Saxon Government issued in 1849. But the above notice by the Berne authorities is interesting, as showing the extent to which the movements and supposed intentions of the composer of "Tannhäuser" and "Lohengrin" were being watched even in free, republican Switzerland.

The proposal of the Musical Association to ally itself with the "Internationale Musik-Gesellschaft" is distinctly to be commended, as calculated to encourage artistic intercourse between leading men of different nationalities, a proceeding which can scarcely fail to be mutually beneficial. The immediate advantages to those members of the Association who join the new Society will be that they will receive the monthly and quarterly journal containing papers on the progress of music from reliable sources, with a list of all the important new publications on the art and other privileges pertaining to members of the Society. Papers on English musical doings are to be included in published proceedings of the Society. Mr. Gilbert Webb, at the recent meeting, raised the question concerning whom these communications would be expected from. His enquiry was decidedly pertinent, as those which have already appeared were full of errors. It is to be hoped that Dr. Maclean's proposal that all important communications should be submitted to the English committee of the Musical Association branch will be adopted. Unless, however, a recognised English authority is appointed from Berlin to report on musical doings here and act as editor of the English articles, we confess to misgivings as to our art being adequately represented. The organisation, however, is at present so incomplete that, although planned on a most comprehensive scale, further criticism may well be postponed.

The Handel Festival is announced to be held at the Crystal Palace, as usual, in June. But an important alteration has been decided upon in regard to the days of the week upon which the performances will take place. Hitherto they have been given on Monday, Wednesday, and Friday; but it is felt that it will better suit the convenience of the public if the days are changed to Tuesday, Thursday, and Saturday, and this the directors have decided to do. The dates of the forthcoming Handel Festival will therefore be as follows:—

Grand Full Rehearsal ..	Saturday, June 16.
"Messiah"	Tuesday, June 19.
Selection	Thursday, June 21.
"Israel in Egypt"	Saturday, June 23.

A prize of £20 is offered by an anonymous donor for "the best quintet for violin, viola, violoncello, double bass, and pianoforte." The work must be entirely original and must not have been previously performed in public. Moreover, it "shall not be written as a solo for one or two instruments, a sufficiently important part being given to each." The adjudicators are Mr. Edward German and Mr. Hamish MacCunn, with Sir Alexander Mackenzie as the referee. The manuscripts are to be sent in by January 18, 1901, to Dr. Yorke Trotter, 22, Princes Street, Cavendish Square, who will probably supply the detailed conditions of the competition.

The Philharmonic Society has issued its prospectus for the coming season—the eighty-eighth year of the existence of this old Society. The actual novelties announced are Mr. F. H. Cowen's new Concertstück in B flat for pianoforte and orchestra, to be played by M. Paderewski; an "Ouverture Dramatique" by Mr. Otto Manns; and a new orchestral work, entitled "Miniatures of an every-day comedy," by Mr. Coleridge-Taylor, and conducted by the composer. Other distinguishing features will be performances of Mr. Granville Bantock's orchestral scene "Jagannaut," from "Kehama"; Berlioz's symphonic poem "Harold in Italy"; Mr. Edward Elgar's "Sea Pictures," to be sung by Miss Clara Butt and conducted by the composer; and Mr. Walter Handel Thorley's symphonic poem "Macbeth." Dr. Antonin Dvorák will conduct the first performance of some new orchestral works, and Mr. Edward Lloyd will, alas! make his last appearance at the Society's concerts. Not the least interesting feature of the season will be the performance by Herr Moriz Rosenthal of Mozart's Pianoforte Concerto in A. Mr. F. H. Cowen, who returns to his old post of conductor, may be sure of a hearty welcome upon his reappearance at the first concert on the 8th inst.

The regulations of the French authorities on the subject of musical performances at the approaching Paris Exhibition have reached the Royal Commission. Their general purport is as follows:—

Musical works and performances of all nations participating in the exhibition will be admissible. Musical societies, both French and foreign, will perform in the grand hall of the Trocadero, and chamber music will be performed in the small hall. Musical societies will organize their concerts at their own expense and at their own risk. Foreign musical societies can only be admitted on the guarantee and recommendation of the Commissioner-General of the nation to which they belong. Applications must reach the Commissariat-Général before April 15. Foreign Commissioners-General are desired to ensure that the music performed by foreign societies is specially representative of the nationality of the performers. The official orchestra can be placed at the disposition of foreign nations who wish to be represented by compositions. There will also be competitions of choral societies (*orphéons*) and brass and other wind bands. Foreign societies wishing to compete must apply through the Commissioner-General of their country, and their applications must reach the Commissariat-Général in Paris before the 1st inst. The competitions of the choral societies will take place in July, and those of the brass bands in August. The prizes will consist of crowns, palms, and medals.

Westminster is a place not unknown. But can the same be said of New Westminster? Where is it? asks the man in the street. "It is in British Columbia, and is noted for its great salmon-canning establishments." But has New Westminster any claim to musical distinction? It has! There is an excellent choral society in that far-away place, which recently performed Coleridge-Taylor's "Hiawatha's Wedding-Feast," under the skilful direction of Mr. A. E. White. In that popular work there is a beautiful tenor solo; but at the New Westminster performance the gentleman to whom the song was assigned was unfortunately too ill to sing it. With that ever resourceful adaptability so characteristic of our Colonial kith and kin, the air was played on the clarinet! Was there ever, under the circumstances, a more justifiable impromptu "Song without words"? We shall be glad to hear of further news of the doings of these musical New Westminsterians.

Subjoined are a few more answers extracted from musical examination papers, which have been kindly furnished by a correspondent:—

Slentando.—In a leaning manner.
Con duolo.—To be performed by two performers. With two parts.
Strepitoso.—Lightly.
L'istesso.—Listless.
Perdendosi.—Gradually louder and faster.
Bass.—From the word "burden" meaning to sustain the upper parts.
Poco Stretto.—Lightly strained and gathered up.
Doppio.—With grace.
E poi.—And heavily.
Subito.—Subdued voice.
Tre corde.—A chord to be divided into three separate notes.

There is no echo organ in the new Willis instrument in the Royal Academy of Music. But a distant echo of the opening function has reached us. During the interval, one of the professor-performers, in vainly endeavouring to discover the whereabouts of Sir Alexander Mackenzie, was heard to exclaim, "Where is the Principal?" "The Principal!" replied an irrepressible ex-student, "the principal is in the great organ, of course." This remark put a stop to any further enquiry, and order was completely restored when Sir Alexander appeared.

Another echo from Tenterden Street has mysteriously found its way (*sotto voce molto*) into the office of The Musical Times: "That many of the present-day patriotic songs are patri-idiotic!"

The novelties announced to be produced at the Crystal Palace during the second six concerts of the forty-fourth annual series of Saturday concerts, extending from the 24th ult. to the 31st inst., are as follows:—New scena, "Cleopatra" (specially composed for and sung by Miss Clara Butt), by Frances Allitsen; Symphonic poem (after Edgar Allen Poe's poem "The Raven"), by Josef Holbrooke; and Symphony, "Walt Whitman," by William Henry Bell.

Dr. George J. Bennett, organist of Lincoln Cathedral, was married, on the 20th ult., to Miss Marion Ruston, daughter of the late Mr. Joseph Ruston, J.P., D.L., formerly M.P. for Lincoln, and of Mrs. Ruston, Monk's Manor, Lincoln. The ceremony, which took place in the Cathedral, was performed by the Lord Bishop of Lincoln, assisted by the Dean and the Archdeacon. Sir George Martin, organist of St. Paul's Cathedral, who presided at the organ, played Mendelssohn's "Cornelius" March, Meyerbeer's "Coronation" March, and the Introduction to the 3rd Act of "Lohengrin." As the bridal procession passed from the Galilee porch along the South transept and entered the Choir, the hymn "O perfect love" was sung to a tune composed for the occasion by the bridegroom. While the register was being signed the choir gave a beautiful rendering of Brahms's "How lovely is Thy dwelling-place," and as the wedding party departed Sir George Martin played Mendelssohn's "Wedding March." After the ceremony, Mrs. Ruston held a reception at Monk's Manor, and later in the afternoon the newly married pair left for London, *en route* for the Riviera, where the honeymoon will be spent. The presents included a silver punch bowl from the Lincoln Musical Society, of which Dr. Bennett is the honorary conductor.

Mr. T. H. Collinson, Organist of St. Mary's Cathedral, Edinburgh, sends us the following personal recollections of his old master, Dr. Armes, by way of supplement to the biographical article on the Professor which appeared in our last issue. Mr. Collinson writes:—

You have, I fear, been somewhat baffled by the severely modest reserve of your "subject." Allow me to add a few recollections of a master, my relations with whom were—on one side, at any rate—a case of "love at first sight," if such a sentiment may be allowed as appearing between two individuals of the sterner sex. Yes, it was "love at first sight" in the heart of a timid boy of thirteen, who left his home for the first time to become the apprentice of an august master, and found in him a "guide, philosopher, and friend" for life. The timidity just mentioned bids me beware of saying too much as to the doctor's benevolence, for fear of incurring his ire; but those who, like myself, have been helped up the ladder by him can testify to the liberality of a teacher whose aim was to make musicians, not money.

Now for the recollections. Is not this an interesting picture? "So early in the morning," on a summer's day, the writer had the honour of assisting at the dismantling of the fine old Father Smith organ. Sitting at the old keyboard (black naturals and white sharps), my pathetic duty was to press each key in turn while the doctor with careful solicitude removed each pipe after its swan song was sung! As you have mentioned, part of this old organ has since been erected in the chapel of the University. I well remember the fine skilful improvisations of Dr. Armes on the sweet old diapasons, and I can also call to mind his coolness when, as sometimes happened, a "tumbler-coupler" gave out and caused a bad cipher; how, while accompanying the choir with one hand, he managed to take the front-board out with the other, and unscrew the sticking button. His very masterful resource was also displayed on one occasion when the principal would not push in except with "pedal action" (of a sort). His back against the choir organ case, his foot against the offending stop-handle—it went in that time.

The new era of Father Willis comes next. At the Cathedral Restoration Services some 150 picked choristers from various cathedrals assisted in rendering six choral services, the like of which have perhaps been seldom heard anywhere. Of the new organ, only nine stops on the great were ready, the pedal clavier had no pipes (like the choir, swell, and solo), but was coupled to the one manual. On this organo-harmonium, so to speak, the doctor accompanied all the elaborate music to perfection, and kept the choirs in hand without any conductor.

After my time at Durham I learnt of a clever skit published there under the guise of a (spurious) literal translation of Herodotus (Book IX., if I remember aright). In the style of the famous old-world traveller, the "translator" described in quaint and pithy language the spider-like construction of the ancient city of Dunelmus, "the temple on a hill," and the services in the temple. Now I must digress so far as to disclose the fact that Dr. Armes has long been an enthusiastic volunteer (Captain Armes) and a good shot. During the composition of his charming oratorio of "Hezekiah," done under pressure of hard working days, he was up in the morning practising at the rifle ranges. Here comes in our Herodotus translator. "During the service in the temple, a priest presseth the keys of a mighty engine, both while the priests chant and also at other times. This engine goeth by the name of the organ, the player thereof is the organist, the playing when the priests do not chant is called a voluntary, and *the Organist is a Volunteer!*"

Mr. Watkin Mills has now returned from his recent tour in Canada and the United States, which, according to all accounts, has been an unqualified success. Assisted only by a solo violoncellist, he gave an extensive programme, consisting of nineteen numbers, of which his own share was fifteen songs of various kinds. When five or six encores are added thereto, some

idea may be formed of the exacting task he undertook. In fact, during the third week of his tour he sang no less than 103 songs in five consecutive nights! During the rendering of "The Curfew," by Monk Gould, in the Town Hall at Cobourg, a curious incident occurred. The Curfew bell in the tower of that building rang out the key-note of the song (E flat), and, moreover, it came in at the right moment, strictly in time, giving a most realistic effect, which the singer and audience were not slow to recognise. Mr. Watkin Mills found his large Canadian audiences most appreciative and demonstrative. His heart was nightly cheered by the unmistakable evidences of enthusiastic loyalty displayed towards the old country, especially when a song of a national character was rendered. For instance, when he sang "Rule, Britannia," which he repeatedly gave as an encore, the audience rose as one man and joined heart and soul in the refrain, with thrilling and never to be forgotten effect. Of course every concert terminated with "God save the Queen," sung *con amore* by all. No concert or public meeting is ever concluded in the Dominion without the singing of the National Anthem.

Mr. Thomas Whitney Surette, a distinguished American musician and writer on music, has recorded in *Lippincott's Magazine* for January some personal impressions of the Worcester Musical Festival held last September. Here are a few extracts from Mr. Surette's interesting and appreciative article.

In regard to the Cathedral, he says:—

Something of the beauty of the "long-drawn aisles and fretted vaults" rings in the music as it echoes through and through those vast spaces and makes them vocal. The majesty of it is well-nigh indescribable, for it is not the sounds alone which fill the soul, but along with them, indissolubly blended, come thoughts, impressions, and feelings which the scene itself inspires.

And then as to the social side of the Festival:—

Many of the people living near the Cathedral kept open house during the Festival, lunch being often laid in a lovely garden, where one could walk about and chat with the other guests. The conductor's door was open to composers, artists, and newspaper men, and around his hospitable board one met many of the celebrities: Brema, perhaps the favourite among the artists; Parker, whose popularity seems not to have been entirely due to his music, successful as that was; Madame Albani, Sir Hubert Parry, Coleridge-Taylor, Joseph Bennett, one of the original anti-Wagnerians, the "skid to the English musical coach," as he calls himself, white-haired and kindly; and Edgar [Elgar], the free lance among English composers, a man of great talent.

The chief novelty of the Festival is thus referred to:—

Thursday morning brought one of the largest audiences of the Festival to hear the American work, Horatio Parker's "Hora Novissima." The composer conducted, and it is a credit to his skill that the performance was, perhaps, the best of the Festival. But that was partly due, also, to the fact that the chorus liked to sing the music, and thoroughly understood what the composer wanted. . . . Sir Hubert Parry told me they were all glad to have such a splendid composition from America performed at an English Festival.

Mr. Surette concludes his very readable article thus:—

So on Saturday the gentle old city resumed her quietness, not without a sigh, and settled down to another three years of peaceful solitude . . . while in all directions trains were bearing the visitors away, in two cases at least not without a pang of regret, and with delightful memories of English hospitality and friendship.

Professor Niecks continues with unabated zeal to provide for the educational equipment of the musical students committed to his charge at the University of Edinburgh. One of his recent "five historical concerts" (which have so satisfactorily replaced the annual Reid concert of former days) given during the session was devoted to the works of Purcell. Here is the programme, which was efficiently interpreted by a body of performers under the direction of Mr. J. A. Moonie:—

1. Te Deum in D.
2. "The Golden Sonata," for two violins, bass, and pianoforte, played by Messrs. Dambmann, J. Middleton, W. Beaumont, and A. Scott Jupp.
3. "In these delightful pleasant groves" (chorus).
4. "Nymphs and Shepherds," song from "The Libertine." Sung by Miss Stuart Reid.
5. "Thy hand, Belinda," and "When I am laid in earth," recit. and air from "Dido and Æneas." Sung by Mr. Robert Burnett.
6. "Come unto these yellow sands" and "Full fathom five," solos and choruses from "The Tempest."
7. "Britons, strike home," tenor solo and chorus from "Bonduca."
8. Three Scenes from "King Arthur."

A Schumann pianoforte recital by that admirable artist and pupil of Madame Schumann, Miss Fanny Davies, was given on the 13th ult., when a comprehensive selection from the works of the composer was skilfully performed. This concert took place on the birthday of General Reid, "founder of the Chair of Music in the University of Edinburgh," and therefore a minuet and march of his composition were played upon the organ by Mr. A. Scott Jupp. Thus the memory of the munificent founder of the Musical Professorship at Edinburgh University is kept green notwithstanding the fact that he came into the world 173 years ago.

Mr. Samuel Reay, of Newark-on-Trent, in a letter commenting upon the biographical sketch of Dr. Armes in our last issue, refers to the fact that he was one of the six selected candidates for the organistship of Durham Cathedral when Dr. Armes was appointed in 1862. We may state that this information was discovered by us amongst the Durham newspapers of the time, when making the necessary research for the article, but we purposely refrained from giving publicity to the names of those unsuccessful candidates who are still living. In regard to the competition itself, Mr. Reay, by way of correcting some of the statements, says:—

"Dr. Dykes did *not* propound a subject for a four-part, or any other sort of fugue, but merely a melody of a few bars on which the candidates were desired to extemporise.

"Three of the competitors I am sorry to say have since died; but I can speak authoritatively for myself and another of the selected six, and say that neither of us played the 'Hallelujah' chorus, nor did we in any other way seek to influence the Dean's 'dear old maiden sisters,' of whose existence, till Dr. Armes mentioned it, I was profoundly ignorant.

"I may just add that the anthems on the day of my probation were Handel's 'The trumpet shall sound' and Greene's 'God is our hope and strength.' My principal organ piece was Bach's Prelude and Fugue in G."

Mr. Walter Macfarren is giving at the Royal Academy of Music, on Wednesday afternoons (3.15 p.m.), during March, a course of lectures on the subject of "Mozart and his pianoforte works."

Mr. George Riseley has formed at Bristol a "Male-Voice Choir for the performance of works composed for male voices with orchestral accompaniment." The membership will be limited to 300 voices. "I shall personally train the choir," says Mr. Riseley, "and I hope to make the concerts (of which there will be two in each season) a special feature in the musical life of the city." As the works to be performed at the first concert include Mendelssohn's "Antigone," Brahms's "Rhapsodie" (for solo alto and male-voice choir), and Gernsheim's "Salamis," the Society has made a good start. We wish it all success.

Dr. Hans Richter and his wife, *née* Szitanyi, celebrated, on January 28, their "Silver Wedding." The celebration of the happy event was, however, strictly confined to the family circle of the distinguished conductor.

The Editor having, through the kindness of the Mendelssohn family, been favoured with copies of letters from Thomas Attwood to Mendelssohn, is desirous of tracing the whereabouts of any letters written by Mendelssohn to Attwood. He would also be glad to receive any fresh biographical information concerning Thomas Attwood, the English pupil of Mozart.

Mr. Alfred Gibson will form the subject of the biographical sketch in our next issue.

SPEECH IN SONG.

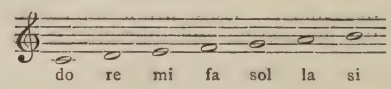
Universal language is a dream which has fascinated poets and thinkers of all ages and of all nations, but which seems to-day as far from realisation as ever. Many systems have been proposed, each more ingenious and more easily acquired than its predecessor, but all alike have failed to rouse more than a passing curiosity. The long series of failures have at least served to make it clear that what is wanted is not a *new* language, the artificial product of a single mind, but an organic growth springing from existing means of inter-communication. Gesture, for instance, already plays an important part in our intercourse with savages, and might ere this have supplied the want of a universal language, were it not that the resources of gesture-language are limited, and found to be inadequate to the expression of any but the simplest ideas.

Latin at one time bade fair to become the universal language, at least of literature; but the use of Latin, as of any other strange tongue, involved the sacrifice of that full freedom of expression which can alone be enjoyed in the language of birth, and the uncompromising persistence of national types of thought and character in time drove it from the field.

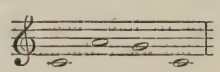
There remains music, the language of the emotions. Human emotions, like human gestures, are much the same all the world over, and the elements of music, the language which expresses them, are widely if not universally understood. It must be confessed that music has never yet succeeded in expressing a judgment, much less a concept, and even purely imitative or programme music is constantly liable to misinterpretation without the aid of a key. But may it not be possible by means of a system of conventional interpretation to employ music as a universal language of the intellect as well as of the emotions?

This was the problem which a Frenchman of the present century, M. Jean François Sudre, set himself to solve, and which he claimed to have solved successfully. M. Sudre was born in 1787, and at an early age conceived the idea of a universal musical language. In 1823 his scheme was sufficiently advanced to admit of public *séances*, at which practical demonstrations of the system were given. These aroused general curiosity, and the learned societies of France did not hesitate to express their warm approval. In 1835 we find M. Sudre in England, giving demonstrations before the King and Queen and "the Princess Victoria," and the next few years were spent by him in travelling abroad and spreading the knowledge of his invention. But progress was slow and disheartening. It was not till 1855 that substantial encouragement was forthcoming in the shape of an award of 10,000 francs at the Paris Universal Exhibition of that year, and in 1862 M. Sudre died, leaving his work still in manuscript. His widow nevertheless carried on the propaganda with undaunted vigour, and in 1866 published to the world the complete system under the title of "Langue Musicale Universelle, au moyen de laquelle (après seulement trois mois d'étude) tous les différents peuples de la terre, les aveugles, les sourds et les muets, peuvent se comprendre réciproquement."

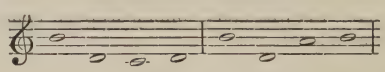
This musical language is constructed from the seven notes of the diatonic scale—



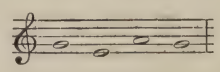
employed either singly or in groups of two, three, four, or five. The single notes and groups of two or three represent particles, pronouns, and words in common use. The groups of four notes are arranged in classes according to their initial sound. Thus the "clef de *sol*," which includes all four-note groups beginning on the note g, is used exclusively for the terminology of the fine arts and sciences; the "clef de *la*" is consecrated to industry and commerce, and so on. The dictionaries, both music-speech and speech-music, which occupy the bulk of the book, seem to range over the whole gamut of human wants, from "beef steak"—



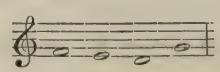
to "constitutional government"—



In turning over the pages a familiar musical phrase now and again catches the eye. In the "clef de *sol*," for instance, we find the opening notes of St. Ann's tune—



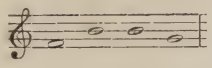
with the singularly appropriate meaning of "organ, harmonium, organist," but—



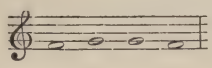
with its ecclesiastical associations, as the termination of the Preces in our Litany, would hardly suggest to the uninitiated an "aide-de-camp."

By way of assisting memory a musical phrase with an assigned meaning is often inverted to express its opposite. Thus *sol*, *la*, *si*, means "ascend," *si*, *la*, *sol*,

"descend"; *do*, *mi*, *sol*, "God," *sol*, *mi*, *do*, "Satan." But even with such helps as these the effort required to retain and readily distinguish some thousands of musical phrases with the meanings arbitrarily attached to them would be prodigious. Nor is this the only drawback to the system. Many of the phrases are exceedingly difficult of intonation. Even Dr. McNaught would admit that to call upon a child to intone—



every time he wanted a glass of "lemonade" would be little short of cruelty, and those not gifted with a sense of absolute pitch would be justly alarmed to find that while—



signifies "to sneeze," the same phrase transposed a tone higher means "manure," and a tone higher still "a whale." No! for all M. Sudre's lifelong labours the problem of universal language is still unsolved, and the "Langue Musicale Universelle" has but added one more to the curiosities of literature.

J. F. R. Stainer.

PROFESSOR NIECKS ON MUSICAL EDUCATION AND CULTURE.

A meeting of Edinburgh music teachers was held in the Scottish capital on January 31, with a view to the formation of a society for the promotion of musical education and culture. On that occasion Professor Niecks, who occupies the Chair of the Reid Professorship in the University of Edinburgh, delivered the following address explanatory of the justification, scope, and aims of the proposed new organisation.

"Many of you, on reading the circular inviting you to this meeting, may have exclaimed: 'What, another society?' And it must be confessed that the existing societies are already far too numerous—too numerous for our available time, too numerous for our bodily and spiritual comfort, and too numerous for our purse. This being so, would-be-founders of a new society ought to be able to advance strong reasons in justification of their scheme.

"Well, have we such justifying reasons in the present case? I answer unhesitatingly and firmly: 'Yes.' The objects of the projected society are undeniably excellent, and in the highest degree desirable; and there is no existing society known to me that supplies or is likely to supply in future the things aimed at. It has been asked: 'Why do you not go for what is wanted to the Incorporated Society of Musicians?' Do not imagine that that Society has been overlooked."

After referring to the fact that the Incorporated Society of Musicians was a purely *professional* organisation, excluding students preparing for the profession, and that it could not be expected to devote the necessary time, or to furnish the requisite opportunities for lectures and discussions on the art and science of *teaching* music, Professor Niecks proceeded:—

"Having explained why a new society is proposed, I must turn to the more difficult task of explaining what the objects of the society are to be, and in what ways they can be attained. The task is difficult, because there may be widely different views about the objects to be chosen and the ways to be pursued. It is difficult also because the work and methods of the society must largely depend on the character and number of its members.

"It is intended to admit as members not only professional musicians, but also students of music preparing for the profession. Now don't be shocked at what I am going to say next. This society is to be a mutual improvement society. I have been most solemnly warned and most impressively appealed to not to mention the word 'improvement,' especially with the qualifying adjective 'mutual.' 'If you use that word, you will frighten away everybody.' Now, improvement may be a very unpopular word, but it is a most useful, excellent, and necessary thing. In fact, I reckon him as dead and shelved who no longer wants to be taught and improved. Well, then, let us form ourselves into a mutual improvement society, each of us contributing his or her quota to the general fund of knowledge. There is none so experienced and learned that he cannot gain by the experience and learning of his fellows. And even the most inexperienced and unlearned can widen and clear the knowledge of the most venerable sage, if by nothing else, at least by questions. There is nothing so educative as being asked questions. Questions often draw our attention to problems previously overlooked, shirked, or otherwise neglected by us, and not infrequently draw our attention to spots and fields of ignorance in us of which we had not been aware.

"One of the chief benefits derivable from such a society seems to me to be the opening of our eyes to the vast extent and the immense complexity of what is implied in the study and teaching of music—an extent and complexity in the face of which even the most accomplished must feel children and ignoramuses. Do not overlook that the teacher stands in need of a wider and more many-sided knowledge than the executant, and that his responsibility is far greater. The most terrible fact about us teachers is that we are never trained for the profession of teaching: what we learn of it we learn from our pupils, who really ought to be paid by us, and not we by them. The great majority of teachers never learn their business, and the best learn it only imperfectly. There are innumerable members of our fraternity who imagine that the whole duty of a music-master consists in teaching his pupils to play pieces and sing songs as a bird-trainer teaches finches and canaries. But that is not teaching music at all. Others think only of finger exercises, scales, and technique generally. But that is only the mechanical substratum of the executive side, a small part of the art, if we take into account the texture, structure, beauty, and expression of music, and the cultivation of the ear, mind, and heart of the learner. Again, it is very common that a teacher has but one method and one repertory for all pupils, ignoring the infinite variety of their physical, psychical, and moral dispositions. The disastrous results may easily be imagined. Of course teachers are not all of them so bad as that; but, owing to the difficulties of their calling, owing to the extent and the many-sidedness of the knowledge required, not one of them can boast that he is complete and perfect, fully armed from head to foot.

"Now, ought we not to endeavour to improve this state of matters? It goes without saying that a society like the one projected cannot take the place of a training school—it cannot give systematic courses of lectures and demonstrations in technique, harmony, counterpoint, form, acoustics, history, æsthetics, ethics, and psychology. But it can do many things worth doing—it can suggest new ideas, open

undreamt-of vistas, lighten up many dark corners in our minds, and, above all, invite us to further study and renewed efforts.

"Now, let me indicate somewhat more particularly a few of the things that can be done—and can be done by the reading of original papers, by accounts, summaries, translations, and criticisms of other people's writings and speeches, by analyses and demonstrations, by discussions, and by questions. One of the many possible subjects, a subject of immense scope, and practically inexhaustible, is the exposition of methods of teaching music, either music as a whole, or certain departments of it, or certain details in these departments. This subject may be considered from various points of view—from the technical, physiological, æsthetical, ethical, and psychological. The æsthetical and ethical points of view are of the greatest importance, as they relate to the influence of the art on our sense of the beautiful, and on our moral sense. Note the astounding range of the subject, from five-finger exercises to the moral sense. Very useful would be papers setting forth what music has been written for instruments and for voices, and grouping it according to classes (*genres*) and grades of difficulty; and enumerations and descriptions of books on music generally, and on teaching particularly. Discrimination of the styles of composers is another important and interesting subject. Nor should history and biography be forgotten—they are valuable tools of the model teacher.

"I think I have said enough to show that there is a sufficiency of material for the society, and I hope I have also said enough to induce you to join the society. I invite you, I urge you to join it. I ask you to do so for your own sake, for your fellows' sake, for your pupils' sake, for your art's sake—for all these will benefit by your taking part in the work of the 'Society for the Promotion of Musical Education and Culture.'"*

CHURCH AND ORGAN MUSIC.

"THE PLACE AND POWER OF MUSIC IN WORSHIP."

The Rev. W. S. Herbert Wylie, of Newcastle-on-Tyne, preached an eloquent sermon on the above subject at the recent annual "Service of Praise" of the Association of North London Choirs (Presbyterian). In the course of his admirable discourse, Mr. Wylie said:—

"The heart is touched and the emotions appealed to by music as they can be in no other way. Music not only pleases the ear—that is its lowest function—it also calms the mind, and, better still, it inspires the soul. . . . Sometimes in our deepest sorrows—sorrows that lie too deep for words to soothe—we have heard some music which was to us heaven-born and heaven-sent, and a new calm and peace stole over us and possessed our hearts and minds. And so it is with spiritual things in our worship. The influence of our common song, the message of an anthem, the effect of an instrumental voluntary, may be to deepen devotion, create new aspirations, strengthen courage, and promote the growth of grace.

"I plead for a larger consideration of this most important feature of our praise service, a function and effect too often misunderstood or altogether overlooked. It is to me the sole explanation of or justification for the rendering of anthems by the choir and solos by individuals and voluntaries by the organists in our congregational worship. These are not performances for mere purposes of display. They are not given in order to tickle the ear or respond to a craving for novelties or sensation. They stand on the highest of all platforms—they are sermons in sound. And they ought to be the most effective of all sermons, for they appeal in a unique way to mind and heart, to soul and spirit, conveying impressions and wielding an influence above and beyond the power of words alone to exercise. If, remembering this, we are reverent hearers, believing that these exercises may bear a message of God to our souls, and seeking to open our minds and hearts to receive that message fully, then the service of praise will be to us in all its parts what it ought to be—not only the means of expressing our deepest feelings toward God, but also of conveying God's blessing to us—a true ministry of song and a means of grace to heart and life."

Such pulpit utterances in appreciation of the influences of the divine art are in the highest degree commendable and satisfactory; moreover, are they not capable of general application, irrespective of creed or sect?

A LETTER FROM SIR GEORGE GROVE IN 1849.

The turning over of the pages of old musical periodicals is a pleasant fireside occupation which is often attended with interesting discoveries. One such is the following letter which appeared in a publication entitled *The Parish Choir, or Church Music Book*, published by "The Society for promoting Church Music," between 1846 and 1851:—

"Prose Hymns for chanting.

"To the Editor of the *Parish Choir*.

"Anglesey, September 12, 1849.

"Sir,—Your correspondent, 'Cantor,' in the August number of the *Parish Choir*, which has only very lately reached me, does not appear aware that an attempt was some years ago made by Mr. Alford, the Vicar of Wymeswold, Leicestershire, to supply the want which he notices.

"Mr. Alford's book is called 'Prose Hymns [chiefly from Scripture and pointed] for Chanting,' and is published by Rivingtons. The hymns or canticles are, in my opinion, most successfully selected from the Old Testament, the Apocrypha, and the New Testament. If 'Cantor' has not seen it, he should lose no time in getting it, and I think it will well repay him. At Wymeswold church it is regularly used.

"I am, Sir, yours obediently,

"George Grove."

There is no need to speculate upon the identity of the writer of this note—his name is too well known for any such conjecture. But it may be assumed that this is an early contribution by Sir George Grove to a musical journal. At that time (1849) he was a young engineer on the resident staff of Robert Stephenson, engaged upon the construction of the Britannia Tubular Bridge across the Menai Straits. The "Mr. Alford, vicar of Wymeswold, Leicestershire," subsequently became the great Dean of that name, and the author of one of the most popular of hymns, "Come, ye thankful people, come." An extract from Dean Alford's Preface to his little book, "Prose Hymns . . . for chanting," published in 1844, when chanting, except in regard to the Canticles, was somewhat of a rarity in parish churches, is of sufficient interest to be quoted:—

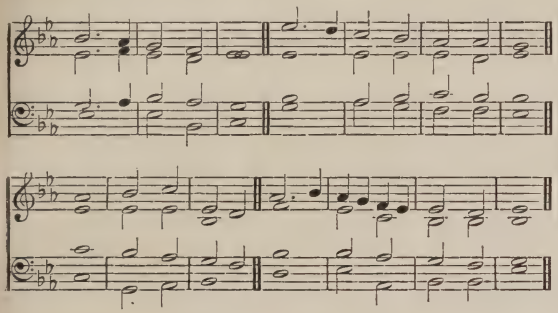
The following Hymns have been selected and partly composed in the belief that church-singing will be much

* The new organisation has since been designated "The Edinburgh Musical Education Society."

improved by the more plentiful introduction of chants, as distinguished from metrical tunes. It is to chanting that we must look for the accomplishment of that which has been so much desired among us, and so seldom obtained,—true congregational singing. And this has been verified by the experience of all Clergymen who have in earnest and with pains cultivated chanting in their churches.

LORD MORNINGTON'S CHANT.

Mr. John S. Bumpus, in his interesting paper on "Irish Church Composers," read last month before the Musical Association, gave the following as the original form of Lord Mornington's well-known Double Chant in E flat. Moreover, it is the traditional form which has been in use in the Dublin Cathedrals since the death of the composer. The alteration of the melody (as it appears in most English collections) seems to have been prompted by reason of its resemblance to a chant by Dr. Crotch, not a very satisfactory justification for such an impudent piece of tinkering. Here is the Mornington Chant in its pristine condition:—



SPECIAL SERVICES, ETC.

The "special orchestral services" held at Brixton Church on the first Sunday afternoon of every month, when the vicar gives an address, continue to be much appreciated, and are attended by a congregation averaging 2,000 people. On the 4th ult. special interest was centred in an overture, entitled "Harvest-tide," by the organist of the church, Mr. Douglas Redman, which was played by the full professional orchestra engaged for these services. Sir Alexander Mackenzie's Benedictus for violin and orchestra was also performed. From the financial coign of vantage, the support given by the great congregation is in inverse proportion to its numerical attainment—in fact, at one service no less than 500 persons did not contribute at all! "But," writes Mr. Redman, "we all owe a great debt of gratitude to the broad-minded policy of our two churchwardens, Messrs. F. G. Dray and Alfred Edwards, for they are good enough to supply the necessary funds for the carrying on of these services, in addition to their many other calls and heavy responsibilities." While wishing these services all success, we venture to hope that the short oratorio, or Church cantata, may from time to time be included in the scheme. Such works not only tend to edification, but their natural home is the Church.

At the Dedication Festival of St. Agnes, Kennington Park, the communion service was Hummel in B flat, which was sung to the accompaniment of strings, flute, trumpet, drums, and organ. Mr. Baden Powell's "Salve Festa Dies" was sung in procession by three cantors and choir. Mr. McMurdie was at the organ and Mr. Cyril G. Church, organist of the church, conducted.——The anniversary of the Restoration of St. Saviour's Collegiate Church, Southwark, on the 13th ult., was worthily celebrated by a performance of Mendelssohn's "Hymn of Praise," which was well rendered by the choir of the church, the organ being supplemented by brass instruments and drums. Dr. Madeley Richardson was at the organ and Mr. A. E. Williams conducted. ——At a special musical service given in Luton Parish Church, on the 13th ult., Sir Hubert Parry's "Blest Pair of Sirens" and Mendelssohn's "Hear my Prayer" were sung by the chorus and orchestra of the Luton Choral Society, under the direction of Mr. Fred. Gostelow. Sir Alexander Mackenzie's Benedictus for violin was also played.

Byrd's five-part Mass, from the edition prepared by Mr. R. R. Terry and Mr. Barclay Squire, will be sung at the Brompton Oratory at High Mass every Sunday (except Mid-Lent Sunday) in Lent.——Bach's Passion Music (according to St. Matthew), omitting some of the earlier numbers, will be sung at the Temple Church on the first Sunday in Lent (4th inst.) and again on Passion Sunday (April 1), at 3 p.m.

Gratifying evidence is to hand in regard to the large use made of music by English composers during last Christmastide by the churches in New York. The names of Stainer, Barnby, Garrett, Elvey, Hopkins, Martin, Stanford, Ouseley, Myles Foster, Sullivan, and West figure largely in a *resumé* of Christmas service-lists compiled for, and which appeared in, a New York journal. Equally satisfactory is it to find, from programmes received, that Mr. Clarence Eddy, the distinguished American organist, includes works by English composers in his various recital programmes. Recently, in California, at San Francisco and Los Angeles, Mr. Eddy played pieces by Mr. W. S. Hoyte, Mr. William Faulkes, Mr. W. Wolstenholme, Mr. E. H. Lemare, and Mr. Alfred Hollins.

ORGAN RECITALS, ETC.

The first of the two specimen programmes (Concert-room and Church) for this month is that given on the 3rd ult. (Mendelssohn's birthday), in the Town Hall, Manchester, by Mr. J. Kendrick Pyne, organist of the Cathedral and to the Corporation of Manchester, and Professor of the Organ at the Royal College of Music (Manchester). Mr. Pyne's performances, which are given every Saturday evening, attract large audiences; some of the listeners come from a distance of thirty or forty miles from Manchester and bring with them copies of the music performed.

1. Prelude and Fugue in C minor .. .. .. Mendelssohn.
2. "Evening Prayer" .. .. Henry Smart.
3. Organ Concerto in F (No. 5) .. .. Handel.
4. Impromptu Elegy in G minor .. .. J. Kendrick Pyne.
5. Grand Toccata and Fugue in D minor .. .. J. S. Bach.
6. Andante with Variations from the Septet .. Beethoven.
7. Choral Song and Fugue ... . S. S. Wesley.

A commendable feature of the scheme is the inclusion of the names of Henry Smart and S. S. Wesley. It is interesting to note, by the way, how frequently Wesley's Choral Song and Fugue is played at organ recitals in various parts of the country. We venture to reprint two of the annotations supplied by Mr. Pyne to his excellent programme. The first refers to the Bach Toccata and Fugue:—

There are two Toccatas and Fugues in D minor, by the Leipzig Cantor. The first (of smaller dimensions than the one to be performed to-night) is extremely popular and frequently played; but, in the opinion of the performer, it is one of the least interesting of all this master's works, being very florid, and one might almost say flippant. The contrast between this and the one before us is indeed remarkable. The whole composition is suggestive of the Dorian Mode, and is conceived in Bach's most impressive style. The Toccata (the word being derived from "Tucket," a species of trumpet) is grandiose in treatment,

abounds in brilliant passages with "echo" effects, and is most concertante in result; but delightful as this prelude is, it pales before the majesty of the fugue. In this the highest point of erudition and profundity has been reached. No wonder that in an article commenting upon a recent Bach Festival in London the Dorian Toccata and Fugue was designated as being Bach's finest work for the organ.

Mr. Pyne thus comments upon the Choral Song and Fugue composed by his old master, Dr. S. S. Wesley:—

Following the example of the older masters, who constructed their counterpoint on familiar melodies, this composer has founded the subject of this Fugue on the well-known theme, "Tell it out among the heathen," an anthem by Travers. The subject is elaborated as only this writer for the "king of instruments" could; the ending, with its wonderful harmonies, progressions, and great brilliancy, forming a unique specimen of organ composition.

Is not the information concerning the "Tucket" in the Bach annotation a little wanting in accuracy? The "Tucket" is a trumpet-call, or fanfare, not a species of trumpet. Shakespeare uses the word in this sense in Henry V., Act iv. sc. 2, when *The Constable of France* says:—

Then let the trumpets sound
The tucket-sonuance, and the note to mount.

The word is undoubtedly derived from the Italian *Toccata*, which being interpreted means "a touch, a touching" (*vide* Florio, "A Worlde of Wordes," 1598).

The subjoined selection, given, on the 7th ult., by Mr. T. H. Collinson, in the Cathedral Church of St. Mary, Edinburgh, of which he is the organist, will serve for the specimen "Church" recital programme:—

1. Toccata and Fugue in D minor .. .. Bach.
2. Sonata (No. 6) .. .. Mendelssohn.
3. Fanfare in D .. .. Lemmens.
4. Two Preludes in F sharp minor and G (from Six Short Pieces) .. .. Ouseley.
5. March Funèbre et Chant Séraphique .. .. Guilmant.
6. Largo Cantabile in G, from Symphony in D .. .. Haydn.
7. Andante in D .. .. Gambini.
8. Méditation sur une Prélude de J. S. Bach .. Gounod.
(Played on the manuals with the "double touch.")
9. Air, "Why do the Nations" ("The Messiah") .. .. Handel.

A SMALL, BUT USEFUL THREE-MANUAL ORGAN.

The following is the specification of the recently completed organ in St. George's Presbyterian Church, Brondesbury, London, built by Messrs. Henry Willis and Sons:—

GREAT (5 stops).

Open Diapason ..	8 feet	Fifteenth	2 feet
Claribel Flute ..	8 ,,	Trumpet	8 ,,
Principal	4 ,,		

SWELL (9 stops).

Lieblich Bourdon ..	16 feet	Principal	4 feet
Open Diapason ..	8 ,,	Mixture	3 ranks
Lieblich Gedact ..	8 ,,	Oboe	8 feet
Gamba	8 ,,	Horn	8 ,,
Vox Angelica	8 ,,		

CHOIR (5 stops).

Claribel Flute	8 feet	Piccolo Harmonique ..	2 feet
Dulciana	8 ,,	Clarinet	8 ,,
Flûte Harmonique ..	4 ,,		

PEDAL (3 stops).

Open Diapason ..	16 feet	Flute Bass	8 feet
Bourdon	16 ,,		

COUPLERS.

Great to pedals.	Swell to Great.
Swell to pedals.	Swell to Choir.
Choir to pedals.	

The scheme is that of a comparatively small organ, capable of producing great variety of effects; at the same time it is one that satisfies many requirements that might be considered the prerogative of a larger instrument.

Mr. Edwin H. Lemare, at his fifty-fifth recital, given on the 3rd ult., at St. Margaret's, Westminster, played, for the first time, a Concert Rondo (MS.) by Mr. Alfred Hollins.

The 200th weekly organ recital upon the fine Walker instrument in St. Matthew's Church, Northampton, has furnished Mr. Charles J. King with an opportunity of making a digest of the pieces that have been played by himself and other organists, including Sir George Martin, Dr. Keeton, Mr. E. H. Lemare, and Mr. H. C. Perrin. Of the 144 composers drawn upon for these 200 recitals, the first five stand in the following order:—Bach, 85; Handel, 79; Guilmant, 74; Mendelssohn, 71; and Smart, 50.

There have come to hand programmes of organ recitals given during the past month by the following amongst other organists:—

Mr. T. I. Watts, Parish Church, Walsall (who played Wesley's "two varied airs"—the Holsworthy Church Bells and that in F sharp minor); Mr. John E. Campbell, Hollinwood Parish Church; Dr. C. W. Pearce, St. George's Presbyterian Church, Brondesbury (organ re-opening upon completion, when he played the *Adagio* and *Finale* from Dr. E. J. Hopkins's Sonata); Mr. F. Midgley, in conjunction with Mr. Gottlieb Feuerberg (violin), St. John's Episcopal Church, Perth; Mr. W. Wolstenholme (who performed his new Fantasia in E, written for Mr. E. H. Lemare), Leamington Road Baptist Church, Blackburn; Mr. Ernest H. Smith, St. Bede's Church, Liverpool (when all the five pieces were the compositions of local organists—surely a novelty); Mr. Henry M. Turton, Christ Church, Armley (who played a Fugue in C minor by J. M. W. Young, the late organist of Lincoln Cathedral); Mr. Thomas J. Crawford, St. Paul's, Camden Square; Mr. W. G. Peake, Parish Church, Driffield (who played Stewart's Concert Fantasia); Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool (whose scheme included Mr. John E. West's "Passacaglia"); Mr. Arthur Dunman, St. Matthew's, Kenosha, Wis., where Mr. Reginald Hunt is doing excellent work as choirmaster; Mr. A. E. Thorne, Christ Church, Newgate Street; Mr. Walter Hoyle, organist of St. Michael's, Coventry, at Winchester Cathedral (who played Chipp's Austrian Hymn varied); Mr. W. F. Forsyth, United Presbyterian Church, Millport; Mr. F. A. Gaccon, St. Woolos' Parish Church, Newport, Mon. (who played Hollins's Overture in C minor); and Dr. Archibald W. Wilson, St. Asaph Cathedral, with choral renderings by the Cathedral choir, when the programme included Elgar's "Imperial" March and T. Attwood Walmisley's anthem "Hear, O Thou Shepherd of Israel."

Organ recitals will be given on the new organ at the Church House on Saturdays, the 3rd, 17th, and 24th inst., at 4 p.m., by Sir Frederick Bridge, organist of Westminster Abbey and Gresham Professor of Music; Dr. G. F. Huntley, organist of St. Peter's, Eaton Square, and Mr. Edwin Lemare, organist of St. Margaret's, Westminster, respectively. Tickets of admission can be obtained by sending a stamped addressed envelope to the Secretary of the Church House, Dean's Yard, Westminster.

The annual meeting of the Choir Benevolent Fund Society was held on the 6th ult., at the Chapter House, St. Paul's Cathedral, when the report presented by the committee mentioned that there had been no less than six deaths amongst the members during the previous twelve months, a thing unprecedented in the Society's history. Only one offertory from a Cathedral had been sent to the fund—viz., from Worcester, where the Society has far more supporters than in any other city.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. W. B. Brierley, West Kirby Parish Church.
Mr. S. J. Preston, Carshalton Parish Church.
Mr. Alfred Worth, Parish Church, St. Tudy, Cornwall.
Mr. George S. Evans, Parish Church, Leigh, Kent.
Mr. W. Noel Busby, St. John's Church, Walton, near Warrington.
Mr. J. H. Lilley, Parish Church, Petworth.
Mr. H. B. Walker, St. Barnabas, Leicester.

REVIEWS.

Saint Cecilia's Hall in the Niddry Wynd. By David Fraser Harris.

[Edinburgh: Oliphant, Anderson and Ferrier.]

Dr. Harris, the author of this book, which has for its sub-title "a chapter in the history of the music of the past in Edinburgh," gives much evidence of painstaking research in the compilation thereof. St. Cecilia's Hall, now a warehouse, was built in 1762 on the model of the opera house at Parma. It was a concert hall of oval shape, and its interior was so constructed that those who attended the music-makings held there could walk and talk in the centre of the room during the interval. It was in this room that the fashionable concerts of Edinburgh were given from 1762 to 1802. The performers seem to have been for the most part foreigners, some of whom settled as teachers in the Scottish capital. Two such were the pair, Signor and Signora Puppo. One of the full-page illustrations in the book (from the fine collection of Mr. Robert A. Marr) is that of the fiddler Puppo, who is designated "Signor Puppy, first catgut scraper." This gentleman was credited with saying smart things, of which the following has been preserved: "Boccherini is the wife of Haydn." Dr. Harris has much to say about the music performed in the old concert-room, and gives biographical notices of the various composers represented at the concerts. The Scotch people are, or were, notoriously fond of funerals, and thus it is not altogether surprising to find a reference to a "Funeral concert," one of several given by the Edinburgh Musical Society. We learn from Arnot's "History of Edinburgh" (1779) that "an occasional concert is sometimes given upon the death of a governor or director. This is conducted in the manner of a *concerto spirituale*. The pieces are of sacred music, the symphonies accompanied with the full organ, French horns, clarinets, and kettle-drums. Upon these occasions the audience is in deep mourning, which, added to the pathetic solemnity of the music, has a noble and striking effect upon the mind."

In this entertaining and instructive way does Dr. Harris fill his pages. The mass of information that he has therein gathered together furnishes, *inter alia*, an interesting historical contribution to the social life of the "hupper suckles" in Edinburgh during the last forty years of the eighteenth century. There are many lovers of "auld Reekie" who will peruse this admirably compiled volume on the musical doings of the picturesque city with the greatest possible pleasure and satisfaction. The value of the book is much enhanced by its illustrations, of which there are nearly thirty. These include views of the old concert hall, and several portraits, fac-similes, &c. There is a very characteristic and curious pedestrian presentation of George Thomson, so well-known in connection with Beethoven, Haydn, and other great composers. The portly figure of Thomson is depicted, with his hand behind his back, carrying a very bulging gingham umbrella, and striding along the streets of Edinburgh. We notice, by way of friendly correction, that Dr. Harris has mixed up the two Cramers (p. 96). It was William Cramer, not his son, J. B. Cramer (of pianoforte studies fame), who was "great as a violinist and great as a conductor both at concert, opera, and oratorio."

Five Caprices. For Pianoforte solo. By Roland Revell. Books I. and II.

Five Pianoforte Pieces. Op. 4. By Heinrich Schenker.

[Breitkopf and Härtel.]

These five Caprices are very playable and interesting. They are short, moderate in their demands on executive ability, and written with manifest knowledge of what is effective on the pianoforte.

The five "Pieces" by Schenker are more difficult than the Caprices, but they would repay the extra practice they might require. They would form excellent studies for development of independence between the hands, a feature of pianoforte playing which does not always receive the attention it deserves.

O come, let us sing. Composed by Myles B. Foster.
Ten thousand times ten thousand. Ferris Tozer.
This is the day. Edwin H. Lemare.
I am He that liveth. Thomas Adams.
Praise the Lord, ye servants. Bruce Steane.
Far be sorrow, tears, and sighing. Rev. E. Vine Hall.
Thanks be to God. Oliver King.

(*Novello's Octavo Anthems.* Nos. 569, 620, 621, 623—625, and 627.) [Novello and Company, Limited.]

All the above anthems are specially appropriate for Eastertide and merit the attention of choirmasters.

Those in search of an anthem containing a bass solo of some importance may be warmly recommended Mr. Foster's composition. The solo extends over two pages, is easy to read, and grateful to sing. It is approached and followed by a brightly-written chorus in four parts, and the *Finale* is worked up in a stirring manner.

Mr. Ferris Tozer has taken Dean Alford's popular hymn, "Ten thousand times ten thousand," and set it to music of a stirring character. An effective point is made at the words, "What rush of Alleluias," and the energy of the opening chorus is well contrasted by the subsequent baritone solo, "Oh, then what raptured greetings." The concluding portion is also admirably designed.

Mr. Edwin H. Lemare's Church music is well known to the majority of organists, and his anthem, "This is the day," is a good example of his style. It requires a choir which can take up points of imitation with firmness, but otherwise the music is easy to read, and, owing to its flowing character and variety, is decidedly interesting. There is a central section which it is intended should be rendered by picked voices, but it might also be sung full.

There is a breadth and dignity in the music of "I am He that liveth" that most happily echoes the spirit of the text, and we are inclined to think this anthem one of the best which Mr. Thomas Adams has written. The work is well within the means of average church choirs, and, intelligently rendered, would be most impressive.

"Praise the Lord, ye servants," by Mr. Bruce Steane, was composed for the choir of the "Church of the Saviour, Philadelphia," but the music is not so exactingly ornate as might be expected. A special feature is a soprano solo, the melody of which is repeated, unaccompanied, in four vocal parts. The opening and closing portions contain some spirited writing.

The Rev. E. Vine Hall's anthem, "Far be sorrow, tears, and sighing," is simple in construction and character, but the words of the hymn, No. 521 from "Hymns Ancient and Modern," are allied with music that accentuates their significance. The section for tenors and basses in unison affords very effective contrast to the contextual matter, and the conclusion, led up to by passages for soprano solo *piano*, answered by the full choir *forte*, is exceptionally impressive.

"Thanks be to God," by Mr. Oliver King, is a "full anthem" written in bold and flowing style, and containing several simple contrapuntal passages, which are calculated to interest a fairly trained choir. The organ accompaniment possesses some independence, but also admirably sustains the voice parts, and throughout the hand of an experienced musician is discernible.

Romance in G. For Violin and Pianoforte. By Emile Sauret. Op. 54.
Waltz and Gavotte. For Pianoforte solo. By Maude Valérie White.
Morceau Gracieuse. For Pianoforte solo. By Natalie Janotha. [Metzler and Co.]

M. Sauret's "Romance" demands a skilled violinist to do it justice, but its difficulties are not excessive, and, being always effective, will consequently repay any extra practice they may necessitate.

The "Waltz and Gavotte" are from Miss Maude White's incidental music to the poems "Little pictures of school life." Both pieces are extremely simple, but they are very pleasing and not devoid of musical interest.

Miss Janotha's "Morceau Gracieuse" is a bright little piece that justifies its being entitled "gracieuse." It is by no means difficult, although, deftly rendered, some of the passages are brilliant in effect.

Bread of the world, in mercy broken. By John E. West.
Turn Thee again, O Lord, and *Mercy and truth are met together.* Adapted and arranged by Arthur Sullivan.
(*Novello's Short Anthems.* Nos. 98—100.)
[Novello and Company, Limited.]

Mr. West has taken some well-known lines by Bishop Heber and allied them to music that reverently echoes their solemn character. Some of the dissonances are extreme, but their use has manifestly been prompted by a keen desire to intensify the meaning of the words rather than to secure mere musical effects. The music imperatively demands careful singing and absolutely true intonation; but the chromatic chords are so cleverly approached that the part-writing presents little difficulty.

The services of the Russian Church contain much impressive music, and in the anthems "Turn Thee again, O Lord," and "Mercy and truth are met together" excellent use has been made by Sir Arthur Sullivan of melodies derived from this source. In both anthems simplicity is united with solemnity, and, sung by a well balanced choir, the effects would be most impressive. In "Turn Thee again, O Lord," the tenor part is divided and occasionally the basses are doubled to secure richness of tone, but in "Mercy and truth are met together" the only doubling of importance is in the soprano part, and that only for a few bars.

The Frog. Humorous Part-song. Words by Frederic E. Weatherley. Music by Ernest Newton.
A Hymn to Cupid. Words by Herrick. Music by George C. Martin.
Come, sweet Lass. A Madrigalian Part-song. Words from "The Compleat Academy of Complements, 1685." Music by G. F. Huntley.
Midnight. Words by George Sackville, 1608. Music by Edward Sachs.
(*The Orpheus.* New Series. Nos. 314—317.)
[Novello and Company, Limited.]

"The Frog" tells a merry tale with a moral to strains as sprightly as they are humorous. The music is laid out for first and second tenors and basses. Sir George Martin's "Hymn to Cupid" requires first and second altos, first and second tenors, baritones and basses. The music is commanding in expression and, if rendered with firmness and spirit and with due attention to the indicated light and shade and changes of *tempo*, the song would prove interesting and stirring.

This setting of "Come, sweet Lass," happily reflects the naïve gaiety of the seventeenth century words, and the four-part writing, for alto, first and second tenors, and bass, will present no difficulties to male vocalists of average abilities. "Midnight" is a four-part song for first and second tenors and first and second basses, and it will be found grateful to sing. Dr. Huntley has provided an effective contrast to the opening and closing portions by a middle section of a more lively character.

Adstant Angelorum Chori (Thomas à Kempis). Motet for Chorus a Cappella. By Horatio W. Parker. Op. 45.
[New York: G. Schirmer.]

The performance of "Hora Novissima" at the Worcester Musical Festival last autumn drew the attention of the musical public to the fact that on the other side of the Atlantic, as well as on this, there are earnest musicians who have composed excellent music, and who in the future may yet further distinguish themselves. Professor Parker's "Hora Novissima" by no means represented the composer's latest stage of development; but in the Motet now under notice we have a work which gained the prize at the New York Musical Art Society's competition of 1898. On comparing the two works, we find the same handwriting, if we may thus speak of the music, but greater terseness of style, more dignity, and the boldness in matters relating to harmony, which comes of experience. The opening lines of Thomas à Kempis's quaint hymn are set to solid, dignified strains sung by first and second chorus combined; at the words "Tympanizant, citharizant," they, however, divide, the one answering the other in free imitation. The realistic touch at the words "Volant alis" will not escape notice; it is a slight and, we may add, a natural one. In the "Sanctus" phrase there is breadth, and the entrance of the tenors and basses in imitation, before the sopranos and altos have completed their phrase, produces a fine effect of continuity.

The lines commencing "Concors vox est omnium" are set to a *fugato*, during which there is an extended stretto between soprano and tenor. "O quam præclara regio" is set in four parts, with only four voices to each part. The music is most expressive. The opening bars in syncopation reveal a Brahmsism of which Professor Parker has already made use in his "Hora Novissima." The division of the voices into eight parts, and their spreading out into extended compass in either direction at the words "Lux et pax in cunctis finibus," and in softest tones, is exceedingly impressive, or rather would be, if the music were adequately rendered. In this portion of the Motet there are some interesting harmonies. The "Et volant alis," with the two choirs singing *fff* and in eight real parts, presents an imposing close.

Andante in C. For the Organ. By S. S. Wesley.
Allegro con Grazio. By P. Tschaikowsky. (Arranged for the Organ by Charles Macpherson.)
Postlude in G. By Francis Edward Gladstone.
Interlude in E flat. By Th. Dubois.
Organ Pedal Technique, Part II. (Novello's Music Primers, No. 47A.) By B. W. Horner.
[Novello and Company, Limited.]

The first piece in our list—the Andante by S. S. Wesley—needs no eulogy. Its character is distinctly cathedralesque and is suggestive of the "long-drawn aisle and fretted vault." The harmonic progressions are typical of S. S. Wesley's genius—often unexpected, but never crude or overstrained, and always fascinating in their natural beauty. Mr. John E. West has, with a reverent hand, done all that is necessary in editing Wesley's music.

Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, is to be congratulated upon his capital arrangement for the organ of the famous five-four movement from Tschaïkowsky's "Pathétique" Symphony. The music is well laid out for the hands and feet, the suggested registration is excellent, and altogether the transcription gives evidence of having been made by a man who knows his business and does it.

Any work from the pen of Dr. Gladstone is sure to be musicianly, and his recent Postlude for the organ wholly fulfils that designation. Starting with a bold diatonic unison phrase, the movement proceeds in an energetic manner till a solemn-chord diapason subject is reached. To this succeeds a fugal episode which is followed by the return of the main theme. But Dr. Gladstone soon dismisses the minor key, and in an exceedingly bright and vigorous passage in G major he brings this well written work to a fitting conclusion. Organists will be glad to make the acquaintance of this Postlude by a composer who knows how to write effectively for the instrument.

The distinguished French organist, M. Dubois, in his "Interlude," has written an attractive slow movement. Beginning with an oboe solo, accompanied by syncopated chords, there subsequently ensues a second theme in the left hand with a semiquaver accompaniment above. The development of this material, which has the merit of being melodious, gives evidence of the practised hand, whether regarded from the point of view of the composer or the skilful performer.

Mr. Burnham W. Horner has amplified his former primer on "Organ Pedal Technique" by the issue of about 150 new studies as Part II. of the previous useful publication. The mere fact that they "contain more advanced mechanical work than those embodied in the former series" should ensure them a welcome by those who wish to improve their pedalling and to be thoroughly equipped in that important department of organ playing.

Farewell to the Highlands. Song. With Violoncello obbligato. Poetry by Burns. Composed by Lady Kemball.
[Chappell and Co.]

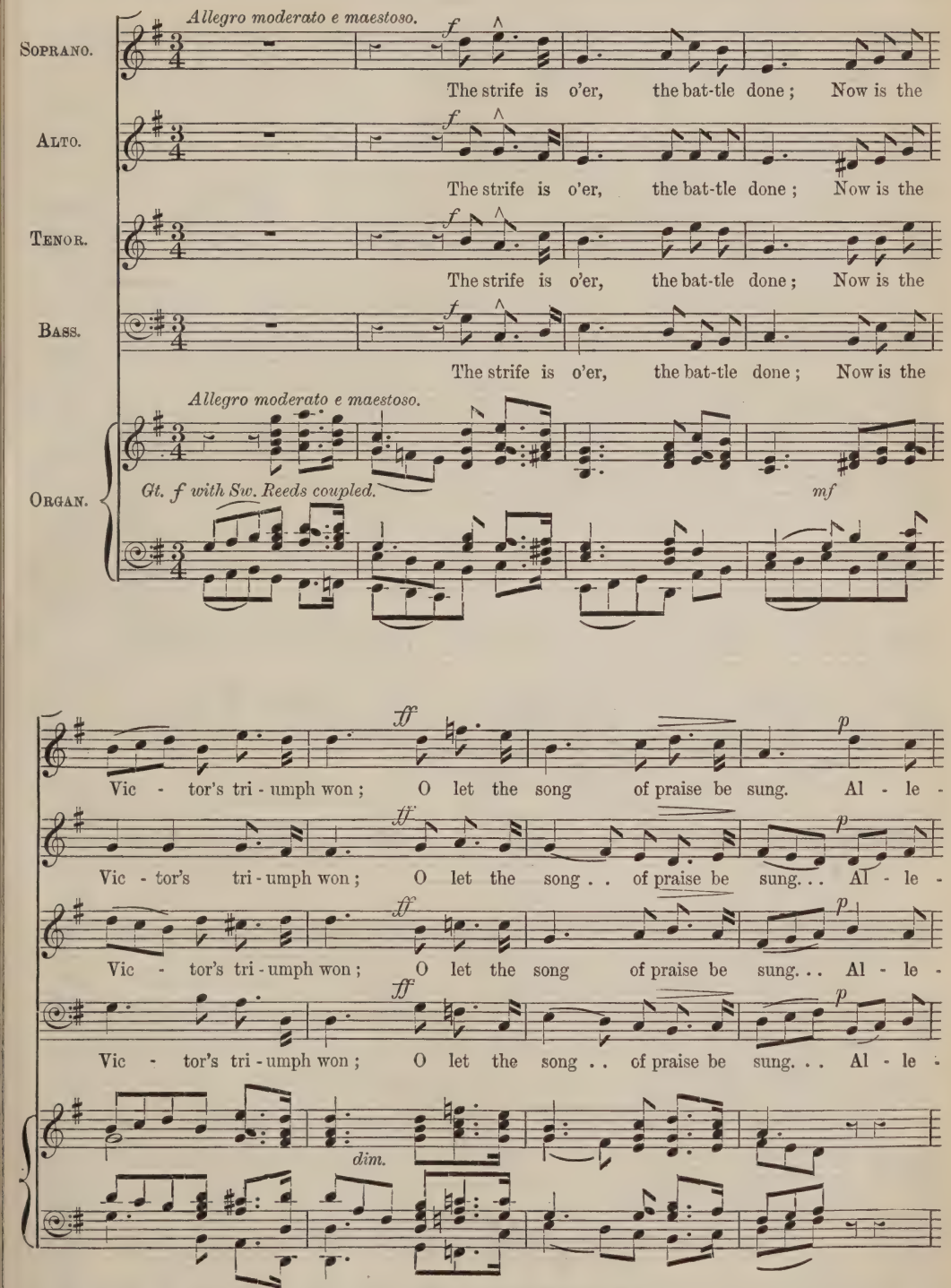
Lady Kemball has set Burns's well-known lines in an appropriately simple manner. The melody is thoroughly in sympathy with the spirit of the words and will be found grateful to sing, and the violoncello part adds to the effectiveness of the song.

The strife is o'er, the battle done.

FULL ANTHEM FOR EASTER.

H. A. & M. (by permission). Composed by BERTRAM LUARD SELBY.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Allegro moderato e maestoso.
Soprano.
Alto.
Tenor.
Bass.
Organ.
f
The strife is o'er, the bat-tle done; Now is the
Allegro moderato e maestoso.
Gt. f with Sw. Reeds coupled.
mf
ff
p
Vic - tor's tri - umph won; O let the song of praise be sung. Al - le -
Vic - tor's tri - umph won; O let the song . . of praise be sung. . . Al - le -
dim.

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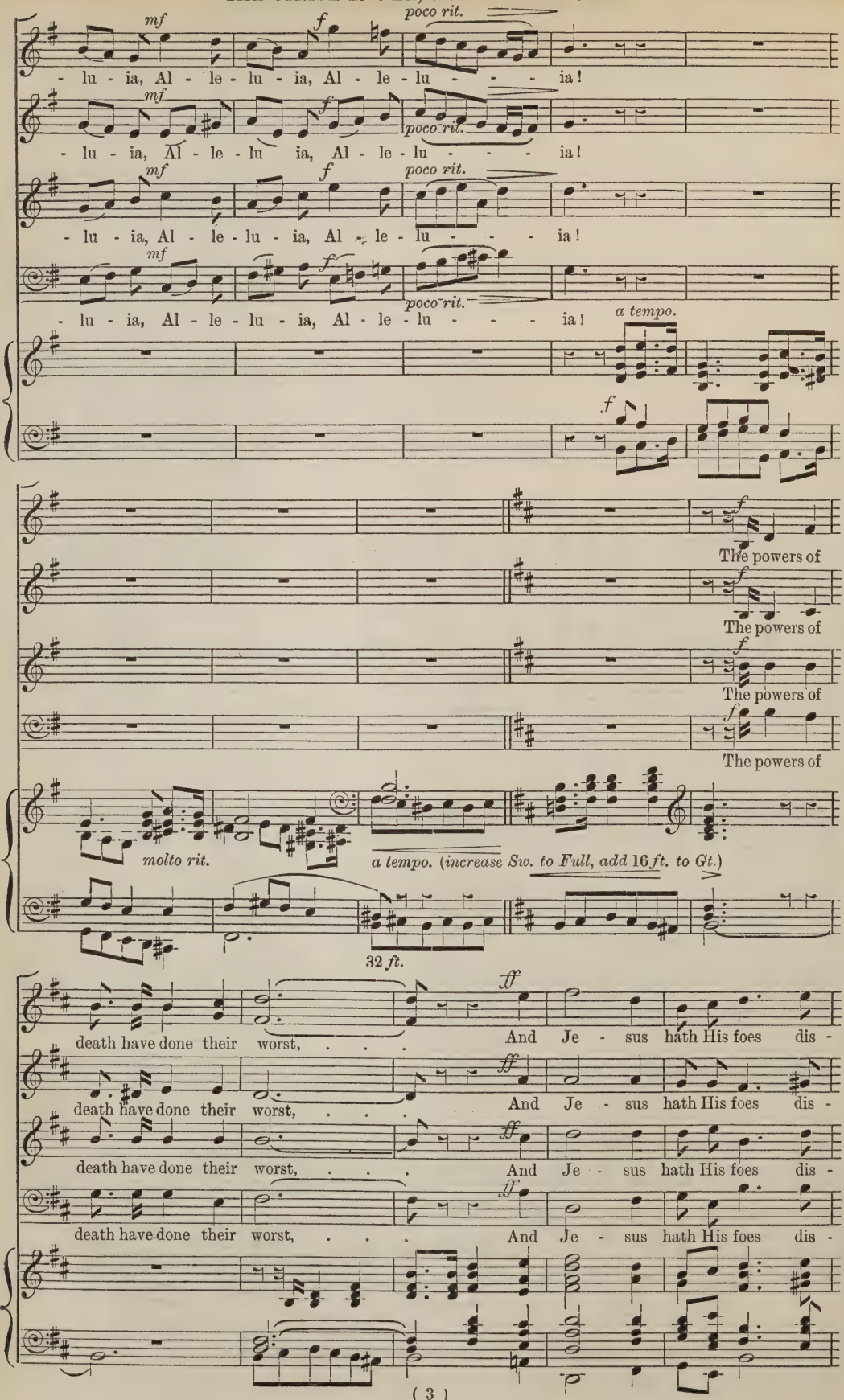
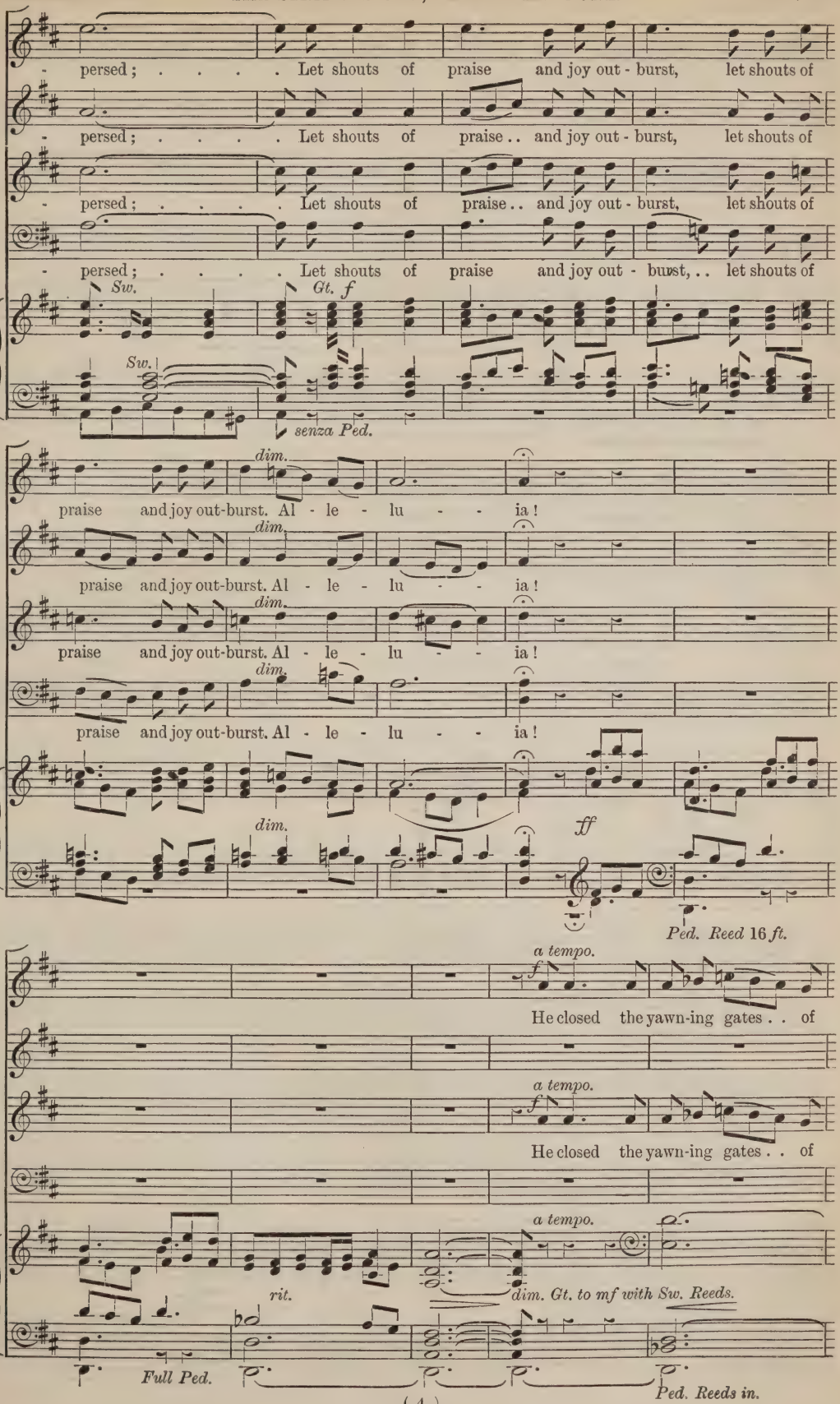
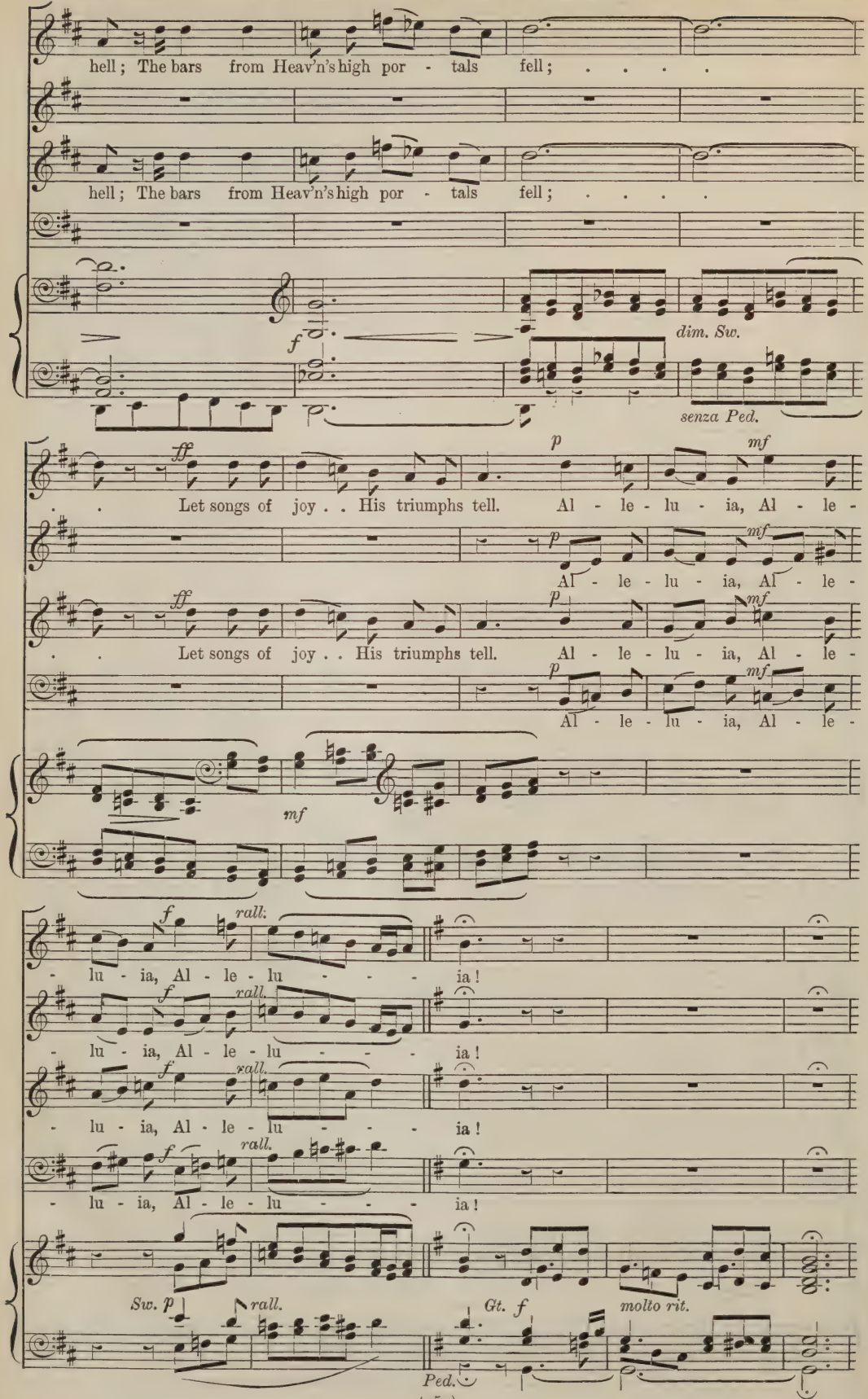

mf
f
poco rit.
- lu - ia, Al - le - lu - ia, Al - le - lu - - - ia!
- lu - ia, Al - le - lu - ia, Al - le - lu - - - ia!
- lu - ia, Al - le - lu - ia, Al - le - lu - - - ia!
- lu - ia, Al - le - lu - ia, Al - le - lu - - - ia!
a tempo.
The powers of
The powers of
The powers of
The powers of
molto rit.
a tempo. (increase Sw. to Full, add 16 ft. to Gt.)
32 ft.
ff
death have done their worst, . . . And Je - sus hath His foes dis -
death have done their worst, . . . And Je - sus hath His foes dis -
death have done their worst, . . . And Je - sus hath His foes dis -
death have done their worst, . . . And Je - sus hath His foes dis -


- persed; . . . . Let shouts of praise and joy out - burst, let shouts of
- persed; . . . . Let shouts of praise . . and joy out - burst, let shouts of
- persed; . . . . Let shouts of praise . . and joy out - burst, let shouts of
- persed; . . . . Let shouts of praise and joy out - burst, . . let shouts of
Sw.
Gt. f
Sw.
senza Ped.
dim.
praise and joy out-burst. Al - le - lu - - ia!
praise and joy out-burst. Al - le - lu - - ia!
praise and joy out-burst. Al - le - lu - - ia!
praise and joy out-burst. Al - le - lu - - ia!
dim.
ff
Ped. Reed 16 ft.
a tempo.
f
He closed the yawn-ing gates . . of
a tempo.
f
He closed the yawn-ing gates . . of
a tempo.
rit.
dim. Gt. to mf with Sw. Reeds.
Full Ped.
Ped. Reeds in.


hell; The bars from Heav'n's high por - tals fell; . . . .
hell; The bars from Heav'n's high por - tals fell; . . . .
f
dim. Sw.
senza Ped.
ff
p
mf
. . Let songs of joy . . His triumphs tell. Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le -
. . Let songs of joy . . His triumphs tell. Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le -
mf
f
rall.
- lu - ia, Al - le - lu - - - - ia!
- lu - ia, Al - le - lu - - - - ia!
- lu - ia, Al - le - lu - - - - ia!
- lu - ia, Al - le - lu - - - - ia!
Sw. p
rall.
Gt. f
molto rit.
Ped.

The Musical Times, EXTRA SUPPLEMENT. March 1, 1900.

No. 660. NOVELLO'S OCTAVO ANTHEMS. Price 3d.

TO MY FRIEND, EDWIN H. LEMARE.

AWAKE, AWAKE, WITH HOLY RAPTURE SING

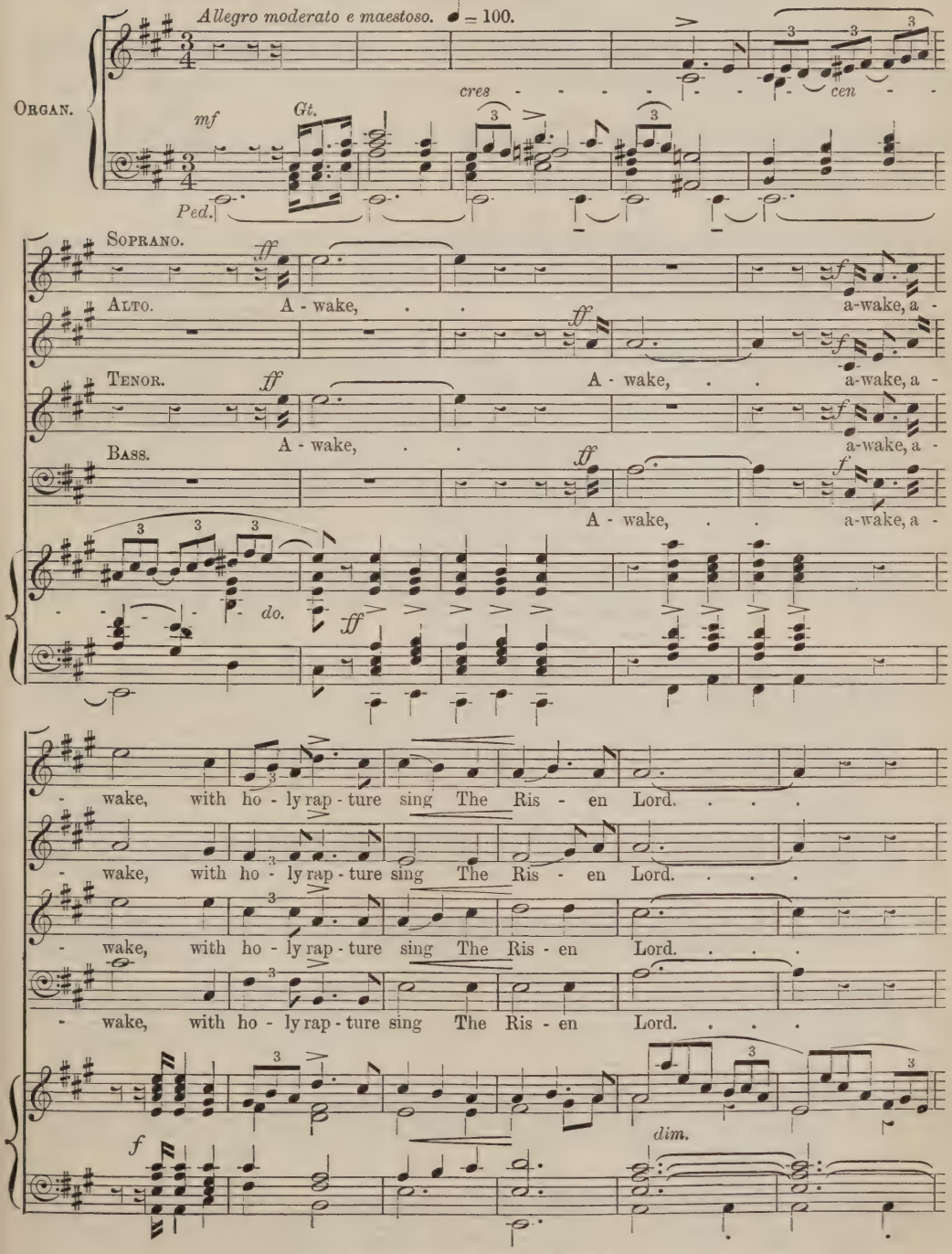
ANTHEM FOR EASTER

WORDS BY THE REV. S. CHILDS CLARKE, M.A.

COMPOSED BY

JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Allegro moderato e maestoso. ♩ = 100.
ORGAN.
cres - - - - - cen -
mf
Gt.
Ped.
SOPRANO.
ff
ALTO.
A - wake, . . a-wake, a -
TENOR.
A - wake, . . a-wake, a -
BASS.
A - wake, . . a-wake, a -
do.
- wake, with ho - ly rap - ture sing The Ris - en Lord. . . .
- wake, with ho - ly rap - ture sing The Ris - en Lord. . . .
- wake, with ho - ly rap - ture sing The Ris - en Lord. . . .
- wake, with ho - ly rap - ture sing The Ris - en Lord. . . .
f
dim.

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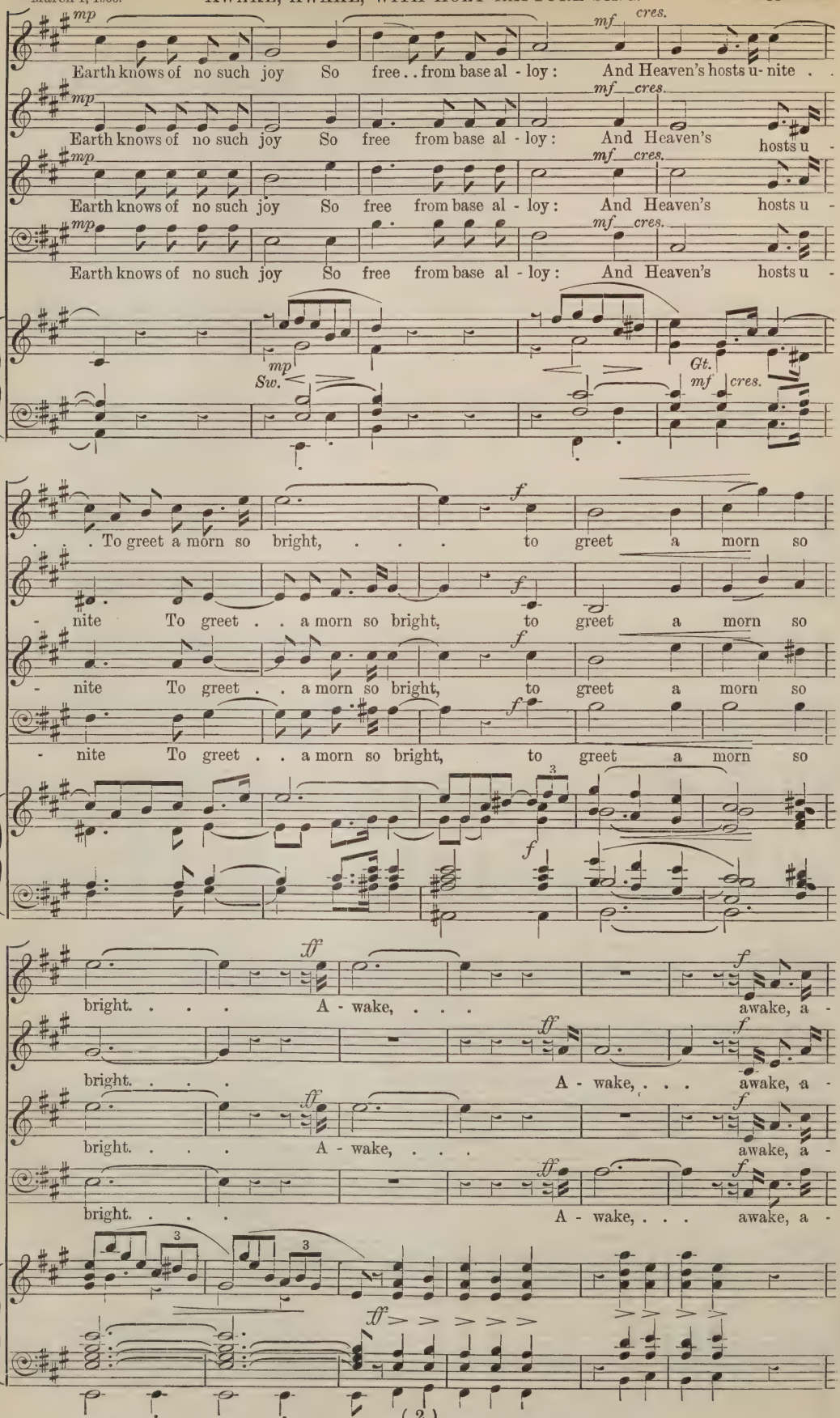
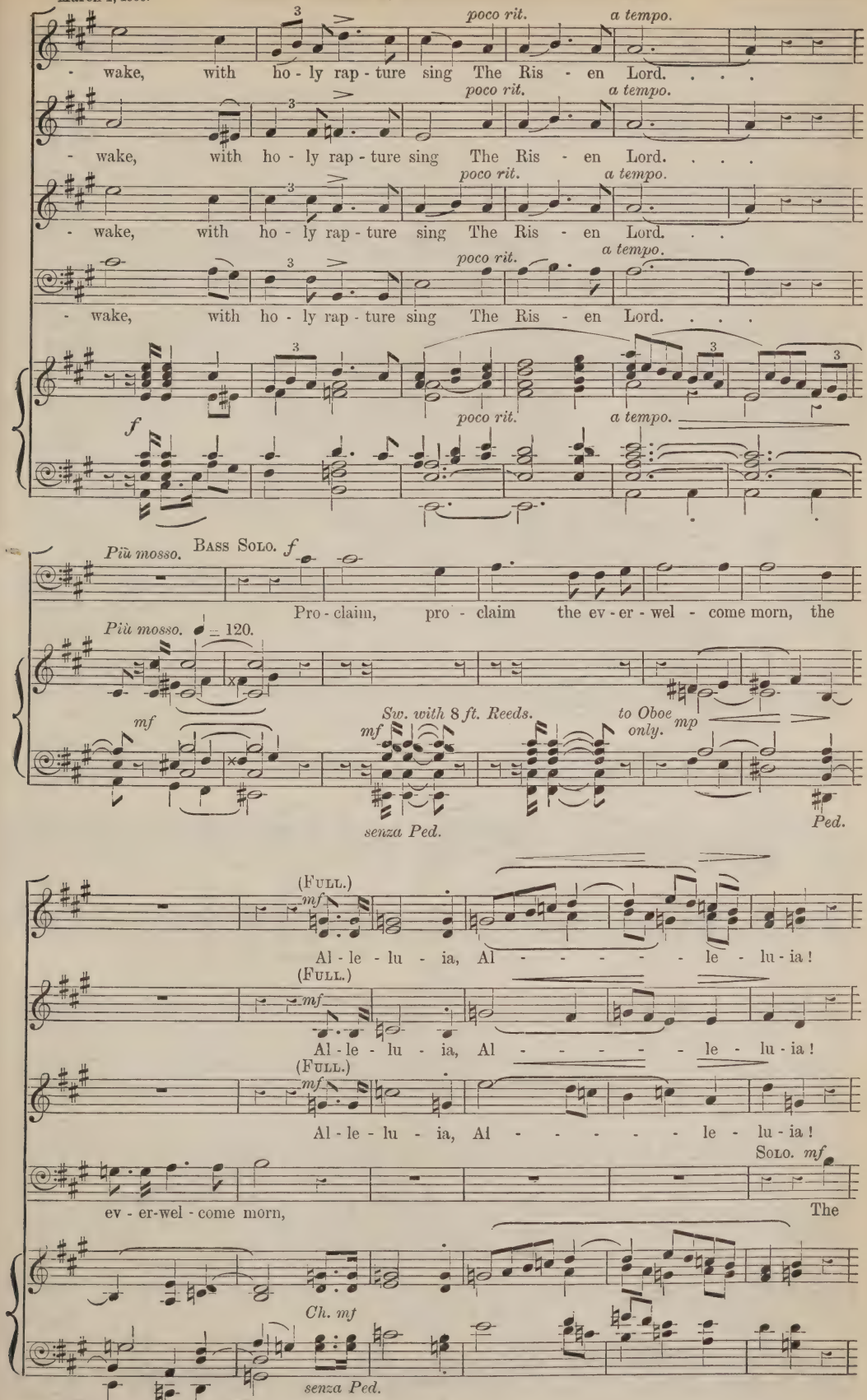
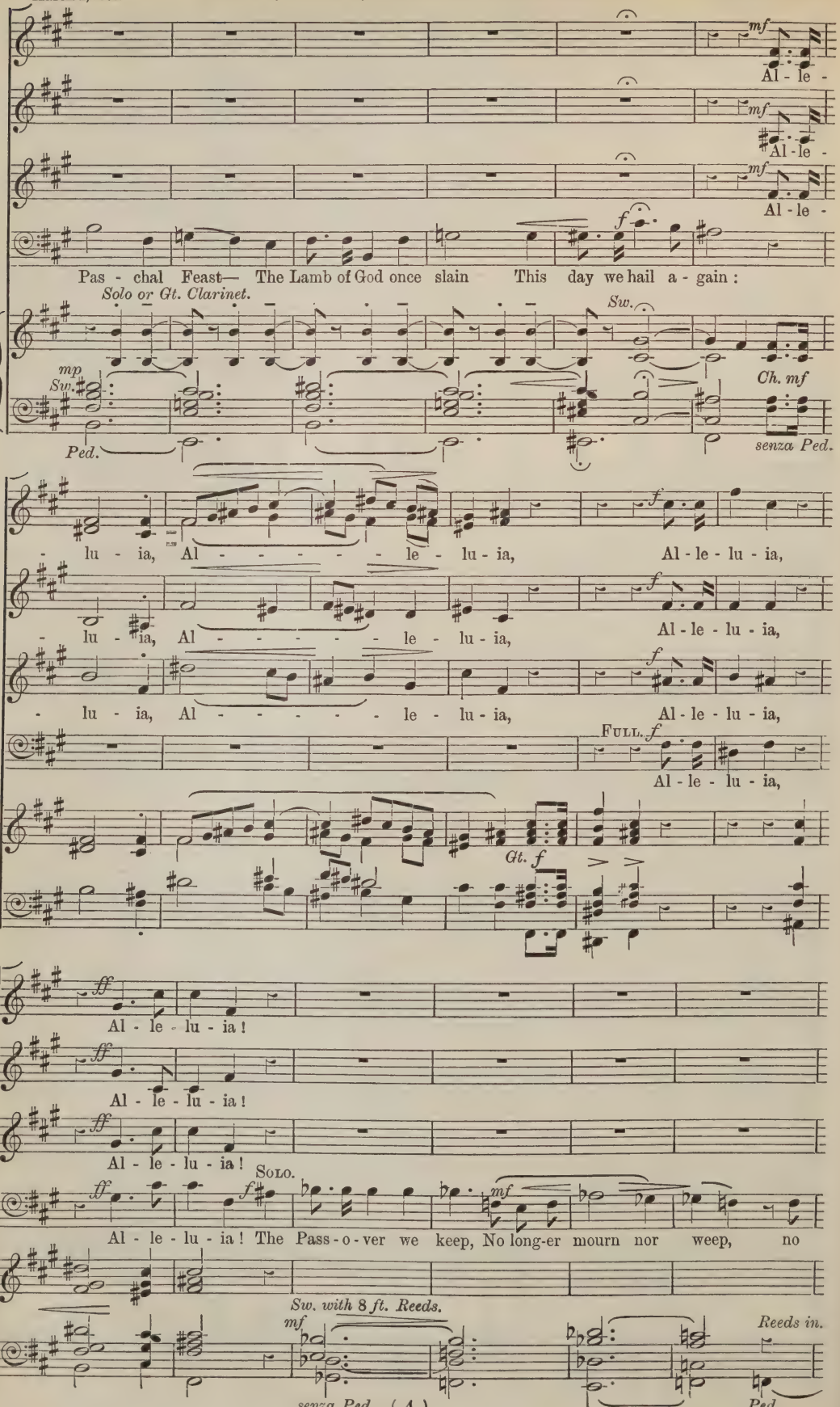
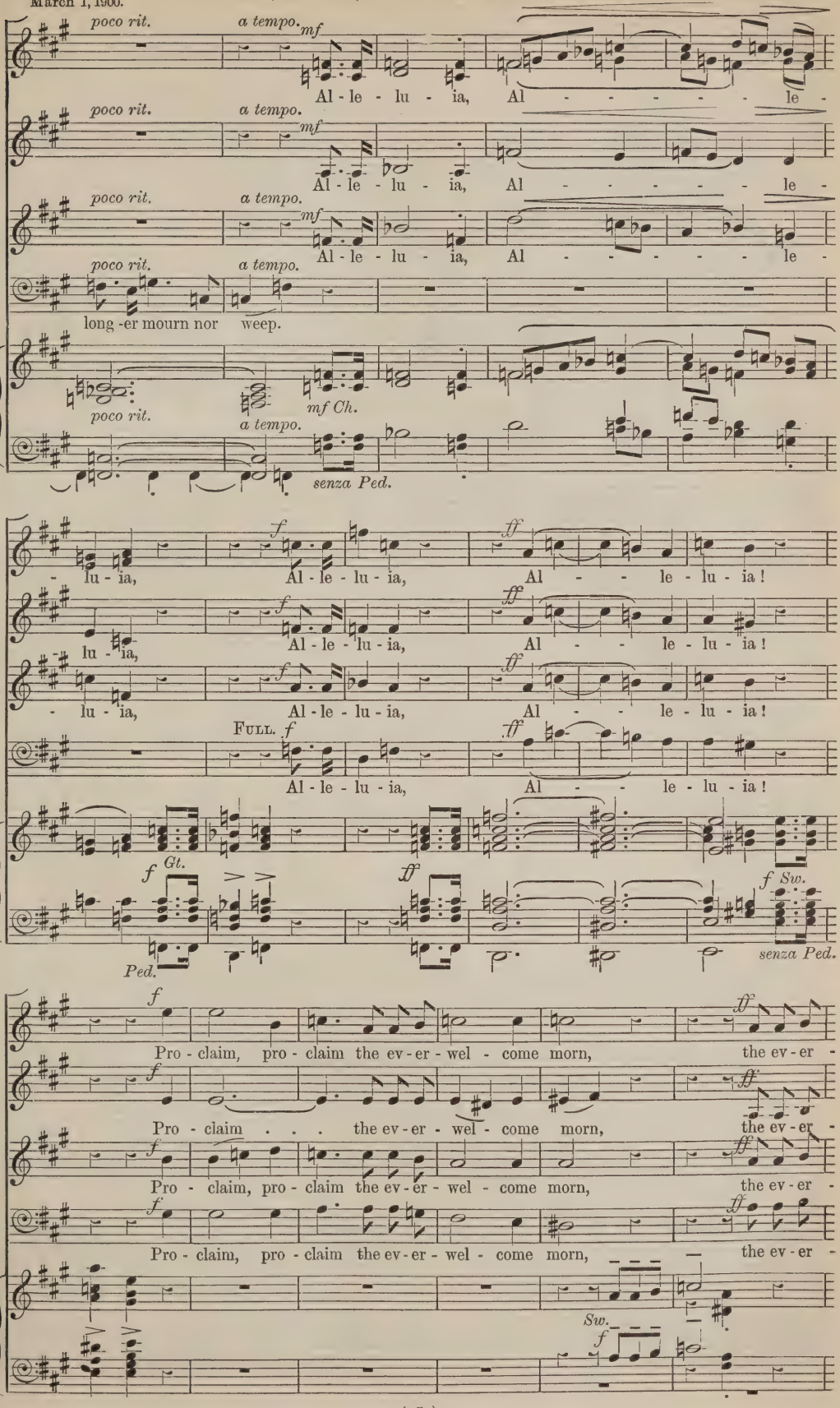
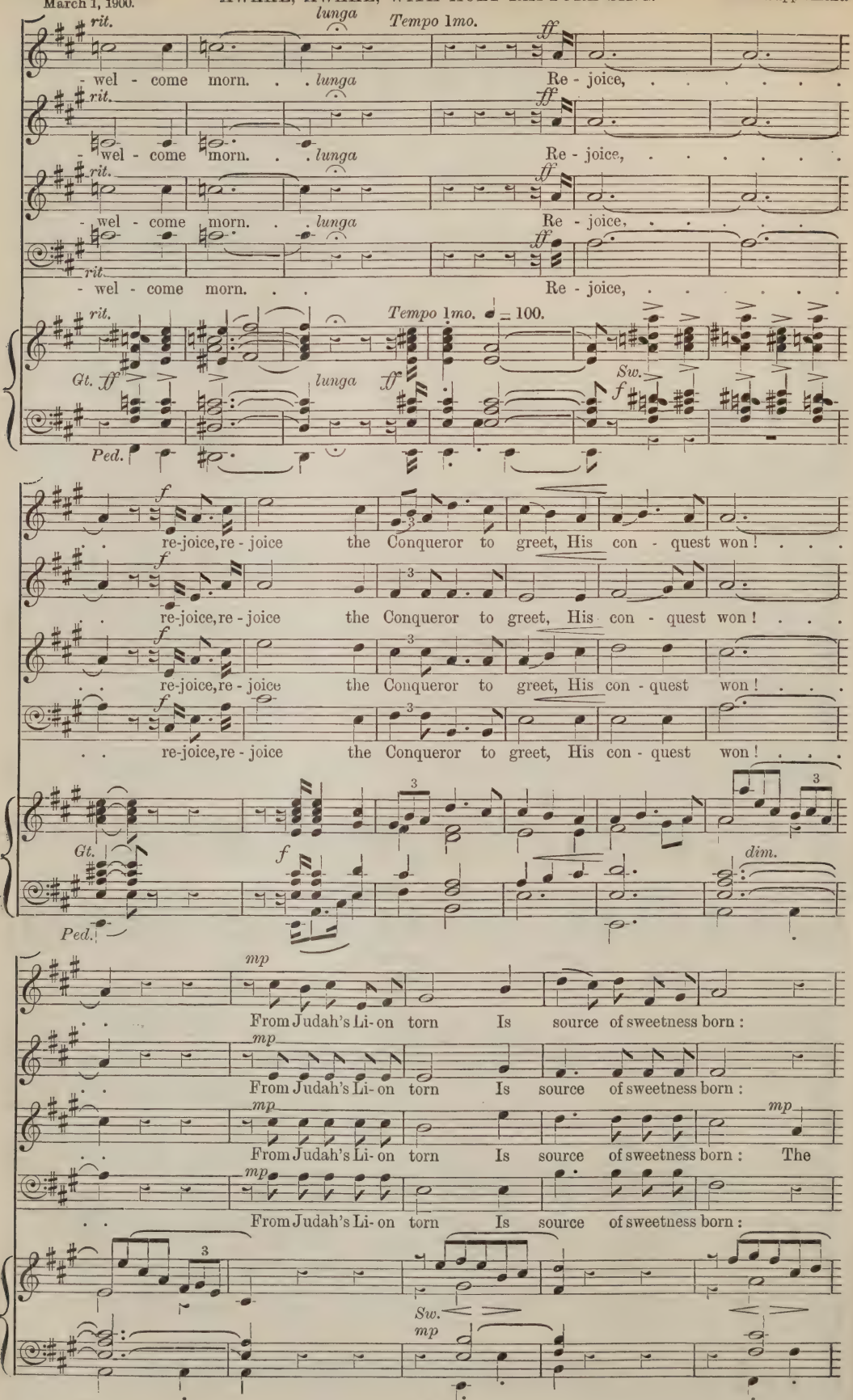

mp
Earth knows of no such joy So free . . from base al - loy :
mf cres.
And Heaven's hosts u- nite . .
Earth knows of no such joy So free from base al - loy :
And Heaven's hosts u -
Earth knows of no such joy So free from base al - loy :
And Heaven's hosts u -
Earth knows of no such joy So free from base al - loy :
And Heaven's hosts u -
Sw.
Gt.
. . To greet a morn so bright, . . . to greet a morn so
f
- nite To greet . . a morn so bright, to greet a morn so
- nite To greet . . a morn so bright, to greet a morn so
- nite To greet . . a morn so bright, to greet a morn so
3
bright. . . . A - wake, . . . awake, a -
ff
bright. . . . A - wake, . . . awake, a -
bright. . . . A - wake, . . . awake, a -
bright. . . . A - wake, . . . awake, a -

AWAKE, AWAKE, WITH HOLY RAPTURE SING.

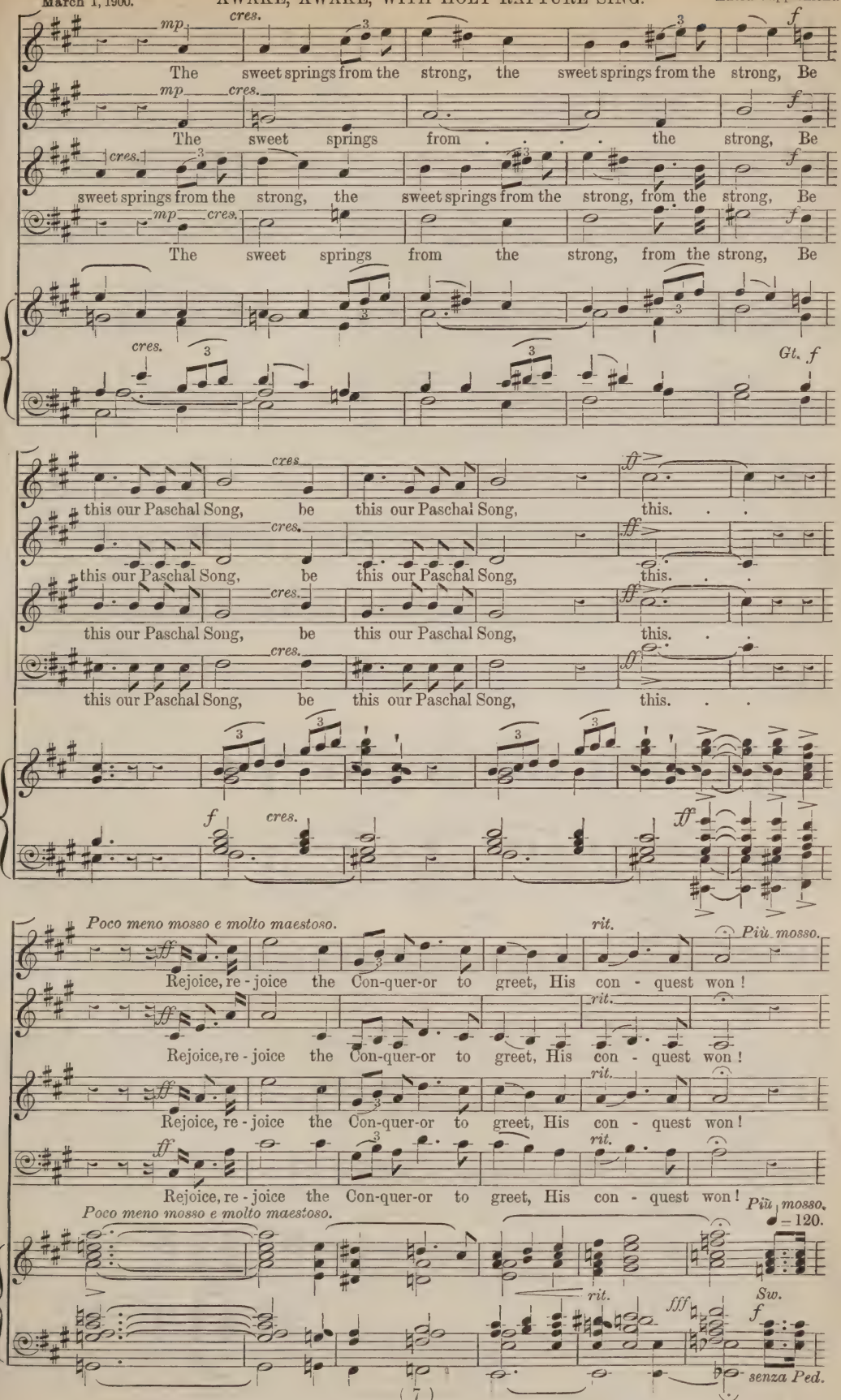

poco rit.
a tempo.
- wake, with ho - ly rap - ture sing The Ris - en Lord. . . .
- wake, with ho - ly rap - ture sing The Ris - en Lord. . . .
- wake, with ho - ly rap - ture sing The Ris - en Lord. . .
- wake, with ho - ly rap - ture sing The Ris - en Lord. . . .
f
Più mosso.
Bass Solo. f
Pro - claim, pro - claim the ev - er - wel - come morn, the
Più mosso. ♩ = 120.
mf
Sw. with 8 ft. Reeds.
mf
to Oboe only.
mp
senza Ped.
Ped.
(Full.)
mf
Al - le - lu - ia, Al - - - - - le - lu - ia!
(Full.)
mf
Al - le - lu - ia, Al - - - - - le - lu - ia!
(Full.)
mf
Al - le - lu - ia, Al - - - - - le - lu - ia!
Solo. mf
ev - er-wel - come morn,
The
Ch. mf
senza Ped.

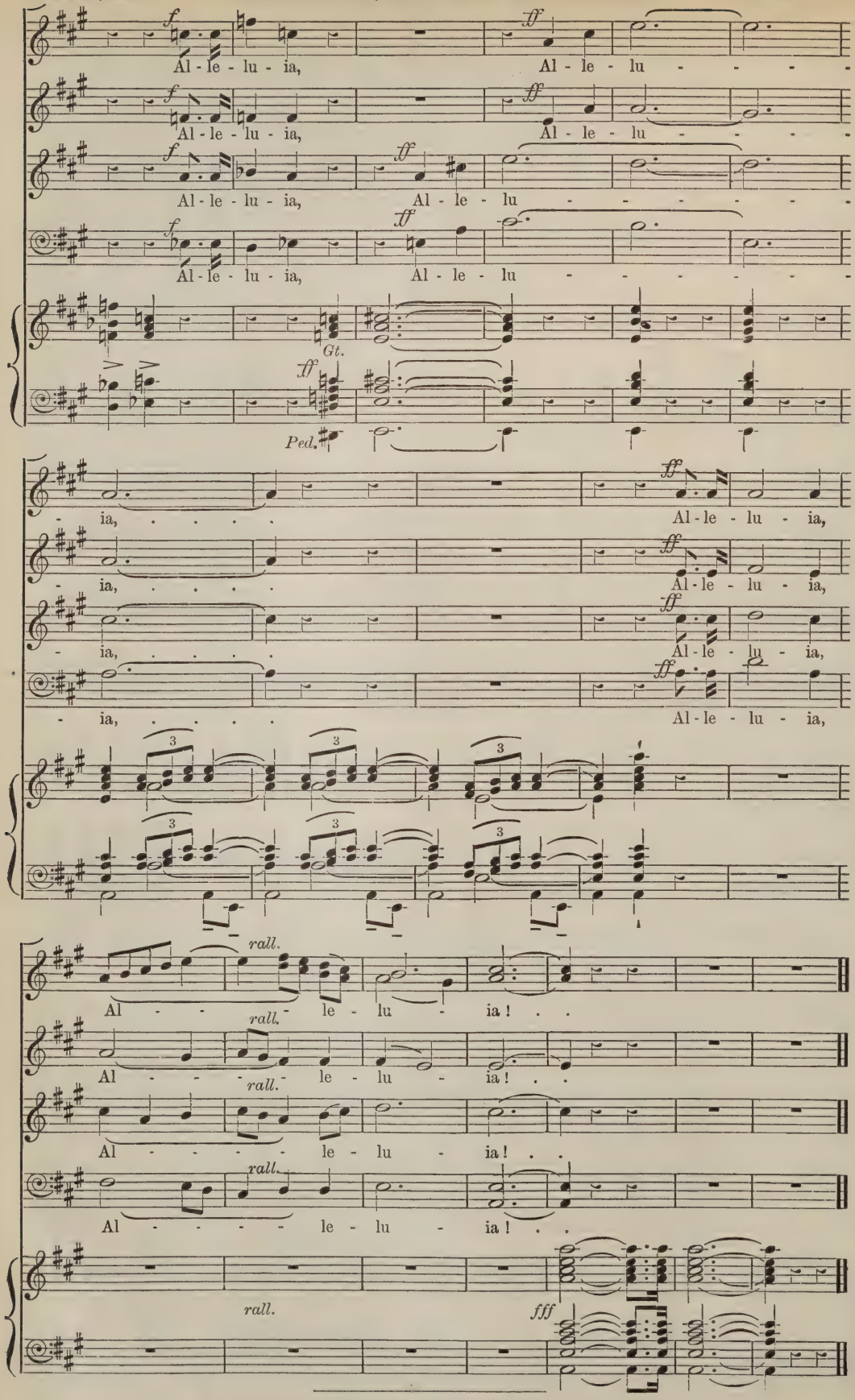
AWAKE, AWAKE, WITH HOLY RAPTURE SING.


mf
Al - le -
mf
Al - le -
mf
Al - le -
f
Pas - chal Feast— The Lamb of God once slain This day we hail a - gain :
Solo or Gt. Clarinet.
Sw.
mp
Sw.
Ch. mf
Ped.
senza Ped.
f
- lu - ia, Al - - - - - le - lu - ia, Al - le - lu - ia,
f
- lu - ia, Al - - - - - le - lu - ia, Al - le - lu - ia,
f
- lu - ia, Al - - - - - le - lu - ia, Al - le - lu - ia,
Full. f
Al - le - lu - ia,
Gt. f
ff
Al - le - lu - ia !
ff
Al - le - lu - ia !
ff
Al - le - lu - ia !
Solo.
ff
f
mf
Al - le - lu - ia ! The Pass - o - ver we keep, No long-er mourn nor weep, no
Sw. with 8 ft. Reeds.
mf
Reeds in.
senza Ped.
Ped.


poco rit.
a tempo.
mf
Al - le - lu - ia, Al - - - - - - le -
long - er mourn nor weep.
mf Ch.
senza Ped.
f
ff
- lu - ia, Al - le - lu - ia, Al - - le - lu - ia!
Full.
Gt.
Sw.
Ped.
Pro - claim, pro - claim the ev - er - wel - come morn, the ev - er -
Pro - claim . . . the ev - er - wel - come morn,
Pro - claim, pro - claim the ev - er - wel - come morn,
Pro - claim, pro - claim the ev - er - wel - come morn,

rit.
lunga
Tempo 1mo.
ff
- wel - come morn. . .
Re - joice, ...
Tempo 1mo. ♩ = 100.
Gt.
Sw.
Ped.
re-joice, re - joice the Conqueror to greet, His con - quest won! . . . .
re-joice, re - joice the Conqueror to greet, His con - quest won!
dim.
mp
From Judah's Li- on torn Is source of sweetness born :
From Judah's Li- on torn Is source of sweetness born : The

AWAKE, AWAKE, WITH HOLY RAPTURE SING.


mp cres. f
The sweet springs from the strong, the sweet springs from the strong, Be
mp cres. f
The sweet springs from . . . the strong, Be
cres. f
sweet springs from the strong, the sweet springs from the strong, from the strong, Be
mp cres. f
The sweet springs from the strong, from the strong, Be
cres. Gt. f
cres ff
this our Paschal Song, be this our Paschal Song, this. . .
cres. ff
this our Paschal Song, be this our Paschal Song, this. . .
cres. ff
this our Paschal Song, be this our Paschal Song, this. . .
cres. ff
this our Paschal Song, be this our Paschal Song, this. . .
f cres. ff
Poco meno mosso e molto maestoso. rit. Più mosso.
Rejoice, re - joice the Con-quer-or to greet, His con - quest won!
rit.
Rejoice, re - joice the Con-quer-or to greet, His con - quest won!
rit.
Rejoice, re - joice the Con-quer-or to greet, His con - quest won!
rit.
Rejoice, re - joice the Con-quer-or to greet, His con - quest won!
Più mosso. ♩ = 120.
Poco meno mosso e molto maestoso.
rit. fff Sw. f
senza Ped.

AWAKE, AWAKE, WITH HOLY RAPTURE SING.

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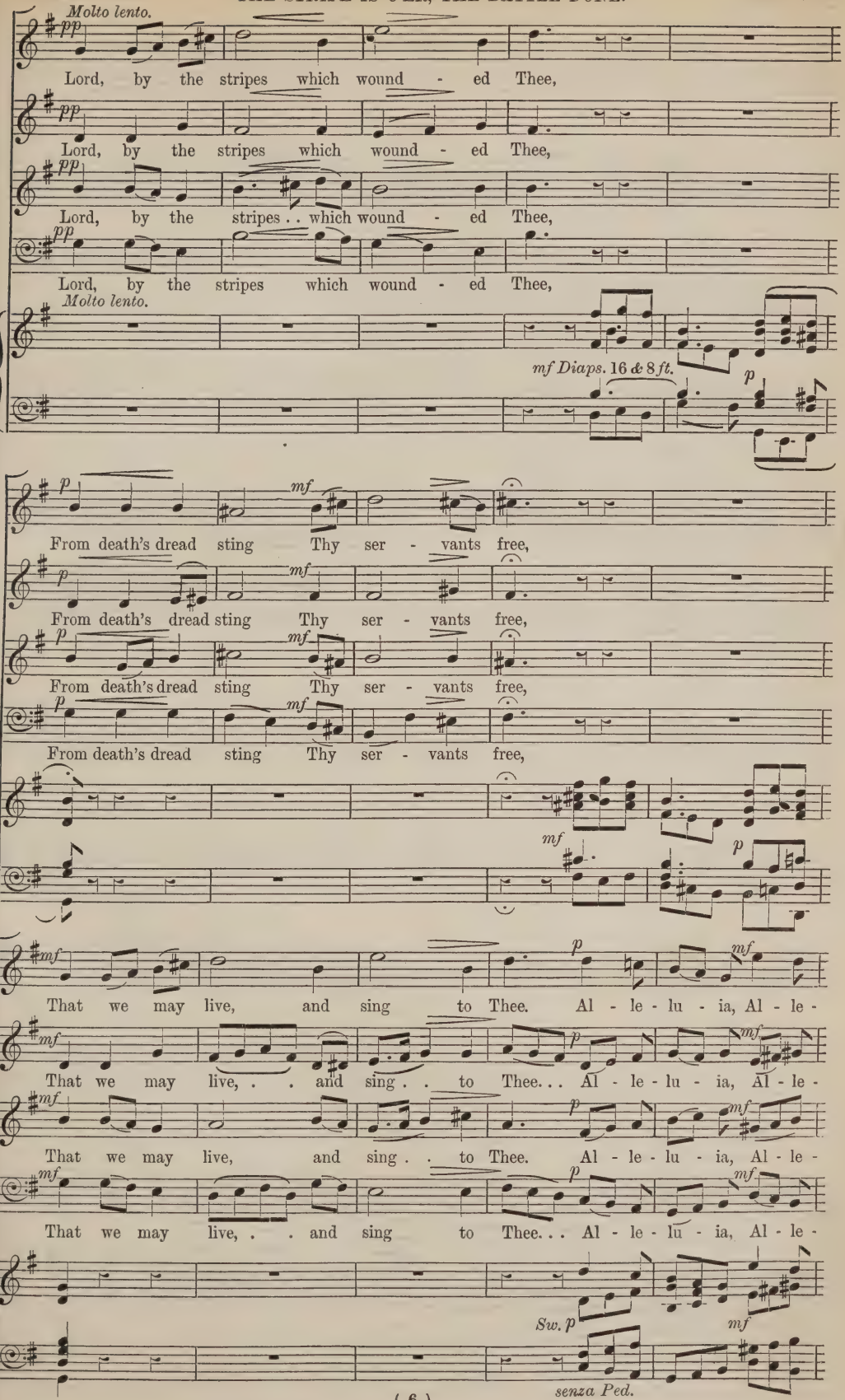
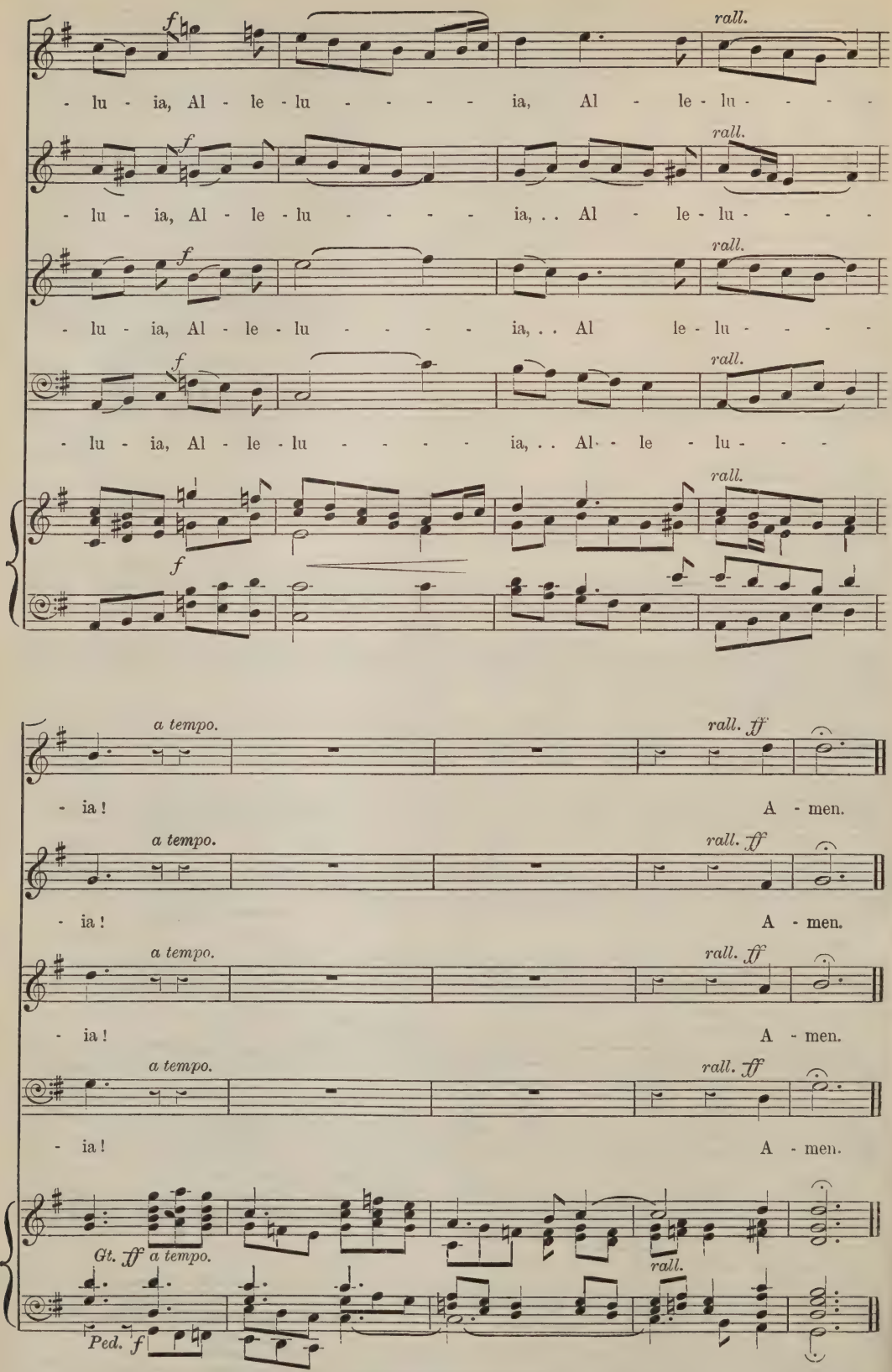

Molto lento.
pp
Lord, by the stripes which wound - ed Thee,
Lord, by the stripes which wound - ed Thee,
Lord, by the stripes . . which wound - ed Thee,
Lord, by the stripes which wound - ed Thee,
Molto lento.
mf Diaps. 16 & 8 ft.
p
From death's dread sting Thy ser - vants free,
From death's dread sting Thy ser - vants free,
From death's dread sting Thy ser - vants free,
From death's dread sting Thy ser - vants free,
mf
p
That we may live, and sing to Thee. Al - le - lu - ia, Al - le -
That we may live, . . and sing . . to Thee. . . Al - le - lu - ia, Al - le -
That we may live, and sing . . to Thee. Al - le - lu - ia, Al - le -
That we may live, . . and sing to Thee. . . Al - le - lu - ia, Al - le -
Sw. p
mf
senza Ped.


f
rall.
- lu - ia, Al - le - lu - - - - ia, Al - le - lu - - - -
- lu - ia, Al - le - lu - - - - ia, . . Al - le - lu - - - -
- lu - ia, Al - le - lu - - - - ia, . . Al le - lu - - - -
- lu - ia, Al - le - lu - - - - ia, . . Al - le - lu - - -
a tempo.
rall. ff
- ia ! A - men.
Gt. ff
Ped. f

Also published in Novello's Tonic Sol-fa Series, No. 1125, price 1*d*.

"IRISH CHURCH COMPOSERS."

The above is the title of a paper (Part I.) read before the Musical Association, on the 13th ult., by Mr. John S. Bumpus, than whom no one is better qualified to discourse upon the subject, he having made it one of special study. Mr. Bumpus's paper was so rich in historical detail and so full of incident that it is quite impossible to give a summary that would be in any degree adequate to its exhaustive treatment. The text will, as usual, appear in full in the annual Proceedings, wherein it will be read with interest by those members who were unable to be present.

In speaking of the traditions of Christ Church Cathedral, Dublin, Mr. Bumpus gave the following account of a curious and ancient custom:—

"On the third day previous to the close of each Law Term, which occurred four times a year, the choir proceeded to the Court of Exchequer, to do 'Homage' to the King before the Barons in open Court, in order to secure their estates and privileges. On these occasions prayers were read, and an anthem was sung by the choir standing on the Green Cloth, after which they received a certificate that entitled them to all their revenues. Four of the chorister boys and the two clerical Vicars used to attend, escorted by the verger of Christ Church. There might have been an important case going on, and Counsel making a fine speech; but without saying 'with your leave' or 'by your leave,' the boys would step on to the Green Cloth and begin the anthem, after which the Vicar read the State Prayers down to the 'Grace.' The anthems used to vary. In later years, Mendelssohn's Motet, 'Surrexit Pastor,' adapted by Professor Walmisley to the words 'O Lord, Thou hast searched me out,' used to be sung. Mr. John Horan, the present organist of Christ Church, tells me that, as a chorister in that Cathedral in 1842, he frequently took part in this quaint custom, which came to an end with the Disestablishment of the Irish Church, in 1869."

The lecturer had much to say upon the organists and vicars choral of the two Dublin Cathedrals and Trinity College Chapel in the seventeenth and eighteenth centuries, including Bateson, Jewitt, Rogers, the Roseingraves, Woodward, Shenton, and others. Lord Mornington, first Professor of Music in the University of Dublin (1764-1774), and father of the great Duke of Wellington, was incidentally referred to. The Hon. Daines Barrington asserted that he was able to play the organ, the violin, and the harpsichord almost by instinct when he had barely reached his fifth year! As a celebrated composer of glees, Lord Mornington was, and is, well known. And has he not been immortalized by Thackeray in the lines?—

> Most musical of Lords,
> Playing madrigals and glees
> Upon the harpsichords.

Sir John Stevenson, upon whom Mr. Bumpus has written a very interesting monograph, naturally received a full measure of biographical attention. The knighthood of Stevenson was the first instance of the kind in the musical annals of Great Britain and Ireland. This honour was conferred upon him by the then Lord Lieutenant of Dublin (Lord Hardwick), on April 27, 1803. The first musician to receive the accolade at the hands of an English Sovereign was Sir Henry Bishop, in 1842, who was knighted by Her Majesty Queen Victoria. Stevenson's honourable distinction aroused some envy. One lampoonist gave vent to his feelings in the lines:—

> We all of us know there's a knight of the shire,
> But who ever heard of a knight of the choir?

Amongst the various treasures exhibited by Mr. Bumpus from his fine library were Clifford's "Divine Services and Anthems" (black letter), 1664, one of the earliest books of words of anthems; the autograph score of Croft's Service in E flat, dated "March 19, $\frac{1718}{1718}$"; the complete church compositions of Dr. Benjamin Rogers in the autograph of Dr. Philip Hayes; a portrait of Sir John Stevenson; and a view of the Music Hall in Fishamble Street, Dublin, where Handel's "Messiah" was first performed in the year 1742. The concluding section of Mr. Bumpus's admirable paper will be looked forward to at the meeting of the Association to be held on the 13th inst.

BATTISON HAYNES.

It is with much regret that we place on record the death of this gifted musician, which took place on the 4th ult., at the early age of forty.

Walter Battison Haynes first saw the light at Kempsey, near Worcester, within sight of Malvern Hills, on November 21, 1859. Thus by only a few hours he just missed being born on the Feast of Musicians, St. Cecilia's Day. He received his general education at Hanley Castle Grammar School. But his first instruction in music was imparted to him by his uncle, Mr. William Haynes, well known as the organist of Malvern Priory Church from 1850 to 1893, to whose kindness we are indebted for many of the following fresh biographical particulars concerning his lamented nephew.

Young Haynes became a chorister in the Priory Church, Malvern, where he frequently deputised for his uncle at the organ. Mr. William Haynes, who really fathered the boy, placed him under the tuition of Mr. Franklin Taylor for the pianoforte, and Professor Prout for harmony, at the School for the Higher Development of Pianoforte-playing, of which Mr. Oscar Beringer was the founder and principal. In May, 1878, his ever-kind uncle sent him to the Conservatorium at Leipzig, where, amongst other professors, he studied under Dr. Carl Reinecke and Dr. S. Jadassohn. His pupilage career at Leipzig was very brilliant. He played in public, at the Conservatorium concerts, Beethoven's C major Concerto (1879), Moscheles's in E major (1880), Mendelssohn's Rondo Brillante (1881), and the same composer's D minor Concerto, all, of course, for pianoforte. Moreover, he by no means allowed his creative faculty to remain idle. He composed at Leipzig a sonata for violin and pianoforte, a concert-overture, a pianoforte trio, a symphony in B flat, a prelude and fugue for two pianofortes (published), an organ sonata in D minor (published), and some songs, which were also published. He was awarded the Mozart Scholarship as being one of the "most excellent pupils in the Conservatorium" (extract from Report), and on leaving the Institution, where he had worked so well for four years, he obtained the highest certificate given to a pupil, this gratifying document being signed by six professors and four directors.

After living near Boulogne for six months in order to improve his French—and he used occasionally to play the organ in Boulogne Cathedral—Mr. Haynes came to London and obtained (in 1884) the post of organist of St. Philip's Church, Upper Sydenham. The year 1890 was an important one in the life of the young musician, as at Michaelmas he obtained the appointment of Professor of Harmony and Composition at the Royal Academy of Music. In the following year (1891) he became organist and director of the choir of the Chapel Royal, Savoy. Both of these important offices he held at the time of his death. For some time he was director of music at the Borough Polytechnic. A Freemason and an Associate of the Philharmonic Society, he was also a member of the several clubs having musical associations, including the Junior Constitutional Club, the Arts Club, and German Athenæum.

In addition to the works already mentioned, Mr. Haynes composed the following: two cantatas for female voices, entitled "Fairies' Isle" and "A Sea Dream"; an Idyll for violin and orchestra; Twelve Sketches for violin (also arranged for violoncello) and pianoforte; three dances, in canon form throughout, for violin; some organ pieces, including an Introduction and Variations on a Ground Bass; a Gavotte ("Westwood") for full and small orchestra (also arranged for pianoforte solo); services, anthems, hymn-tunes, &c.; six vocal duets and six two-part songs; a book of nine Elizabethan Lyrics (songs), dedicated to Sir Alexander Mackenzie; and various other songs, including "The Ould Plaid Shawl" and the arrangement of that very popular ditty "Off to Philadelphia." He also arranged for pianoforte Mr. Henschel's "Hamlet" music, and wrote additional accompaniments to the Chandos anthem, "Come, let us sing," for the 1891 Handel Festival.

In regard to the encouragement Mr. Battison Haynes received in the publication of his works, his veteran uncle,

in his letter to us, says: "I had the pleasure, in 1883, to introduce my nephew to the late Mr. Henry Littleton, whom I had known for many years. Mr. Littleton treated him with marked kindness, and he owed a good deal of his early success to that gentleman. He was also on the most friendly terms—maintained, I believe, up to the time of his (my nephew's) death—with Mr. Alfred Littleton, from whom he also received much kindness for many years." Another staunch and valued friend was Sir Alexander Mackenzie, of whom Mr. Haynes always spoke in terms of warm and appreciative gratitude for his constant kindness. Mr. Haynes transcribed the following of Sir Alexander's works:—"The Troubadour," Violin Concerto, "La Belle Dame sans merci," "Britannia" Overture, and several other orchestral compositions.

(*From a Photograph by Messrs. Elliott and Fry.*)

The chief characteristics of the compositions of Battison Haynes are their melodic charm, their graceful ease, and their finished daintiness. Each one bears the artistic touch of a master-hand. Mr. Haynes never over-reached himself. It is of course impossible to say what he might have done had his life not been so prematurely cut off. But he had the good sense not to court the "vaulting ambition which o'erleaps itself," the seeking of which too often leaves a composer in an "undone" plight. As an example of his delicate craftsmanship his "Elizabethan Lyrics" may be instanced, of which "Now is my Chloris" (No. 4) has all the merits of refined beauty and unaffected simplicity.

It is perhaps not too much to say that it seems almost impossible to fill the place of Battison Haynes at the Royal Academy of Music, which Institution, in the words of Mr. Renaut, the secretary, "has to mourn a heavy loss in his untimely death." He was immensely popular at Tenterden Street, where he was one of the ablest professors of harmony and composition, and so eagerly was his teaching sought after that his classes were always full. His most distinguished pupils at the Academy were Mr. Charles Macpherson and Mr. Harry Farjeon.

The remains of Mr. Haynes were laid to rest in Malvern Cemetery, on the 8th ult. On the same day a commemorative service was held at the Chapel Royal, Savoy, conducted by the chaplain, the Rev. Paul Wyatt, when Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, and an old pupil of the deceased, officiated at the organ. Amongst those present were Sir Alexander Mackenzie, Principal of the Royal Academy of Music, several brother professors from Tenterden Street, Mr. Alfred Littleton, and many other friends of the departed musician. In the course of a short and touching address the chaplain dwelt upon the remarkably amiable character of the deceased, and referred to the fact that he never as organist obtruded his work or himself in any way. His extemporizations were a marked feature of the services, and in them he would often reflect the sentiment of the day, even including the sermon.

The art of music becomes poorer by the removal of such a disciple as Battison Haynes. A man of kindly nature and sympathetic disposition, he will be greatly missed by a large circle of pupils and friends.

MR. ROBERT NEWMAN'S SYMPHONY CONCERTS.

How does the public appreciate the change of policy at Queen's Hall? The answer was given by the very large audiences that flocked to the first two concerts and expressed their satisfaction with the new order of things in enthusiastic applause. So far, so good. Let us hope that Messrs. Newman and Wood will have no occasion to regret their right about face. The public will show them that the announcement of an English work does not frighten them away if only the rest of the programme be made attractive. They have on many previous occasions proved their willingness to give the heartiest welcome to our native composers' best works.

The first concert, on January 27, opened with Sir Arthur Sullivan's impressive "In Memoriam" Overture, which seemed to suit Mr. Wood and his orchestra exactly; the result was an admirable performance. Mozart's "Linz" Symphony, the *Scherzo* from Mendelssohn's "Midsummer Night's Dream" music, and Beethoven's "Egmont" Overture completed the purely orchestral selection, and were beautifully played by the splendid orchestra. Miss Kirkby Lunn was heard in songs by Wagner ("Schmerzen" and "Träume") and Schumann ("Stirb, Lieb' und Freud'!") and that marvellous violinist, M. Eugène Ysaye, scored triumphant successes in Saint-Saëns's Third Concerto (Op. 61) and Lalo's "Symphonie Espagnole" (Op. 21). These works may not be great masterpieces—in fact, much of Lalo's effusion is but sorry music-making; but they gave the great Flemish violinist ample opportunities for displaying his phenomenal technique, his luscious tone, his melting *cantilene*. He had a great reception, and after Lalo's work played as an encore Beethoven's Romance in G.

At the second concert, on the 10th ult., the Wagner novelty, "Tannhäuser's Pilgrimage" (Prelude to Act III.)—to which we were the first to draw attention in an article entitled "A Wagner Novelty," which appeared in our issue for October, 1898, p. 661—was performed for the first time in England. After its favourable reception by press and public alike we venture to prophesy that it will in future take the place—at least, in concert programmes—of the later, mutilated version, which is played in the opera, and appears in all recent editions of the vocal and full scores. For it must now appear evident to all that this later version is but a torso, a symphonic poem with a programme whose head, the very point or moral, has been cruelly torn away from its body. For the turning-point—in more senses than one—in "Tannhäuser's Pilgrimage" is the terrible curse pronounced upon him by the Pope, and this, for which Wagner has found one of his most powerfully dramatic *Leitmotiven*, is not even hinted at in the mutilated version, whereas a great deal is made of it in the original. In fact, the words of the Pope, given here to three trumpets in unison, and followed, after a short but mighty *crescendo*, by the curse theme, uttered by the full power of brass and strings, form a climax of almost terrifying force. The piece was played with all requisite dramatic expression, and in the various reiterations of the hymn-like theme in

6-4 time the strings and wood-wind attained a delicacy, and the brass in their turn a sonority and roundness of tone quite exceptional. Truly noble performances were given of Brahms's "Tragic" and Schumann's "Manfred" overtures, two of the very few works that can be named in the same breath with Beethoven's and Wagner's masterpieces of the same class. Beethoven's C minor Symphony always spells triumph with Mr. Wood, and this was no exception. It was superbly played. Professor Stanford's Prelude to "Œdipus Rex" came too late in an absurdly long programme to make its proper effect, which was a pity. It is one of the Professor's most impressive and original creations, and deserves more frequent hearings. Mr. Georg Liebling played his own "Concerto Eroico" (Op. 22), a work whose "programme" raises expectation of grandeur and strength which are not realised. It is by no means devoid of melodic interest or musicianly workmanship, but the largeness of utterance and pathos demanded by the programme (Napoleon's career) are not forthcoming. The best part is the charming *Andantino*, where the composer's lyric gift is conspicuously displayed. The least satisfactory part is the pompous *Coda* of the *Finale*, which suffers from diffuseness and ineffective, though noisy orchestration. We would strongly advise the composer to at least re-score this portion of his work. Miss Lillian Blauvelt sang airs by Rossini and Meyerbeer quite beautifully.

THE IMPERIAL CONCERT.

The concert organised by the British Empire League and given at the Royal Albert Hall, on the 7th ult., was an event of distinct musical and patriotic importance. It was in aid of those belonging to our brave Colonial troops who are suffering by reason of their self-sacrificing participation in the present war. The chief features of a most admirably arranged programme were Sir Arthur Sullivan's stately "Imperial March," Sir Alexander Mackenzie's breezy "Britannia" overture, and the same composer's imposing "Procession of the Colonies"—a chain of choruses from his "Jubilee Ode"; Sir Hubert Parry's spirited chorus "But when our country's cause," from his "St. Cecilia's Day" (conducted by the composer), and the final march-chorus "It comes from the misty ages," from Edward Elgar's "Banner of St. George."

In addition to the foregoing we should mention Dr. Eaton Faning's patriotic "Obedient to the Call," a song which, while being manly in sentiment, avoids that boasting spirit which too often and too disagreeably obtrudes itself in compositions of this class. Mr. Watkin Mills gave a fine interpretation of the song (conducted by the composer), and also contributed Dr. Boyce's "Heart of oak," which he sang from the original edition of this typically English ditty.

The concert had the additional advantage of the assistance of Madame Albani and Mr. Edward Lloyd. The Canadian *prima donna* sang Weber's "Softly sighs" ("Der Freischütz") with all her old charm of voice, and gave as an encore Sir Alexander Mackenzie's charming setting of Tennyson's "What does little birdie say?" with orchestral accompaniment. Nothing could be more appropriate than the songs selected by Mr. Edward Lloyd, especially when they were sung as only he can sing them—"Lend me your aid" and "Let me like a soldier fall."

By no means the least important feature of this brilliant music-making was the singing of the chorus of some 800 voices, which included the children of Her Majesty's Chapel Royal, St. James's, and nearly 150 students of the Royal Academy of Music, in addition to a number of volunteers from various Metropolitan choral societies. In fact, the singing of the choir on this occasion was most brilliant, probably by reason of the large preponderance of soprano voices, which rang through the vast building with thrilling effect. The costumes of the ladies of the chorus were charming and at the same time patriotic, the fair singers being attired in white dresses and wearing red, white, and blue sashes. The choralists were well supported by an orchestra of about 120 performers.

Mrs. Patrick Campbell gave an effective recitation of E. de Fonblanque's "Women of Britain," Mr. Wilhelm Ganz played the pianoforte accompaniments, and Mr. W. G. Alcock and Mr. J. M. Coward rendered valuable assistance at the organ. The various Colonies were represented by the following vocalists:—Mdlle. Virginie Chéron, Madame Rosa Bird, Miss Nora Dane, Mr. Reginald White, Mr. Charles Loder, and Mr. Avon Saxon. Too much praise cannot be given to Sir Alexander Mackenzie for the resourceful, able, and successful manner in which he conducted and brought to a successful issue a meritorious concert—one, indeed, that reflected great credit on all concerned.

MESSRS. GREENE AND BORWICK'S RECITAL.

It speaks well for the intelligent appreciation of the public in matters musical that St. James's Hall was so well filled on the 9th ult., when Mr. Plunket Greene and Mr. Leonard Borwick gave one of their excellent recitals. Both these gentlemen are thorough artists, and thus their singing and playing are greatly conducive to the cultivation of good taste. The most important work on the programme was Mr. Arthur Somervell's cycle of twelve songs, from Tennyson's "Maud." To undertake to ally this poem with music indicates considerable self-confidence, but it must be admitted that the results have justified the experiment. The songs are unequal in merit, but the spirit of the subject seems to have animated the composer, and several of the settings, especially those of tragic character, accentuate the intensity of the lines. It is hardly necessary to say that Mr. Greene infused a true artistic spirit into their dramatic import; his interpretation, indeed, was a fine example of the union of lyrical and declamatory singing. Subsequently Mr. Greene sang a selection of folk-songs, the ingenuousness and simple gaiety of which he was equally successful in interpreting. Mr. Borwick is always happy in his renderings of music originally written for the harpsichord, and a selection of pieces by Bach, Handel, Leonardo Leo, Scarlatti, and Daquin was given with delightful crispness and sympathy with the spirit of past centuries.

AMATEUR ORCHESTRAL SOCIETIES.

The three chief amateur orchestral societies have eschewed novelties at their recent Subscription concerts at the Queen's Hall; but they each presented interesting programmes, and executed them in a manner that testified to the presence of much earnest endeavour and ability.

The "Royal Amateurs," on January 31, selected Beethoven's Seventh Symphony in A, Mendelssohn's "Hebrides" Overture, and Massenet's well-named suite, "Scènes Pittoresques," for their chief works, all of which were interpreted with a precision and spirit that reflected great credit on the conductor, Mr. Ernest Ford.

On the 7th ult. the Stock Exchange Societies brought forward Tschaïkowsky's Fourth Symphony in F minor, but committed the artistic sin of omitting the first movement, an omission that ruined the balance of the work. Miss Marion White, a young English pianist, showed intelligence and technical facility in Rubinstein's Pianoforte Concerto in D minor, and the singing of the choir was most enjoyable. The choral pieces were Palestrina's "When flow'ry meadows" and "To-night" (C. M. von Weber), "Let maids be false" (Sir George C. Martin), and "The Arrow and the Song" (G. A. Macfarren). Mr. Arthur W. Payne and Mr. Munro Davison conducted, as usual.

The Strolling Players, on the 15th ult., under the conductorship of Mr. Norfolk Megone, presented a programme that was far too long, but which contained Dvorák's Fifth Symphony, "From the New World," Bizet's suite "Roma," and the Overture to Lalo's opera "Le Roi d'Ys," all of which, with several smaller pieces, were meritoriously rendered.

THE REVIVAL OF THE MASQUE.

From a musical point of view, the most interesting feature of the entertainment on the 13th ult., at Her Majesty's Theatre, organised in aid of the Soldiers' Widows and Orphans Fund, was the music by Mr. Hamish MacCunn for Mr. Louis N. Parker's "Masque of War and Peace." Mr. MacCunn's dramatic perception and experience enabled him to perceive what was required on this occasion and to

secure appropriate and effective expression. Such adept use of old English ditties has been made, and the songs are set in so direct and thoroughly English a manner, that with a little remodelling his work might be converted into a cantata which would doubtless prove acceptable to amateur choral societies. The three dances we shall hope to hear in the concert-room, where they could scarcely fail to prove an attractive feature at an orchestral concert.

Sir Arthur Sullivan's march, written for the patriotic picture "Great Britain, Her Colonies and Dependencies," is an instructive example of how skilful scoring can make interesting music based on commonplace themes, the treatment in combination of the ordinary orchestra and massed brass bands on the stage being remarkably effective.

Mr. Raymond Roze also showed perception of orchestral effects in his incidental music to the series of living pictures entitled "A Dream of Fair Women." The music was conducted by its respective composers.

ROYAL ACADEMY OF MUSIC.

Present day students of the organ at the Royal Academy of Music enjoy advantages which can scarcely fail to further them in their studies. Judging by the organ recital in the Queen's Hall, on the 12th ult., these advantages are being made good use of by the pupils. Ernest Read's renderings of Bach's Trio in D minor and Schumann's Fugue on the name of the great Leipzig master, showed admirable appreciation of the genus of the organ combined with considerable technical facility; and Ida A. Pemberton's performance of the first movement from Rheinberger's Sonata in F minor was notable for effective registering and neatness of execution. Walter S. Vale distinguished himself by his rendering of the *Andante* and *Finale* from Dr. Basil Harwood's well-written Sonata in C sharp minor (Op. 5). Other promising executants were Nellie Weaser (Henry Smart Scholar), Mabel Colyer, and Thomas H. Weatherly. Pleasant relief was afforded by the praiseworthy violin playing of E. Spencer Dyke and the meritorious singing of Eric Dudley, Alice Read, Christine Warner, Ada L. Forrest, and Annie L. Levens; the two last-named rendering duets by Rubinstein with commendable taste and finish.

Mr. E. F. Jacques delivered his fourth and last lecture on "The Music of the Middle Ages" on January 31. This dealt with the Minnesingers, Troubadours, Trouvères, Meistersingers, Minstrels, Jongleurs, &c., and their origin and customs. Specimens of the songs of several of the most noted troubadours were sung by one of the students, Mr. M. Rumsey, who, with Mr. W. E. Beazley, subsequently illustrated the hymnology of the mediæval period by several of the most famous hymn-tunes written between the eighth and thirteenth centuries. Six students—four female and two male voices—then sang the celebrated English thirteenth century round, "Sumer is icumen in," the merits of which Mr. Jacques pointed out, and emphasized by instituting comparisons between the round and contemporary compositions by foreign musicians. In those days, he said, it was certain that English composers were about a hundred and fifty years in advance of their Continental brethren. The early stages of organ music were next sketched, the illustrations being played by Mr. Beazley on the fine new organ. They comprised a piece by Conrad Paumann (1410-1473) and one of the earliest fugues written for a keyboard instrument—a fine specimen from the collection of organ pieces by Arnold Schlick, printed at Mayence in 1512.

The Royal Academy of Music announces three important scholarships for competition:—

The Sterndale Bennett Scholarship, founded by subscription, 1872, as a testimonial to Sir William Sterndale Bennett, Principal of the Academy from 1866 to 1875. This scholarship is for male candidates, in any branch of music, who must be British-born subjects, between the ages of fourteen and twenty-one years. Candidates must pass an examination in general education previous to entering the musical competition. The successful candidate is entitled to two years' free instruction in the Academy.

The Parepa-Rosa Scholarship, founded by Carl Rosa, 1874, in memory of his wife, Euphrosyne Parepa-Rosa (1836-1874), soprano singer. This scholarship is for female vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects who are not, nor ever have been, students in the Royal Academy of Music. The successful candidate is entitled to two years' free instruction in the Academy.

The Sainton Scholarship, founded by subscription, 1891, in memory of Prosper Sainton, Professor of the Violin at the Royal Academy of Music, 1845-1890. This scholarship is awarded for promise in violin-playing. It is open to British-born subjects of either sex, under the age of eighteen years. No candidate will be eligible to compete in the musical examination who shall have failed to pass a preliminary literary examination or is unable to produce such evidence of his or her literary qualifications as the committee shall consider sufficient. The successful candidate will be entitled to the benefit of the scholarship funds for three years, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee of Management. The income of the scholarship is about £23 per annum. Full particulars of these scholarships may be obtained upon application to the Secretary, Royal Academy of Music, Tenterden Street.

LONDON AND SUBURBAN CONCERTS.

Herr Rosenthal gave a pianoforte recital, on the 8th ult., which attracted a large audience to St. James's Hall, and was distinguished by the performance of Schumann's "Kreisleriana" in its entirety. It has been well said that into these eight fantasias "Schumann has thrown the whole wealth of his poetic imagination" and the duality of his temperament is very discernible in them. Intellectually, Herr Rosenthal's interpretations were very fine; they were full of subtlety and keenness of perception, yet notwithstanding this, the romance and tenderness of the music were missed. It was a scientifically analytical, more than a heartfelt reading, and so it failed to give entire satisfaction. Much the same criticism may be applied to his rendering of Chopin's Sonata in B minor (Op. 58) and the Scherzo in B flat minor; both were magnificently played from a purely technical standpoint, but one was led to admire the execution more than the sentiment. Still, even coldness is preferable to excess of emotionalism and the sentimental idiosyncrasies in which some great pianists indulge.

An interesting concert was given by the South London Choral Association at the South London Institute, Camberwell, on the 14th ult. The choral works were Beethoven's "Ruins of Athens" and Mr. S. Coleridge-Taylor's popular cantata "Hiawatha's Wedding-Feast." The difficulties of the last-named work were surmounted by both band and chorus (numbering 200 performers) in a praiseworthy manner. Mr. Sadleur Browne gave an intelligent reading of the beautiful tenor solo. In Beethoven's work the soloists were Madame Legassicke Leadbitter and Mr. Ivor Foster, both of whom were satisfactory. Mr. T. E. Gatehouse gave a fine rendering of the *Andante* and *Finale* from Mendelssohn's Violin Concerto. Madame Leadbitter sang "From mighty Kings"; Mr. Sadleur Browne, "I'll sing thee songs of Araby"; and Mr. Ivor Foster, three of Stanford's excellent "Cavalier Songs" (with male chorus), which he gave in a befittingly bold and vigorous manner. Mr. L. C. Venables conducted with his usual care and skill.

Mr. John Dunn, who gave an orchestral concert on the 20th ult., at the Queen's Hall, can scarcely fail to increase his reputation by his musicianly and brilliant playing on that occasion. Mr. Dunn was particularly successful in the beautiful slow movement of Beethoven's Concerto, which he interpreted with the dreamy tenderness that it demands. He is also to be commended for including in his programme Tschaikowsky's Concerto in D (Op. 35), which, performed at the Queen's Hall on December 18 last, has been almost entirely neglected by London concert-givers. It is a most satisfactory example of the Russian composer's genius, and, moreover, is clear in construction,

Geo. Henschel

engaging in character, and full of life. Mr. Hamish MacCunn skilfully conducted an efficient orchestra, and Sir Alexander Mackenzie directed an excellent performance of his breezy "Britannia" Overture.

Miss Lucie Hillier gave a Chamber concert of an agreeable character on the 2nd ult., at the Queen's (Small) Hall. Her pianoforte solos by Grieg, Jensen-Niemann, and Emil Sjögren were not of an important nature; but they were rendered with fancy, delicacy, and refinement, and, assisted by Mr. Henry Such, she gave excellent interpretations of Rubinstein's Sonata for pianoforte and violin in G (Op. 13) and a Sonata for the same instruments in G minor (Op. 57), by Mr. Otto Malling. The last-named work had not previously been heard in London. It is unpretentious, and comprises three movements, the first two of which are the best; and the music was graceful, dainty, and pleasing. Mr. Arthur Walenn sang some new songs by Mr. F. Korbay, of which the most effective was that entitled "So rushes my soul."

The Ivimey Chamber concerts at Surbiton were resumed, after the usual Christmas interval, on January 27, when Haydn's Quartet in D and Schütt's Trio in C minor (Op. 27) were the chief features of the programme. Mr. Ivimey, who made his re-appearance after his long illness as leader of the quartet, gave as a solo Wieniawski's "Legende" with skill and effect. The programme of the concert on the 10th ult. was chiefly vocal, and included Brahms's "Liebeslieder," Miss Lehmann's song cycle "In a Persian Garden," and six of the "Schottische Lieder" arranged by Beethoven (the accompaniments played by Messrs. J. W. and J. Ivimey and Arthur Blagrove). The vocalists were Miss Percival Allen, Miss Grainger Kerr, Mr. S. Masters, and Mr. Arthur Walenn.

The West Hampstead Choral and Orchestral Society gave a successful concert, on the 22nd ult., at the Hampstead Conservatoire, when the programme included Mendelssohn's "Loreley," "Their bodies are buried in peace," from Handel's Funeral Anthem, and the part-songs, "Moonlight" (Eaton Faning), "Phillis" (Parry), and "Hail, golden morn" (Sydenham), the latter and "Loreley" especially being very effectively sung by the choir, under the able direction of Mr. E. G. Croager. Songs were rendered by Miss Katie Thomas (who also sang the solo part in "Loreley") and Mr. Gervas Cooper, and interesting variety was imparted by Mr. Charles Fry's recitation of "King Robert of Sicily," with Mr. John E. West's music, the Chant of the Monks being sung by the male voices of the choir, and the organ accompaniment being played with much skill by Mr. E. G. Croager, who also played some pianoforte solos.

The London Sunday School Choir and Orchestra gave their annual concert in the Albert Hall, on the 17th ult., with successful results. There was a good selection of choral pieces, and their performance by the thousand voices, under Mr. William Whiteman, earned hearty commendation. The attack was firm, on the whole, and in the more massive pieces neither strength nor expression was lacking. The rendering of the chorale "To God on High" ("St. Paul"), J. H. Maunder's anthem "Sing to the Lord of Harvest," Dr. Warwick Jordan's "Come unto Me," and "Be not afraid" ("Elijah") showed careful preparation and watchfulness of the conductor. The orchestra contributed several pieces, and vocal solos were given by Miss Esther Palliser, Miss Esther Franklin, and Mr. Andrew Black.

The Victoria Madrigal Society, at St. Martin's Town Hall, on the 15th ult., adhered to its laudable purpose of offering ancient as well as modern unaccompanied part-music. Of the former there were several charming specimens, including Wilbye's "Sweet honey-sucking bees" and Croce's "Cynthia, thy song." Under the direction of Dr. G. Stanley Murray, these delights were rendered with spirit, combined with the utmost regard for light and shade. Sir Frederick Bridge's masterly madrigal "Weep no more," Hecht's "Charge of the Light Brigade," and Pearsall's "Sir Patrick Spens" were also ably performed. Interspersed were songs by Miss Winifred Marwood and Mr. Montague Borwell, and pianoforte pieces played by Herr G. Liebling.

The Bow and Bromley Institute Choir gave an interesting concert on the 10th ult. The programme included "Hiawatha's Wedding-Feast" (S. Coleridge-Taylor), the tenor solo in which was most admirably sung by Mr. Henry Beaumont; Mozart's Pianoforte Concerto in D minor, admirably played by Miss Elsie Horne, of the Royal Academy of Music; the choral ballad "Phaudrig Crohoore" (C. Villiers Stanford), and "Blest Pair of Sirens" (Parry). Miss Gwynne Kimpton was orchestral leader. Mr. H. E. Ellingford was at the organ and Dr. W. G. McNaught conducted.

An interesting concert and gymnastic display was held by the Royal Normal College for the Blind at Exeter Hall, on the 20th ult. The choir sang with spirit and effect "And the glory of the Lord," "The cloud-cap't tow'rs," and "Where the bee sucks." Miss Amelia Campbell contributed songs, a duet for two pianofortes by Herz was played by Miss Mabel Davis and Miss Emily Lucas, and some patriotic songs were also included in the programme.

The Beckenham Choral Society performed Haydn's "Creation," on January 30, with Miss Teresa Blamy, Mr. Braxton Smith, and Mr. Arthur Walenn as soloists. The choir sang excellently throughout, especially in the choruses "Awake the harp," "The Heavens are telling," "Achieved is the glorious work," and "Sing the Lord." The orchestra was efficient. Miss Evelyn Burrows presided at the pianoforte and Mr. G. J. Hall ably conducted.

The chief feature of Miss Clara Blumenthal's concert on the 5th ult., at the Queen's (Small) Hall, was the performance of Edward Schütt's pleasing and musicianly Pianoforte Trio in C minor (Op. 27), in which she was ably assisted by Mr. Richard Gompertz and Mr. Maurice Koopman. The concert-giver subsequently played several solos by Schumann, Brahms, and Chopin with notable intelligence and command of the keyboard. Mr. Hugo Heinz sang.

Miss Ethel Barns and Mr. Charles Phillips gave their third Chamber concert this season on the 7th ult., at Steinway Hall, when the programme was opened with Dr. Ernest Walker's well-written Sonata for violin and pianoforte in A minor (Op. 8). Miss Barns's subsequent solos were rendered with her customary deftness and refinement, and Mr. Charles Phillips sang expressively Brahms's "Four Serious Songs."

Miss Johanna Heymann gave the second of her two recitals at Steinway Hall, on the 20th ult., when the chief works on her programme were Beethoven's Sonata in E minor (Op. 90) and a selection of familiar compositions by Chopin, which were well interpreted, her touch and execution being crisp and clear.

On the 20th ult., at Philbeach Hall, the Kensington Amateur Harmonic Society performed the second part of Handel's "Judas Maccabæus" and Elgar's cantata "The Banner of St. George," under the direction of Mr. Cyril Miller.

MUSIC IN BELFAST.

(From our own Correspondent.)

A concert in aid of the Orphan Fund of the Ulster Institute of Journalists was given in the Ulster Hall, on January 26. The programme consisted of songs sung by Mrs. Fininghan, Madame Wilson Osman, Messrs. Dean, Mitton, and Harcourt; solos on the violin by Herr Korber, on the pianoforte by Dr. Lawrence Walker, and on the flute by Mr. T. H. Ogilvie. A full orchestra, conducted by Dr. Fred. Koeller, played Wagner's "Kaiser Marsch," Haydn's "Surprise" Symphony, and a Spanish Valse.

The third Subscription concert of the Philharmonic Society was given on the 9th ult., the programme being miscellaneous and the principal performer, M. Emile Sauret, whose perfect violin playing was a treat to all lovers of music and probably surpassed any performance on that instrument ever heard in Belfast; for, strange as it may seem, neither Joachim, nor Sarasate, nor Ysaye have ever visited this city. M. Sauret's solo pieces were Vieuxtemps's Concerto in A minor, two compositions of his

own, and Wieniawski's "Airs Russes." Miss Marie Bellas sang admirably in Mendelssohn's 13th Psalm and also in several songs. Mr. Herbert Walenn charmed the audience with several violoncello solos, and took part with M. Sauret and Mr. Stanley Hawley (the accompanist of the evening) in Beethoven's Trio (Op. 11). The concert as a whole was a distinct success.

Dr. Lawrence Walker's third Subscription concert was given on January 25, Herr Theodore Werner being the violinist, and his pieces being selected from composers of the nineteenth century—Cesar Franck, Vieuxtemps, Spohr, Paganini, and Wieniawski. Dr. Walker played pieces by Brahms, Chopin, and Liszt. Miss Daisy Creary was the vocalist.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Mr. Halford's sixth orchestral concert took place in the Town Hall, on January 30. The works presented were Beethoven's Overture "Prometheus," the First Symphony of Brahms, and the "Tannhäuser" Overture. All were finely played, and in the symphony the orchestra showed a marked advance. M. Alexander Siloti gave a superb rendering of the solo part in Tschaïkowsky's Pianoforte Concerto (Op. 23). The seventh concert was held on the 13th ult., when Weber's "Der Freischütz" and Massenet's "Phèdre" Overtures and Dvorák's symphony "From the New World" were given. The novelty of the concert was an orchestral ballade, "The Cenci," by a talented Birmingham musician, Mr. J. D. Davis. The work is not programme music, but an "impression" of the gruesome story. There are themes representing Count Cenci, Beatrice, and Lucretia. The whole is well written, effectively scored, and impressive, the gloomy atmosphere of the drama being faithfully realised. The performance was good, and the composer received a call at the close. Miss Agnes Witting made a favourable impression as vocalist.

The City Choral Society gave its second concert in the Town Hall, on the 1st ult. The programme was attractive, consisting of the oratorio "Noël," by Saint-Saëns, Horatio Parker's "The Kobolds," a selection from "Carmen," and Beethoven's "Battle Symphony" (Op. 91). With the exception of the "Carmen" music, everything was new here. The performance of the whole, under Mr. F. W. Beard's direction, was very creditable to the young Society. The principal vocalists were Miss Kate Bensberg, Miss Alice Lakin, Miss Kirkby Lunn, Mr. R. Cunningham, and Mr. John Ridding.

The fourth of the Harrison concerts took place in the Town Hall, on the 5th ult. The vocalists were Miss Clara Butt, Miss Haidée and Miss Blanche de Solla, Messrs. Kennerley Rumford, Gregory Hast, and Barry Lindon. Instrumental pieces were contributed by Mdlle. Ilona Eibenschütz (pianoforte) and Miss Gertrude Collins (violin), Mr. F. A. Sewell acting as accompanist.

On the 7th ult. the second of the Hallé concerts, under Dr. Richter, was held in the Town Hall. The programme comprised Elgar's Variations on an Original Theme, heard here for the first time, and another novelty, Svendsen's legend "Zorahayda." Elgar's work created a veritable *furore*, and the composer was twice called to the platform after the performance. A magnificent rendering of Beethoven's "Eroica" Symphony concluded a very fine concert.

Mr. Max Mossel's third drawing-room concert was given on the 15th ult. The programme included a violin sonata by Van Kor Kuiler. A Dutchman himself, Mr. Mossel keeps Dutch music well to the fore. Mr. Frederick Dawson was the pianist. Madame Blanche Marchesi, the vocalist, was unable to appear through illness.

On Saturday, the 3rd ult., Mr. Turner brought his season of opera to a close, when a crowded house witnessed the sixth performance of "Satanella." The same evening, at the Town Hall, the Midland Musical Society gave a concert-recital of Gounod's "Faust." On the following Saturday, the 10th ult., the Besses-o'-th'-Barns brass band gave two concerts in the Town Hall with much success.

The Festival Choral Society, on the 22nd ult., introduced to Birmingham the Hanley Festival novelty, Coleridge-Taylor's "The Death of Minnehaha," which was preceded by "Hiawatha's Wedding-Feast," and followed by a Handelian selection. The principal vocalists were Miss Ella Russell, Mr. Herbert Grover, and Mr. Trevose Daniel. Dr. Heap conducted. But I must defer notice of this concert till next month.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The second concert for the season of Miss Mary Lock's chamber concerts was held on the 2nd ult., in the smaller Victoria Room. The executants were Mr. Johan Duys (first violin), Mr. W. Schöttler (second violin), Mr. A. Wetten (viola), Mr. Percy Lewis (violoncello), and Miss Lock (pianoforte). The works rendered included Beethoven's Trio in B flat (Op. 97) and Dvorák's Quartet in F (Op. 96), which were excellently interpreted. Miss Ada Phillips was the vocalist and Miss Elsie Bennett was the accompanist.

The Society of Instrumentalists gave a concert at the Victoria Rooms, on the 7th ult., in aid of the Lord Mayor of Bristol's Transvaal War Fund, Mr. George Riseley conducting. The band, consisting of 100 performers, mostly amateurs, creditably interpreted Haydn's Symphony in D and other compositions, amongst which were the suite "Le Roi s'amuse," by Delibes, and a valse by Tschaïkowsky, neither of which had been before heard in Bristol. There were songs by Miss Estella Linden, Miss Edith Leslie, Mr. Henry Beaumont, and Mr. F. Harford.

An important undertaking was inaugurated on the 10th ult., when the Riseley Male-voice Choir met for rehearsal, at the Museum Lecture Hall. Mr. George Riseley has formed the choir for the purpose of giving works composed for male voices with accompaniment. About 120 gentlemen had enrolled their names and ninety of these were present, amongst them many young voices that will prove most acceptable. The manner in which the members read the music at sight gives promise of excellent concerts next season. The compositions rehearsed included Mendelssohn's "Antigone," Gernsheim's "Salamis," Schubert's "The night is cloudless," and the Soldiers' chorus from Gounod's "Faust."

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Dublin Orchestral Society has given two performances since January. At the first, a *Matinée* at the Theatre Royal, Herr Bast played most admirably Saint-Saëns's difficult and effective Violoncello Concerto. The other novelty was Dvorák's Overture "In der Natur." Brahms's Second Symphony was repeated, and a thoroughly satisfactory performance of the first movement was the result. The *Adagio* still, however, seems to elude the grasp of the band. The programme also included Beethoven's "Egmont" and Tschaïkowsky's effective and popular suite "Casse Noisette." In the last Mr. C. W. Wilson played the celesta in the "Danse de la Fée Dragée" and evoked an emphatic encore.

The second concert was given on the 14th ult. The special attraction of the evening was, undoubtedly, Mr. Ernest Schelling, who played Chopin's F minor Pianoforte Concerto. Mr. Schelling's performances supply all the requisites of an artistic treat, and pleased as much in the romantic interpretation of a Chopin Nocturne and a Barcarolle by Rubinstein as in the difficult passages of Liszt's Sixth Rhapsodie. Saint-Saëns's "Rouet d'Omphale" was remarkably well played by the band, and the scheme included Beethoven's Second Symphony. Signor Esposito conducted, as usual.

Excellent unaccompanied choral singing was given by the Dublin Glee Singers (conductor, Mr. J. Seymour), who have won several distinctions at the Feis Ceoil. Perhaps the best pieces were Wesley's "O sing unto my roundelay" and Mr. Seymour's part-song "The bells of

Shandon," a really delightful composition, in both of which the fresh and beautiful quality of the voices was particularly telling.

The following are the results of the composers' competitions in the Feis Ceoil:—

Cantata: The Rev. Dr. W. A. Houston-Collisson. Overture: Robert Dwyer. Arrangement of Irish airs for military band: Herr Henry Bast. String quartet: Herbert H. Harty. Anthem: The Rev. Dr. G. W. Torrance. Unaccompanied part-song: Carl G. Hardebeck. Violin and pianoforte duet: Herbert H. Harty. Song: Mrs. A. A. Needham. Song (Irish words): Mrs. Needham. Pianoforte solo: Herr Henry Bast. Organ solo: No award. Arrangement of Irish air as part-song: Mrs. Needham. Arrangement of Irish air as song: Mrs. Needham and the Rev. Dr. W. A. H. Collisson. Hymn tune: The Rev. Dr. G. W. Torrance.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

Conducted by Dr. Horace Hill and led by Mr. F. W. B. Noverre, the Norwich Philharmonic Society gave its ninety-eighth concert on the 15th ult. The symphonies performed were Kalliwoda's (No. 1, in F minor) and Spohr's (No. 2, in D minor), both being full of melodious passages, well deserved a hearing. Beethoven's "Fidelio" Overture was also included in the programme. These works received, on the whole, a very creditable rendering by the band. Two movements from Beethoven's Trio in B flat for violin, violoncello, and pianoforte, played by Mr. W. Gemmer, Mr. G. Clarke, and Mrs. Gemmer, and a selection from Weber's Clarinet Quintet, in which the solo part was played by Mr. E. Lake, were also included in the programme. Miss Lansdell and Miss Adela Tunbridge, both local *débutantes*, were the vocalists.

Mr. Frederick Dawson gave a pianoforte recital in Noverre's Room, Norwich, on the 2nd ult., which was thinly attended. No English composer figured in the programme, and it was generally felt that less muscular power would have improved an otherwise fine performance.

Macfarren's cantata "May Day" formed the principal piece in the programme of a concert given on the 1st ult., by the Reepham Choral Society, under the conductorship of Mr. Hornigold, who secured a creditable performance.

The Ipswich Choral Society signalised the opening of its season of 1900, on the 7th ult., by a performance of Coleridge-Taylor's "Hiawatha's Wedding-Feast," conducted by Mr. Bunnell Burton, whose devotion to the cause of music has done much to raise the status of the art in Ipswich. The chorus was fairly balanced and did its work with commendable zeal, while the local band, assisted by several London professionals and led by Mr. Charles Cooke, gave an excellent rendering of the accompaniments. The celebrated love song, "Onaway! awake, beloved!" was sung by Mr. Philip Brozel. The second half of the concert embraced Parry's "Blest Pair of Sirens," the Dervishes' chorus from Beethoven's "Ruins of Athens," and other vocal and instrumental numbers.

Rossini's "Stabat Mater" and Mendelssohn's 42nd Psalm were the chief selections in the North Walsham Amateur Musical Society's concert, on the 21st ult. Miss Mildred Rix, Miss Edith Nutter, Mr. Murray Rumsey, and Mr. E. Freeman sang the solo parts, while a small string band with pianoforte and harmonium were responsible for the accompaniments. The chorus consisted of local amateurs, whose work showed how painstaking had been Dr. Horace Hill, who conducted with his usual tact.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

It is difficult to speak in terms which will not seem exaggerated of Mr. Moonie's Choir concert, on the 9th ult., when the Music Hall was filled to overflowing with a sympathetic audience. This young choir has certain advantages over older established choral societies in its *personnel* and personality, which would be as invidious to dwell upon as they are immediately obvious to the critical hearer. The soprano voices are delightfully fresh, the tenors seem to have more grip than is usual, and the chorus generally sounded as fresh at the end of the concert as at the beginning. The works chosen were the "Creation," which received a heart-stirring rendering, and Coleridge-Taylor's picturesque setting of "Hiawatha's Wedding-Feast." A most capable orchestra, recruited from local sources, showed that a good conductor need not go far afield for his players, and administered a severe reproof to the prevailing and most harmful tendency to avoid that which is local. The soloists were Miss Lancaster and Messrs. Green and Atherton Smith.

Messrs. Paterson's thirteenth annual series of orchestral concerts was brought to a successful conclusion on the 14th ult., when Mr. Paterson was able to submit to his patrons an encouraging report. The violin playing of Herr Carl Halir (Beethoven's Concerto at the eighth concert) and of M. Ysaye (Lalo's Concerto, 14th ult.) remain outstanding memories of the season. Both artists were accorded great ovations and both played extracts from Bach as encores. Other soloists during the latter part of the season who should be mentioned are Madame Marchesi, Mr. Andrew Black ("Wotan's Abschied"), and M. Maurice Sons, all of whom were received with great favour. The eighth season of the Scottish Orchestra in Edinburgh was brought to a close with a very unsuccessful performance of the C minor Symphony.

Mr. Denhof's fourth Chamber concert (7th ult.), in the Music Hall, was distinguished by the appearance of the Kruse Quartet (Beethoven's Quartet and Schumann's Quintet). Miss Gordon Pillans sang with much acceptance. Mr. Walenn's violoncello solos were most enjoyable.

At the fourth of Professor Niecks's University lectures (13th ult.) Miss Fanny Davies gave a Schumann recital, the programme of which included the "Carnival," "Kreisleriana," and Fantasia in C. At the previous concert a selected body of singers from Mr. Moonie's Choir gave a most interesting selection from Purcell's works.

About fifty members have already been enrolled in the "Edinburgh Musical Education Society," and there was a good attendance, on the 12th ult., to hear the President, Professor Niecks, deliver the first address. His subject was "Ethics in music, a neglected factor in the teaching of music." The paper at the second fortnightly meeting was contributed by Mr. Franklin Peterson, his theme being "The use of homely illustration in teaching the young."

The Edinburgh Bach Society held its third meeting on the 21st ult. The programme included the duet from the B minor Mass, "Italian" Concerto, sonatas for violin and pianoforte, &c. Professor Sir Frederick Bridge has accepted the invitation to join the list of honorary members.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The month of February has been marked in Glasgow by an event of considerable musical importance—namely, the production by the Choral and Orchestral Union, for the first time in Great Britain, of César Franck's "The Beatitudes." Each of the Beatitudes is treated in a separate part, and solo parts are created for the Voice of Christ, the Angel of Pardon, the Angel of Death, Satan, the Virgin, &c. Between these and the chorus and a quintet the work is divided in conventional style. Necessarily somewhat lugubrious, the treatment is always exceedingly sympathetic; the chorus is handled with knowledge of its capacity, while the powers of the choristers are not underestimated by the composer, and the orchestral accompaniment betrays a master-hand. Characteristic motives are used to some extent, but naturally the oratorio has little of the dramatic in it. Considering the novelty and difficulty of the work, its performance on the 6th ult. reflected great credit on the Glasgow Choral Union. The Scottish Orchestra's accompaniments left a good deal to be desired; but the cast of soloists, which included Miss Helen Jaxon, Miss Edna Thornton, Mr. Lloyd Chandos, Mr. Andrew Black, Mr. David Hughes, and members of the Union, was entirely satisfactory.

At other classical concerts in Glasgow, Herr Carl Halir and M. Ysaye, the eminent violinists, have appeared.

Herr Halir, who had not before been heard here, made a deep impression by the classical reserve of his style in the Beethoven Concerto. M. Ysaye played the second Bach Concerto and Lalo's Symphonie Espagnole. The most notable works performed by the Scottish Orchestra, under Mr. Bruch, have been Dvorák's Symphony (No. 3) in F and Brahms's No. 4, while Mr. Elgar's Variations have not only been repeated, but have become exceedingly popular.

Very creditable readings of Coleridge-Taylor's "Hiawatha's Wedding-Feast" and "The Death of Minnehaha" were given by the Greenock Choral Union on the 15th ult., Mr. Hoeck conducting.

The series of Classical and Popular concerts promoted by the Choral and Orchestral Union of Glasgow was brought to a close, on the 17th ult., with the usual "plebiscite programme" concert. It is worthy of note that Schubert's "Unfinished," which has for many years been the choice of the voters, has this year been displaced in favour of Tschaïkowsky's "Symphonie Pathétique," the votes being: "Pathétique," 631; "Unfinished," 422; Dvorák's "New World" Symphony came next with 285.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The Liverpool Orchestral Society at its concert given under Mr. A. E. Rodewald's direction, on the 17th ult., presented Goetz's Symphony in F and Mr. Coleridge-Taylor's "Hiawatha" Overture. The Society, which comprises some 600 members, has done much for the appreciation of orchestral music. Much is also being done as regards improving the popular taste for good music by the Sunday Society, whose orchestra and chorus, under the direction of Mr. W. I. Argent, undertake some very onerous work. On the 11th ult. the programme of the concert at St. George's Hall comprised the Overture and Spinning Wheel chorus from "The Flying Dutchman" and the March and Battle Hymn from "Rienzi." The performance of the selections, both orchestral and choral, was most commendable. Miss Evelyn de Lara and Mr. E. Trowbridge were the solo vocalists.

The additional opportunities for hearing chamber music afforded by Mr. Theo. Lawson's concerts have been fully taken advantage of. At the concert on January 30 two very acceptable selections were Haydn's Quartet in D major (Op. 76, No. 5) and Beethoven's Quartet in C sharp minor (Op. 151). The players were Mr. Adolph Brodsky, Mr. Rawdon Briggs, Mr. S. Speelman, and Mr. Carl Fuchs. Mr. Steudner Welsing contributed a luminous rendering of Chopin's Sonata in B minor (Op. 58). Mr. Ernest Schiever's series of Chamber concerts was continued at the College of Music on the 10th ult., when an exceptionally interesting programme included Schumann's Quartet (Op. 41), and the celebrated Pianoforte Quartet in A, by Brahms (Op. 26). Mr. Steudner Welsing was the pianist. The pleasure of this admirable concert was increased by the appearance of Miss Mary Hillhouse, a very accomplished vocalist.

A concert took place at the Liverpool College, Shaw Street, on the 12th ult., which merits attention from the ability displayed by a chorus of 150 boys in rendering part-songs, and from the fact that the orchestra performed Gounod's overture "Mirella" and two movements from Mozart's Symphony in E flat. The choir and orchestra were directed by Mr. W. Jowett, the music-master, by whom they have been trained.

Although the cultivation of music on the Cheshire side of the Mersey is apparently somewhat uphill work at present, the societies in Birkenhead and Wallasey display considerable perseverance. On the 17th ult. the Wallasey Choral Society, under the direction of Mr. J. F. Swift, rendered Mr. J. M. Smieton's dramatic cantata "King Arthur." The principals were Miss May Edwards and Messrs. T. Barlow and J. Harvey Gibson. The choruses for female voices, a leading feature of the cantata, were very well sung. The Liscard Orchestral Society gave an orchestral concert on the 13th ult.

To Dr. Richter's concert on the same date it is not necessary to refer further than to the fact that the programme included Mr. Elgar's "Variations," first performed at the New Brighton Tower concerts in July last, which proved to be a very welcome feature.

The Philharmonic concert, on the 6th ult., was chiefly devoted to Wagner. For the revival of Mendelssohn's "Walpurgis Night," at the Philharmonic concert, on the 20th ult., Mr. F. H. Cowen merits a tribute of appreciation. It afforded the chorus an opportunity of achieving marked distinction. The principals were Miss Clara Butt, Mr. William Green, and Mr. T. Daniels. Miss Butt distinguished herself in the four selections from Elgar's "Sea Pictures." Much of the attractiveness of the concert was due to the performance, for the first time here, of Mr. Cowen's setting of the "Ode to the Passions," which had a most cordial reception.

Some interest has been caused locally by the appointment of Mr. J. W. Collinson as director of the Morecambe Pier concerts, in succession to Mr. E. de Jong.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Dr. Richter's return was deservedly welcomed by a crowded assembly at the Hallé concert on the 1st ult., and the stimulation of his presence was immediately apparent. In the "Eroica" the incisive crispness of attack of all the brighter themes and the delicacies of expression in the quieter portions were most charmingly illustrative of the varying moods of the composer of that unsurpassed symphony. Nor was the influence of the conductor less evident in the close adherence of the orchestra to the soloist throughout Liszt's First Concerto, splendidly played by Herr Rosenthal, who, later in the evening, aroused the greatest excitement by the wonderful skill with which he conquered all the technical difficulties of the "Masaniello" *Tarantella* of the same author.

At the succeeding concert, on the 8th ult., the Fourth Symphony of Tschaïkowsky, given here for the third time, exercised all the charm of a new work, so brightly was it rendered. Especially delightful was the *Andantino*, and very alluring the *Scherzo*, with its bustle of plucked strings; and although, perhaps, the first *Allegro* might well bear some curtailment and the *Finale* some repression of force, yet the peculiarities of the Russian school of orchestration were well shown and the effect was the very reverse of sombre. The "Variations on an Original Theme" (Op. 36), for orchestra, of Edward Elgar, displayed the quick fancy, varied treatment, and brilliant scoring which we now look for in all the larger works of this promising young composer, who, from his seat among the audience, was twice summoned to receive commendation. It would have been better had Miss Palliser chosen a livelier *scena* than that in which *Desdemona* gives vent to her melancholy forebodings in Verdi's "Otello"; and she might have drawn from old Scarlatti's vocal works something far more valuable than the "O rendimi il mio core."

Schubert's great Symphony in C was given on the 15th ult., and Mr. Brodsky revelled in the intricacies of the Brahms Violin Concerto he loves so well. Wagner's "Faust" Overture and Svendsen's "Zorahayda" Orchestral Fantasia completed the programme. For the annual presentation of "Elijah," on the 22nd ult., Miss Mabel Berrey was again engaged, as well as Miss Ada Crossley, with Mr. Gregory Hast and Mr. Santley.

The fourth of the Harrison Subscription concerts brought a host of vocalists, including Miss Clara Butt, Miss Haidée and Miss Blanche de Solla, with Mr. Kennerley Rumford and Mr. Barry Lindon; between whose ballads were interspersed some clever violin playing by Miss Gertrude Collins, and some very delicate pianoforte playing by Miss Ilona Eibenschütz.

At the Royal College, on the 13th ult., the students, at their open practice, showed the excellence of the work done in the Institution. There was some capital violin and pianoforte playing, notice being imperatively demanded of the really admirable rendering by Miss Webster of the *Adagio* and *Finale* of Beethoven's Sonata in B flat, Op. 106.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

The second Subscription concert of the Nottingham Sacred Harmonic Society, given in the Mechanics' Hall, on the 8th ult., marked a red-letter day in the history of this excellent organisation. Mr. Henry J. Wood conducted a band and chorus of 350 members, with results which prove that the musical resources of the city have never before been thoroughly fathomed. The programme was exacting, including Goring Thomas's cantata "Swan and Skylark," followed by the closing scene from "Das Rheingold" and the first act of "Lohengrin." In addition to the foregoing selections, the orchestra played the Funeral March from "Götterdämmerung." The vocal solos were carefully rendered by Madame Lucile Hill, Miss Kirkby Lunn, Madame Jennie Bentley, Mr. Lloyd Chandos, and Mr. W. A. Peterkin; Mr. Courtier-Dutton, unable to attend, was efficiently replaced by Mr. Montagu Borwell. The orchestra, which rendered a good account of itself, was led by Mr. J. Harold Henry, in the temporary absence of Mr. F. Ward, indisposed. The concert was given on festival lines, and reflected the greatest credit both on Mr. Henry J. Wood and the Society over which he so ably presides.

Mr. and Mrs. Henry J. Wood's vocal recital at the Victoria Hall, Nottingham, on the 19th ult., was a decided artistic treat. The songs selected were the best of their kind, the rendering was always artistic, and the accompaniments were perfect. Mr. and Mrs. Wood were assisted by Mr. Gregory Hast and Mr. W. H. Squire, whose violoncello solos were most carefully executed and received with enthusiasm.

MUSIC IN THE NORTH.

(From our own Correspondent.)

The Aberdeen Philharmonic Society gave the third concert of its series on January 16. The soloists were Madame Bertha Moore, Herr Ladislaus Pokorny (violin), and Herr August Reiter (pianoforte). Mendelssohn's 42nd Psalm was performed by the choir and orchestra, under the baton of Herr Reiter, in a satisfactory manner, although the balance of the parts in the chorus was not so good as it ought to have been to obtain the most satisfactory results.

The Aberdeen Choral Union brought a successful season to a close on the 8th ult. with the engagement of the Scottish Orchestra. Beethoven's Choral Fantasia, wherein Mr. J. M. Nisbet at the pianoforte artistically filled his part, was done in a rather slipshod way by the choir, there being distinct evidence of want of practice.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Newcastle Chamber Music Society gave its third concert of the season in the Assembly Rooms, Newcastle-on-Tyne, on January 24. The principal feature of the concert was the performance, for the first time in this locality, of Brahms's fine Quintet in B minor for clarinet and strings. Herr Mühlfeld was specially engaged to play the clarinet part—which was written for him—and the other performers were Messrs. Brodsky, Briggs, Speelman, and Carl Fuchs. The programme also included Mozart's String Quartet in F major. Miss Hilda Foster was the vocalist and sang charmingly.

On January 30 the Whitburn Choral Society gave its first concert of the season, performing on the occasion Edward Elgar's cantata "The Banner of St. George," in which the singing of the choir was very creditable. This fine work has one advantage—it requires no soloists. One of its most characteristic features is the Epilogue (March), in which Mr. Elgar is at his best in impressive and exhilarating choral writing. Mr. C. W. Hawley conducted, and Miss Marie Robinson was the solo soprano at a very successful concert.

A very successful performance of Spohr's "Last Judgment" was given in St. John's Church, Newcastle, on January 31, by the members of the Gateshead Vocal Society. The soloists were Miss Jenny Brown, Mrs. Adeline Scott, Mr. Edward Morgan, and Mr. R. Scott. Mr. J. E. Hutchinson presided at the organ and Mr. N. Laycock conducted.

The Durham Musical Society, of which Mr. F. Eustace Leatham is the conductor, gave an excellent concert in the Town Hall, Durham, on January 31, when Dr. Armes's cantata "St. John the Evangelist" and Mendelssohn's 95th Psalm were performed, the former under the conductorship of the composer, who was accorded a very flattering reception. Both works were performed in a very creditable manner. The principal artists were Madame Goodall, Miss Alderson, Mr. D. S. Macdonald, and Mr. J. Duncanson.

Handel's "Messiah" was performed in St. Aidan's Church, South Shields, on the 14th ult., under the baton of Mr. A. Docksey, the organist of the church. Mr. W. W. Lax was leader of the orchestra and Mr. T. W. Ritson presided at the organ.

On the 14th ult. an excellent performance of Berlioz's "Faust" was given in the Town Hall, Middlesbrough, by the Middlesbrough Musical Union. The soloists were Miss Agnes Nicholls, Mr. William Green, and Mr. Watkin Mills, an eminently satisfactory trio. Band and chorus were excellent and Mr. N. Kilburn, the conductor of the Society, is to be complimented upon the success of the performance. The Middlesbrough Musical Union is one of the most admirably managed Musical Societies in the North of England and has accomplished really good work in the eighteen years of its existence.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The most interesting event of the past month has been the establishment in the city of a professional orchestra. Although possessing several capable amateur bands, Sheffield has hitherto had to rely on touring parties for its best orchestral music, and consequently, at the recent festival, the entire band was imported. This state of things is now, it is hoped, at an end. At the inaugural concert of the Sheffield Orchestra, held in the Albert Hall, on the 15th ult., the professional instrumentalists of the city and district, well organised and conducted by Dr. Coward, proved themselves competent to perform and interpret high class orchestral music in an adequate and even brilliant manner. Beethoven's Symphony in C minor (No. 5) was more than satisfactorily played, and in such works as Wagner's "Flying Dutchman" Overture, Liszt's Hungarian Rhapsody (No. 2), and the ballet music from Saint-Saëns's "Samson and Delilah," the performers played with a precision and smoothness that betokened careful rehearsal. The enterprise is one worthy of encouragement. Miss Elsie Horne gave an admirable interpretation of Rubinstein's D minor Pianoforte Concerto and Miss Ethel Wood sang ballads with much acceptance. Mr. Peasegood accompanied.

At Miss Foxon's third Chamber concert, given on the 19th ult., the Brodsky Quartet, Mr. Plunket Greene, and Mr. Frederick Dawson appeared. Mr. S. Liddle was the accompanist.

MUSIC IN STAFFORDSHIRE.

(From our own Correspondent.)

The North Staffordshire Philharmonic Society gave its first concert of this season, on January 25, in the Victoria Hall, Hanley, when a programme of more than usual interest was performed, including "The Dream of Jubal" (Mackenzie), "Hiawatha's Wedding-Feast" (Coleridge-Taylor), a scena from Dr. Heap's "Fair Rosamond," and the Overtures "Merry Wives of Windsor" (Nicolai) and "Harold" (Dr. Hiles). The solos were in the capable hands of Madame Ruth Lamb and Mr. Branscombe, and Miss Mary Round gave the important recitations with excellent effect. The Overture "Harold" forms the prelude to an historic opera of that name and contains well worked out and interesting themes. Only the opening theme is used in the opera, as delineating the rugged determination of the hero's character. The composer is to

be congratulated on the production of a work well worthy of his reputation. "Hiawatha's Wedding-Feast" was given at the recent Festival. The only issue of the performance is that the work will bear repetition, new beauties being apparent in every page. Mr. Branscombe sang the one solo of the work, "Onaway! awake, beloved," most successfully. Madame Ruth Lamb sang the conductor's song from "Fair Rosamund," "Why tarries late my love." The cantata was written as the result of the first commission given by the North Staffordshire Festival executive and was produced by them ten years ago. Mr. Branscombe contributed, with success, the recitative and air "Wake from thy grave, Giselle," taken from Edward Loder's little known opera "The Midnight Dancers." The choral work throughout was excellent and the orchestra complete and effective. The ability of Dr. Heap as a conductor was never better proved than on this occasion. The only drawback was the small audience, and those who were absent missed one of the best concerts ever given in the Victoria Hall.

In the same place, on January 29, a concert was given in aid of the Mayor's War Fund, by the Hanley Glee and Madrigal Society. The programme included "The Parting Kiss," "Glory and Love," "The Slumber Song," "Rule, Britannia," and all present afterwards joined in singing the National Anthem. The Mayor of Hanley expressed his high appreciation of the kindness of the Society in furthering so good an object, and Mr. James Garner, the conductor, acknowledged the compliment.

The fifth concert of the eleventh season of the Meakin Popular Concerts was given in the Victoria Hall, Hanley, on the 5th ult., when a large audience was present. The chief attraction was the visit of the Meister Glee Singers. Their selection on this occasion was most attractive and was given with the refinement for which they are noted. Madame Osborne Williams was an agreeable soprano. Miss Irene Schaefsburg, the solo pianist, was well received, and Mr. Clinton's clarinet solos were highly appreciated. Mr. Sherratt accompanied throughout.

An evening concert was given in the Agricultural Hall, Wolverhampton, on the 12th ult. The first part of the programme consisted of a praiseworthy performance of A. R. Gaul's cantata "The Holy City." The members of the Wolverhampton Orchestral Society supplied the accompaniments, with Mr. W. J. Bennett at the organ. The solos were well sung by Miss Alice Allen, Miss Nellie Pritchard, Mr. W. Molineaux, and Mr. W. Evans. The concert was under the conductorship of Mr. Ernest Darby.

MUSIC IN WALES.

(From our own Correspondent.)

The Cardiff Orchestral Society gave its second concert for the season on the 8th ult., being assisted by Miss Evangeline Florence, Mr. Ben Davies, and Mr. John Thomas (Pencerdd Gwalia), all of whom were well received by a crowded audience, re-calls being the order of the evening. The best achievements of the orchestra were the "Der Freischütz" Overture, Liszt's No. 4 Hungarian Rhapsody, and Tschaïkowsky's "Chant sans Paroles"; also the accompaniment to Coleridge-Taylor's "Onaway! awake, beloved," sung irreproachably by Mr. Ben Davies. Mr. J. E. Deacon conducted with his usual care and ability, and Mrs. Novello Davies rendered excellent service at the pianoforte.

A new organ, built by Messrs. P. Conacher and Co., Huddersfield, at a cost of about £520, was opened at the Carmel Welsh Congregational Church, Treherbert, Glamorganshire, on the 14th ult., by Mr. Harry Evans, of Merthyr, who rendered works by Mendelssohn, Rinck, Lemmens, Batiste, and others. The instrument and its manipulation were much appreciated by a crowded congregation. Some vocal solos, &c., were also given, as well as a Welsh anthem and a Mendelssohn chorus by the choir.

The address recently delivered by Principal Reichel, University College of North Wales, Bangor, at the Newtown County Schools (Montgomeryshire), in which he dealt largely with the educational function of music and the utilisation of national music in schools, has been issued as a separate paper. It is to be hoped that its circulation may lead to more attention being paid to music, especially the music of the people, in the elementary as well as the intermediate schools of the Principality.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

LEEDS.

Compared with the records of recent years it cannot be said that the war fever has seriously affected concert-giving in Yorkshire. In Leeds, indeed, it might be asserted with at least literal accuracy that concerts have jostled each other, seeing that, on the 12th ult., two Chamber concerts of exceptional interest, given by Miss Eisele and Mr. Rawdon Briggs respectively, actually clashed, and to some extent neutralized each other's success. The appearance of Mr. Leonard Borwick at the latter, and the performance of a pianoforte and violin sonata by Richard Strauss at the former, are the features that most deserve record. The Messrs. Haddock, most active of local concert-givers, have twice—on January 23 and the 6th ult.—brought forward their recently organised orchestra. On each occasion Tschaïkowsky's "1812" Overture was performed with fair success, taking into consideration the material of the band. On the former date Mr. Verbrugghen played Mendelssohn's Violin Concerto most ably, and a musicianly set of Variations by Mr. Willibald Richter, for the singular combination of strings and flute, was introduced. On the latter date Mr. T. Ellis gave a refined but rather tame reading of Beethoven's C minor Concerto for pianoforte. Mr. Edgar Haddock conducted on each occasion very intelligently and carefully. Two more smoking concerts of chamber music, given on January 26 and the 16th ult., by the "Bohemian" Association, must be briefly recorded. Mr. E. Elliott's Quartet Party, which is rapidly acquiring a really finished *ensemble*, supplied the well-chosen programmes. On the 19th ult. Mr. Elliott gave a Chamber concert on his own account, at which Brahms's superb Sextet in B flat and Tschaïkowsky's brilliant Pianoforte Trio in A minor were performed, the latter for the first time in Leeds, if not in Yorkshire. The event of the month's music has undoubtedly been the Subscription concert on January 31, when the Hallé Orchestra reached what can only be described as its high-water mark, in a superb performance of Tschaïkowsky's Fourth Symphony, in which the vivid and romantic colouring and sudden dynamic changes were reproduced with a force and precision that nothing could surpass. Less startling, but equally great, was the band's performance of Beethoven's Violin Concerto, but here the soloist, Mr. Henley, though he played with extreme brilliancy, especially in the cadenzas, did not by any means reach the level of interpretation required by the music. Dr. Richter conducted.

BRADFORD.

Under Mr. Cowen's drilling the Bradford Permanent Orchestra has improved both in its playing and its programmes. Since last writing it has given two concerts. On January 27 Beethoven's "Pastoral" Symphony and the "Meistersinger" Overture were most effectively played, and Miss Clara Butt helped materially to make the concert a popular success. On the 17th ult. the Festival Choral Society assisted in an interesting programme, singing Mozart's "Ave Verum," Mendelssohn's "Loreley" *Finale*, and a chorus from Glinka's "Life for the Czar," while the "Unfinished" Symphony of Schubert was the chief contribution of the orchestra. Miss Helen Jaxon was the vocalist. On the 9th ult. one of the Subscription concerts furnished an illustration—which, coming so soon after the Leeds concert already mentioned, was all the more striking—of what Dr. Richter has accomplished since he took command of the Hallé Orchestra. He has often given us fine performances of Beethoven's C minor Symphony, but seldom a finer one than on this occasion; while even the familiar "Freischütz" Overture appeared in a fresh and nobler light under his fine interpretation. Mr. Elgar's picturesque and characteristic Variations—or musical

portrait gallery, as they might be called—were most brilliantly played, and the concert was altogether exceptionally enjoyable. On the 6th ult. Miss E. A. Atkinson gave a pianoforte recital, assisted by Miss Wehner as vocalist.

OTHER YORKSHIRE TOWNS.

At Dewsbury the local orchestral society, of which Mr. G. H. Hirst is the enthusiastic and able amateur conductor, gave, on the 13th ult., an "Edward German" concert, the interest of which was materially enhanced by the presence of the composer, who conducted his own compositions, of which the programme chiefly consisted. His picturesque symphonic poem "Hamlet" was the central feature of the concert, and was wonderfully well played, considering that a majority of the band were amateurs. This had not before been heard in Yorkshire, nor had the melodious "Harvest" Dance from the Norwich suite, while a series of songs, sung most sympathetically by Miss Hilda and Miss Muriel Foster, were brand new, and heard for absolutely the first time. For the rest, we had more familiar extracts from the "Richard III.," "Henry VIII.," and "As you like it" music, the enumeration of which shows how much Mr. German has owed to Shakespeare for inspiration. The high level of excellence reached by the band in so exacting a programme spoke volumes for Mr. Hirst's work of preparation, and should serve as a wholesome lesson for the neighbouring town of Leeds, where the local orchestra movement has ended in a lamentable fizzle.

At Huddersfield the Subscription concerts, which entertain, if they do not materially elevate, a large mass of subscribers, have pursued their accustomed course. On January 30 Mr. Edgar Haddock took over his new orchestra and gave the "1812" Overture, in which they have so far had a monopoly which we do not particularly desire to see broken up. Mr. Henley played Max Bruch's G minor Violin Concerto dexterously enough, and Messrs. Ross gave some of their highly finished performances on two pianofortes. Miss Louise Dale was the vocalist. On the 13th ult. the Welsh Ladies' Choir, under Madame Clara Novello Davies' conductorship, with Mr. Fricker as organist and Miss Marie N. Williams as vocalist, furnished a popular programme of the usual type.

York is not phenomenally active in musical matters, but it can boast of a series of thoroughly good Chamber concerts in those given by the York Musical Union. On January 17 Mr. Mühlfeld, with Messrs. Fuchs (violoncello) and Cohn (pianoforte), played Beethoven's early Trio in B flat and Brahms's Clarinet Trio in A minor (Op. 114), the great clarinettist making, it need hardly be said, a strong impression on this his first visit to the city. A local violoncellist, Mr. Jack Groves, gave an enjoyable little concert on the 8th ult., being joined by his sisters, Marion and Elsie (violin) and Katharine (pianoforte), who gave a good account of Dvorák's pleasant "Bagatellen." Miss Grainger Kerr and Mr. Dickon Wilson sang.

There is not much of interest to add to this brief record. The Cleckheaton Orchestral Society gave a concert on the 5th ult., in which the useful and the sweet were discreetly mingled. Mr. C. Stott, in addition to his work as conductor, played Mendelssohn's G minor Pianoforte Concerto neatly and sympathetically, and the first movement of the "Unfinished" Symphony showed to advantage the prowess of the orchestra. A miscellaneous concert by the Hull Vocal Society, on January 30, calls for no more than a formal record.

MISCELLANEOUS.

Mr. George Langley delivered a lecture on "Music as a means of expression," before the Society for the Encouragement of Fine Arts, on January 25. He explained that expression had two meanings. We can say of the writer, "he expresses himself well," and of the reader, "he reads with expression." So in music there is expression from the performer's point of view. With regard to the first of these, the composer's medium of expression was of a threefold nature, and consisted of the three prime elements, rhythm, melody, and harmony. In these and in these alone the composer sets down his ideas. Mr. Langley dealt with each of these elements, illustrating their functions and calling special attention to the importance which Beethoven attached to rhythm as revealed by his annotations to Cramer's Studies. So far as expression lay in the hands of the performer, it consisted merely of two elements—tone and pace. Mr. Langley demonstrated the co-relationship of these two elements with the two complementary divisions of the mind—emotion and intellect. The lecture concluded with a review of the development of music as a means of expression. Here stress was laid upon the great stride Beethoven made in definiteness and force of expression. In illustration of this point Mr. Langley played the first movement of a Sonata in E flat by Haydn and the first movement of Beethoven's Sonata in D minor, Op. 31, No. 2. Mr. J. S. Shedlock took the chair at the opening of the lecture, but Mr. E. F. Jacques occupied it for the remainder of the evening. At the close of the discourse Mr. Jacques warmly eulogized Mr. Langley's method of approaching his subject. It was, in his opinion, quite the right way, though he found himself unable altogether to agree with some of the conclusions arrived at. Dr. Phené (president of the Society) and Mr. Philip H. Newman (the hon. secretary and treasurer) also spoke appreciatively of the lecture, and the usual vote of thanks to its deliverer was warmly received.

The first annual festival of the North London Baptist Choirs Association (organised by Mr. H. T. Smets) took place at Devonshire Square Church, Stoke Newington Road, on the 15th ult. The order of service included a short organ recital by Mr. John Hillier, several hymns, and the following anthems: "Praise the Lord" (Elvey), "O worship the King" (Maunder), "Thou wilt keep him in perfect peace" (Lee Williams), "Lift up your heads" (Hopkins), and Mendelssohn's "Hear my prayer" (the solo by Miss Mary Fuchs). Organ voluntaries were also played by Mr. Arthur Cherry and Mr. Frederic E. Stacy. Mr. G. W. Hardwidge and Mr. G. E. Arundel carried out successfully the duties of conductor and organist.

The Rev. S. J. P. Dunman delivered an interesting and instructive lecture on "Hymns and Hymn Tunes," at Bow Wesleyan Church, on the 7th ult. Various illustrations were rendered at certain points by the choir, and in one or two instances by the lecturer himself.

The promised summary of Sir Hubert Parry's Royal Institution lectures on "Neglected by-ways in music," which the lecturer has specially prepared for The Musical Times, is unavoidably held over till next month.

Dr. Frederick G. Shinn has been appointed Professor of Ear-Training at the Guildhall School of Music.

FOREIGN NOTES.

Berlin.—The Stern'sche Gesang-Verein, at its concert of the 5th ult., rendered a good account of itself in the performance of Bach's "Magnificat" and Beethoven's Choral Fantasia. At the same concert a new work, "Der Nornen Wiegenlied," for chorus and orchestra, by the conductor, Professor F. Gernsheim, a melodious composition and well-written for the voices, was heard for the first time and greatly appreciated.——At the second concert of the season of the Philharmonic Choir, in which Bach was represented by two cantatas and Brahms by the "Song of Destiny," a cantata, "Euphorion" (the words from Goethe's "Faust," second part), for soli, chorus, and orchestra, by the talented young Munich composer, Wilhelm Berger, was produced for the first time and very favourably received. Miss Fanny Davies and Mr. Leonard Borwick gave recitals here last month, with considerable success.——Reinhold Becker's new one-act opera, "Ratbold," has been the only novelty recently brought out at the Royal Opera and, though well received, is not likely to maintain itself on the *répertoire* for any length of time.

Brussels.—The appointment to the directorship of the Théâtre de la Monnaie of M. Maurice Kufferath, the distinguished musical *savant* and editor of the *Guide Musical*, and M. Guidé, professor at the Conservatoire, has given general satisfaction in musical circles of this capital. Under the auspices of the new directorate, performances of the entire "Nibelungen" tetralogy are to be given in the coming

season, under the conductorship of Herr Mottl, of Carlsruhe, who has also consented to conduct a series of model performances of Mozart's operas.

Cassel.—A special performance took place recently, at the Court Theatre, of Cherubini's opera "The Water Carrier" ("Les deux Journées"), in celebration of the centenary of the first production (on January 16, 1800, at the Feydeau Theatre, in Paris) of that charming work.

Clermont-Ferrand.—A very fine new organ was inaugurated, on the 3rd ult., at the Parochial Church of Saint Genès-les-Carmes, by a recital given by the excellent organist, M. Dallier. The instrument is the work of the well known organ builders, Michel Merkling, of Lyons.

Cologne.—An excellent performance of Handel's "Jubilate," for soli, chorus, orchestra, organ, and cembalo, was given at the sixth Gürzenich concert last month, under Dr. Wüllner's direction.

Florence.—A new Requiem by the Maëstro Giuseppe Ceccherini was performed at the Church of the Annunciation, on the 2nd ult., by a choir of 200 voices, under the direction of Signor Tacchini, producing a very marked impression. The work, which is somewhat modern in style, is written for three solo voices and chorus, with organ and orchestral accompaniment.

Frankfort-on-Main.—The new Passion oratorio by Julius Woyrsch, an important work, in which the composer, while taking Bach for his model, has availed himself with considerable ability of all the resources of the modern orchestra, was produced last month by the Rühl'sche Gesang-Verein, under the composer's direction, and with Mesdames Uzielli and Bratenisch, Herren Burgstaller, Sistermans, and Weilhammer in the solo parts. The performance was an excellent one and produced a very marked impression.

Leipzig.—At the instance of MM. Alexander Siloti and W. Sapellnikoff, a marble bust of Peter Tschaïkowsky, their former teacher in composition, is about to be placed in the *foyer* of the Gewandhaus. It is the work of the Russian sculptor, Robert Bach, who has also in hand a similar bust of Liszt, which M. Siloti intends likewise to present to the Gewandhaus authorities. Mr. Frederick Lamond has recently given four Beethoven recitals, with enormous success.

Mannheim.—A new symphony bearing the suggestive title of "Youth," by the well-known composer, Waldemar von Baussnern, was recently produced at the fourth Academy concert and greatly appreciated by a numerous audience. The work is divided into four movements, descriptive of youthful aspirations, not devoid of the humorous element, and was generally regarded as a spirited, highly characteristic, and musicianlike production.

Munich.—The Kaim Orchestra, under its second conductor, Herr Sigmund von Hausegger, inaugurated last month a series of concerts, which will be devoted only to modern compositions. Amongst the works which obtained a hearing at the first of these concerts may be instanced Alexander Ritter's characteristic symphonic valse, "Olaf's Reigen"; the second movement of a remarkable symphonic poem, "Das Leben ein Traum," by Frederick Klose; and a highly effective and finely instrumented hymn for tenor solo, organ, and orchestra, by Hermann Bischoff.——An interesting and poetically conceived picture, representing Brahms improvising at the pianoforte, recently published by Obernetter's photographic art establishment, is attracting much attention in musical circles. It is a reproduction of a chalk drawing by W. von Beckerath.

New York.—A colossal bust of Richard Wagner, intended for presentation, as first prize, at the forthcoming great competition of United States Choral Societies, is just now being exhibited at Brooklyn. It is the work of the talented young sculptor, Robert Golde, representing the master at about the age of sixty. It is considered to be an excellent likeness.

Paris.—"Lancelot," a lyrical drama in four acts, the music by Victorin Joncières, was brought out at the Opéra on the 7th ult., with Mdlle. Delna and MM. Vaguet and Renaud in the principal parts. The libretto, from the pen of M. Edouard Blau and the late Louis Gallet, is, of course, founded upon the Arthurian legend and contains some very effective scenes. With a very good performance, and mounted, as it was, with great liberality and care, the new work met with a very favourable reception.—— New operatic works were also successfully launched last month at the Opéra Comique and the Théâtre Lyrique—viz., at the first-named house, the "roman musical," in four acts, entitled "Louise," by Gustave Charpentier, and at the latter, the "conte flamand," in three acts, "Martin et Martine," the music by Emile Trépard. In the case of M. Charpentier's work, indeed, the reception accorded was an enthusiastic one.——M. Capoul, the once popular tenor of the Opéra Comique, has been appointed a director (in association with M. Gailhard) of the Opéra, in the room of the late M. Bertrand.——At the Conservatoire concert of the 4th ult., which included a vociferously applauded performance of Berlioz's dramatic symphony "Roméo et Juliette," a setting of the 136th Psalm, by M. Guy Ropartz, met with a reception highly flattering to the talented director of the Nancy Conservatoire.

Vienna.—A new ballet, "Das Buckelhaus," the music by Joseph Bayer, was very well received on its first performance on the 4th ult. The new conductor, Herr Schalk, formerly of the Berlin Opera, introduced himself very favourably on the 8th ult. with a performance of "Lohengrin." He is a native of Vienna.——Anton Bruckner's Symphony in E flat major (No. 4) was included in the performance of the Philharmonic concert last month, and aroused much enthusiasm. Bruckner's noble Mass in D minor was produced at the concert of the Gesellschaft der Musikfreunde, on the 11th ult., under Herr von Perger's direction, while Herr Zemlinsky conducted a new manuscript work from his pen, for solo, chorus, and orchestra, entitled "Frühlings Begräbniss," which was well received. The Fitzner Quartet, in its performance of the 7th ult., introduced a new String Quartet in E minor, by Hans Fink, already well known as a composer of chamber works, which was received with great favour.

OBITUARY.

The death of Carl Drechsler Hamilton, on January 31, removed one of the best known and most widely respected figures in Edinburgh musical circles. His friends, who knew his ever fresh interest in musical matters, his warm heart, and his genial good fellowship, scarcely realised that he was the *doyen* of the profession in Edinburgh. He looked too young for that distinction, but he began his professional life very early, and, passing away at the age of fifty-three, he leaves an almost unbroken record of more than forty years' work in his native city. The unanimous affection and kindly feeling of pupils, choral and orchestral societies, and the public generally were shown in a marked degree at his funeral, which took place on the 3rd ult.

The death is announced, on January 26, at Prague, of Franz Blazek, for many years a professor at the School of Organists, and a much-sought teacher of harmony and counterpoint in the Bohemian capital, aged eighty-five. Dvorák and Bendl were amongst his pupils.

Ludwig Bussler, the well-known Berlin musician and musical author, died in that capital on January 28. He was for over twenty years a professor of musical theory at the Stern'sche Conservatorium, and some ten years ago succeeded Gumprecht in the post of musical critic of the *National Zeitung*. Bussler published a valuable history of music, and his numerous theoretical works have been widely appreciated. He was born at Berlin in 1838.

Dr. Otto Gumprecht, for many years the highly esteemed and influential critic of the Berlin *National Zeitung* and other journals, died on the 6th ult. at Meran, where he had, during the last ten years, lived in retirement at the age of seventy-seven. Among his publications in book form, the best known are "Musikalische Characterbilder" and "Unsere classischen Meister." He was a distinct opponent of the Wagnerian school.

The celebrated basso, Tagliafico, associated during many seasons with the Royal Italian Opera, Covent Garden

died recently at Nice, aged seventy-nine. He was the composer of some songs that were, at one time, highly popular, and an apt translator into French of several Italian, Spanish, and English librettos.

The death took place very suddenly on the 16th ult., at his residence, Whitton, Middlesex, of the Rev. John Powley, who was for thirty-two years (till 1897) music-teacher and choirmaster at Bradfield College, Reading. His successor, Mr. C. F. Abdy Williams, writes in reference to the sad event: "Mr. Powley, during his long residence at Bradfield, earned the love and respect of all with whom he came in contact, both masters and boys. He published little, and was therefore little known in the musical world; but as a thorough musician of the old cathedral school (he began life as a choir boy in Exeter Cathedral) and a Christian gentleman of the highest type he will long be remembered by his pupils and his many friends." Mr. Powley composed music for the following performances at Bradfield College: "Alcestis" (1883), "Antigone" (1890), and "Agamemnon" (1892).

The death of Mr. Battison Haynes is referred to on page 183.

CORRESPONDENCE.

TURNER'S ANTHEM "LIFT UP YOUR HEADS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the extremely interesting account of Dr. Armes, given in your current issue, I observe that it is stated that Turner's anthem "Lift up your heads" (forming one of the musical illustrations to the Professor's Norwich Church Congress Lecture of 1895) is unpublished.

Permit me to point out that the anthem was printed, not only in Playford's "Musical Companion," 1701—during the composer's lifetime—but also among the anthems edited for "The Parish Choir," by the Rev. Sir W. H. Cope, Bart., between 1846 and 1850, and subsequently issued in collected form. It is a charmingly fresh and melodious little composition, and I am not surprised that "it obtained an encore" at the Norwich lecture. It might well be reprinted as a useful short anthem or introit for Ascensiontide.—Faithfully yours,

John S. Bumpus.

Glebelands, Stoke Newington,
February 2, 1900.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bathwick.—Jacobi's popular fairy operetta "Cinderella" was performed by the children attending the Parochial Schools, at the Church House, Grove Street, on the afternoon and evening of the 7th ult. The choruses were sung with spirit, and the youthful performers entered with zest into their parts. The dresses were pretty and effective and the whole performance reflected great credit on Mr. H. Bowen, the headmaster of the Schools. Mr. Shapcott Wensley, the author of the libretto, was present and expressed his pleasure at the performance.

Bothwell (N.B.).—The Musical Society at its annual concert, on the 9th ult., gave a creditable performance of "Spring's Message" (Gade) and "St. Cecilia's Day" (Van Bree). Miss Marguerite Simpson received a cordial welcome for the bright and finished rendering of her solos, and Mr. A. Fallow gave two baritone songs. The accompaniments were played by Miss Ewen (pianoforte) and Mr. W. Padget Gale (harmonium). The conductor, Mr. H. W. Jones, may be congratulated upon the successful issue of the concert.

Bromley.—Gaul's "Holy City" was given in the Parish Church, on January 26, under the able direction of Mr. F. Fertel. The choruses were sung with smoothness and excellent tone, and the solos were undertaken by Masters Herbert Harden, and F. Race, Mr. Albert Day, and Mr. B. H. Latter. The cantata was preceded by Scharwenka's Andante Religioso for harp, strings, and organ, and followed by Sullivan's Overture "In Memoriam," the organ being in the capable hands of Mr. P. D. Hodsoll, the harpist being Miss Molteno, and Mr. Norman Bath leading the string band. It should be stated that the chorus was formed of the choirs of the Parish Church and of St. Mark's. ——On January 30, at the Children's Church, an interesting programme was presented by the Shortlands Orchestra. It included Introduction, Act 3, and "Bridal" Chorus, "Lohengrin," Haydn's Symphony (No. 4), Rameau's Gavotte in D, and Eaton Faning's patriotic song, "Obedient to the call." The solo vocalists were Miss Skipworth and Mr. H. J. Moodie. Mr. E. T. Cryer gave a violin solo and Miss Effie Carter a recitation. Mr. C. H. Venning conducted.

Dauntrey.—A performance of Jacobi's operetta "Cinderella" was given on the 14th ult. The rendering left nothing to be desired, the chorus singing being specially good. The fairies' dance was very pretty, and their grouping around their Queen, with *Cinderella* in the background, at the Incantation, was exceedingly picturesque. The band played extremely well and was ably assisted by Mr. F. Pincott at the pianoforte. The Rev. A. Laws conducted.

Dunfermline.—The Choral Union gave a successful performance of Macfarren's cantata "The Lady of the Lake," on the 6th ult., at St. Margaret's Hall. The solo vocalists, Miss Maggie Jaques, Miss Lilian Hovey, Messrs. T. H. Brearley, W. Thornton, and James Fleming, were all excellent, and full justice was done to the choral and orchestral portions of the work by the choir of 180 voices and the Dunfermline Amateur Orchestra, led by Mr. W. H. Cole. Mr. Hugh McNabb conducted with customary ability.

Durban.—A successful performance of "The Messiah" was given in the Town Hall, on January 13, under the capable direction of Mr. J. Frank Proudman. The solo vocalists were Mrs. McBride, Mrs. Wood, Mr. Macfarlane, and Mr. Fellows, the contralto and bass giving a specially meritorious interpretation of their music. The singing of the chorus was distinguished by good phrasing and excellent attack, while the orchestra was, on the whole, very efficient. Mr. Proudman deserves hearty congratulation on the general success of the performance.

Eastbourne.—The Philharmonic Society gave a concert on the 8th ult., at the Town Hall, when Sir Frederick Bridge's "Flag of England" was sung, under the baton of the composer and to his complete satisfaction. Mendelssohn's "Hymn of Praise" (conducted by Mr. James R. Dear) formed the second part. The soloists were Miss Esmé Atherden and Mr. W. Fell. The choir numbered over seventy voices and there was a complete orchestra.

Greenock.—The concert given on the 15th ult. was of exceptional interest. To the Choral Union the distinction was given last year of producing Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast" for the first time in Scotland, and the musical public are now indebted to them for the first production there of the companion work, "The Death of Minnehaha," and the Overture to "The Song of Hiawatha"; also for a repetition of "Hiawatha's Wedding-Feast." From the deep and earnest attention given by the audience it was evident that Mr. Taylor's music had very greatly impressed those who heard it, and further acquaintance with his settings of Longfellow's poem only increases one's admiration at the manner in which Mr. Taylor has done his work. Most adequate performances were given of both works, the choir singing, as is almost invariably the case with the Greenock Choral Union, with deep intelligence and expressiveness. The soloists were Miss Jenny Taggart, Mr. Whitworth, and Mr. Archie Anderson, the latter of whom failed to reach the level of the performance. The Scottish Orchestra gave an excellent account of the instrumentation, and specially so of Dvorák's "Largo," which was played between the two cantatas. The gifted conductor, Mr. W. T. Hoeck, is to be congratulated on having given one of the finest and most interesting concerts that has ever been heard in the West of Scotland.

Guildford.—The St. Nicolas Choral and Orchestral Society gave its first concert this season, on the 8th ult., when Dr. C. H. Lloyd's cantata "Andromeda" was performed. The solo vocalists, Miss Maggie Purvis, Miss Hughes, Mr. Tom Child, and Mr. Henry Sunman, were all efficient, and the chorus deserve particular praise for their finished singing of the cantata. Mendelssohn's "Scotch" Symphony was played by the orchestra at the commencement of the concert (ably led by Mr. A. Campbell), and the whole performance reflected great credit on the conductor, Mr. R. Vinen Stanley.

Luton.—The Choral Society gave its second concert of the present season on the 7th ult. Mendelssohn's "Hear my Prayer," Parry's "Blest Pair of Sirens," the Evening Hymn and Prayer from the "Golden Legend," and "Peer Gynt" Suite (Grieg) were the chief pieces in the programme. Miss Esther Palliser and Mr. Sidney Cole were the vocalists, and Mr. F. Gostelow gave some pianoforte solos in addition to conducting the concert.

Lutterworth.—The Musical Society gave a good performance of Cunningham Wood's cantata "King Harold," in the Town Hall, on the 9th ult., accompanied by a small but effective string band, under the leadership of Mr. F. Hall, the solo parts being sustained by the Hon. Olwen Ponsonby and Mr. F. Payne. Mr. W. Adkins was the conductor.

Marlow-on-Thames.—Bennett's "May Queen" was sung by the Marlow Choral Society, on January 29, with Miss Edith Patching, Miss Winifred Wellicome, Messrs. Edward F. Barrow and Ernest Torrance in the principal parts. Miss Greenham accompanied. Miss Edith Byford contributed some violin solos during the evening. Mr. T. W. Lardner conducted.

New Westminster (British Columbia).—The Choral Society gave a successful concert at the Opera House on January 17, in aid of the Mansion House War Fund. The programme comprised Leutner's Festival Overture, a scene from "Cavalleria Rusticana" (the solos in which were sung by Mrs. C. H. Watson and Miss Jennie Peile), Beethoven's Symphony (No. 4), admirably played by the orchestra, and Coleridge-Taylor's "Hiawatha's Wedding-Feast." The chorus gave evidence of good training in the cantata and though not always ready in attack, sang with expression and good articulation—a notable point. It was unfortunate that, owing to indisposition, the tenor was unable to sing the charming solo "Onaway! awake, beloved!" and this had to be played on the clarinet. Great credit is due to Mr. A. E. White, not only for the able manner in which he conducted the performance, but for his personal efforts to secure the general success of the concert.

Northampton.—A highly interesting and artistic programme was presented by the Musical Society, in the Corn Exchange, on the 1st ult., when Coleridge-Taylor's "Hiawatha's Wedding-Feast," Mendelssohn's "Walpurgis Night," and Schubert's "Unfinished" Symphony were performed. The members of the choir proved their capability in the dramatic chorus "Come with torches" in Mendelssohn's cantata, and throughout the fresh and beautiful choruses in Mr. Taylor's popular work. The orchestra also played with refinement and delicacy, especially in the symphony. Mr. Brearley sang the tenor solos in the two choral works, giving the beautiful song of *Hiawatha* with taste and discretion; Mr. G. H. Ditchburn gave the music to the *Druid Priest* in the "Walpurgis Night" with effect, and Mrs. Pettitt was efficient in the contralto solo in that work. Mr. W. Griffith (who conducted in the unavoidable absence of Mr. C. J. King) deserves much credit for the skill and watchfulness with which he directed the performance.

Penrith.—A performance was given by the pupils of the Penrith Board School (upwards of 180 performers) in the Drill Hall, on the 8th ult., and repeated on the 9th ult., when the chief feature of attraction was Jacobi's operetta "Cinderella," which was interpreted, under the direction of Miss Lewens, with considerable success. The costumes were pretty and artistic. The first part of the programme included several action songs, amongst them being Gaul's "The Union Jack," sung by all the boys and girls, and which was encored.

Reading.—The third concert of the present series of the Reading Chamber concerts, which are now in their third season, took place at the Town Hall, on Monday, the 12th ult. The concerted pieces were Schumann's Pianoforte Quintet and Mozart's String Quartet in D minor (the players being Mr. Elderhorst, Miss Eveline Fife, Miss Dorothy Blunt, and Mr. Whitehouse), which received an admirable interpretation. Mr. Elderhorst's solo playing showed much poetic fancy, while his breadth and grip were undiminished. The beautiful Berceuse, *Intermezzo* for pianoforte, by Brahms, and his Rhapsodie (Op. 79, No. 2) were contributed by Miss Katharine Eggar, and gracefully interpreted. Mr. Alison Phillips, an amateur bass singer of marked talent, gave three of the new settings by Mr. Somervell of songs from Tennyson's "Maud." These included the waltz lyric "Come into the garden," the exquisite and intricate accompaniment of which was rendered by Mr. Charles Pasteur.

Southampton.—The choir of the Avenue Congregational Church (augmented) performed Barnett's cantata "Paradise and the Peri" at its annual concert, on the 14th ult. The solo vocalists were Miss Carrie Wilby, Miss Rose Hickley, Mr. M. G. Coulan, and Mr. Philip Sangster. The choruses were excellently sung, and efficient aid was rendered by the orchestra, with Miss Beatrice Lonnon at the pianoforte. Mr. A. G. Calvert, organist of the church, was an able conductor.

Ventnor.—A very successful performance of Mendelssohn's "Elijah" was given on the 14th ult., by the Ventnor Choral Society. The soloists were Miss Maggie Purvis (who sang remarkably well), Miss Hulme, Mr. Wetherick, and Mr. Leo Wilson (of the choir of St. Margaret's, Westminster). There was an efficient band and chorus of 100 performers, and Mr. Edwin H. Lemare rendered valuable aid at the pianoforte. The performance was under the able direction of Mr. Edwin Lemare, who has conducted the Society for forty years.

West Bromwich.—The Choral Society performed Sullivan's "Golden Legend," on the 7th ult., in the Town Hall. The choir displayed good tone, singing with admirable precision and expression, and full justice was done to the instrumental portions by an excellent and complete orchestra, led by Messrs. T. M. Abbott and F. Ward. The soloists were Madame Fanny Moody, Miss Ada Crossley, Mr. Lloyd Chandos, and Mr. Daniel Price, the contralto and baritone especially deserving commendation. The second part of the programme included Coleridge-Taylor's "Danse Negre" and Mendelssohn's Overture "The Wedding of Camacho."

ANSWERS TO CORRESPONDENTS.

L. L.—*It is almost unanimously agreed that the vibrato is owing to incorrect methods of breathing. You might with much practical advantage read a series of articles on "The lateral costal method of breathing," by Dr. H. H. Hulbert, which have appeared in the following issues of "The School Music Review"—May, June, October, November, and December, 1899, and January, 1900. It is claimed that this method is identical with that adopted by the old Italian masters.*

Mons.—*The best biographies of Beethoven and Schubert are those by Sir George Grove in his "Dictionary of Music." Rockstro's "Life" of Handel (Macmillan) is very good. Separate biographies of the composers you name are included in the "Great Musicians Series" (Sampson Low); but perhaps Sir Hubert Parry's book, "Studies of Great Composers" (Routledge), will answer your purpose.*

Oberon.—(1) *Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1) is a composition that cannot be put into the straight jacket of "metronome marks." The accelerando naturally begins at the point where it is indicated.* (2) *Yes, the left pedal may be used with discretion in the Prelude.* (3) *Quaver = 100 for Chopin's Etude (No. 3) in E.*

Competitor.—*We have already given the dates and places of the various competitions to be held in the North of England and elsewhere in the near future, and we shall continue to supply this information from time to time.*

W. H. F.—(1) *The song "Willst du dein Herz mir schenken" is not by Bach, but by G(i)ovannini. See Spitta's "Life of Bach," English edition, ii.*, 661; (2) *The Bourrée in F by Bach may be played about crotchet = 160. But see (on p. 158 of the present issue) the remarks by Brahms on metronomic indications.*

E. R. E.—*You had far better wait till next year and enter for the Senior examination of the Associated Board. Your former success should encourage you, and the "three hours and a half steady work every day" will assuredly contribute to the attainment of your desire. The importance of self-help cannot be overestimated.*

W. D.—(1) *By subscribing to Messrs. Novello & Co.'s library you can obtain the loan of one such score at a time for a subscription of two guineas per annum.* (2) *We have not heard that any progress has been made in the work.* (3) *Mr. Coleridge-Taylor's Symphony is announced to be performed at Bournemouth during the season.*

E. B.—*London is so overcrowded, even with accompanists, that you should carefully consider any "thought of coming to London" in order to get "profitable work" in your particular line. Be very careful in regard to agents and their methods, of which "commission" is the predominant feature.*

LENTO.—(1) *Miss Sabilla Novello's "Voice and Vocal Art" is published at one shilling.* (2) *We always make a special point of announcing the different musical festivals in the country with their dates.*

C. M. C.—*You will find some hymn tunes by Dr. Armes in the "Hymnary" (Novello), which is a different publication from the "Church Hymnary."*

W. P.—*As a preliminary book on the subject, you could not do better than look at Stainer's "Harmony" Primer.*

AMATEUR.—*We are not aware of any means whereby songs can be type-written.*

J. W. L.—"*Valete*" *means* "*farewell*" ("*fare-well*").

A few questions are held over.

DURING THE LAST MONTH.

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Toccata in F (Orchestrated by Esser) .. .. Bach.
Song—"Che farò" ("Orfeo") .. .. Gluck.
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Symphonic Prelude—"Le Sang des Crépuscules" .. Percy Pitt.
(First time of performance.)
Song—"Polonaise" ("Mignon") .. .. Thomas.
Miss LILLIAN BLAUVELT.
Symphony in B minor, No. 6 ("Pathétique") .. Tschaïkowsky.
Duet (Elsa and Ortrud), Act II., "Lohengrin" .. .. Wagner.
Miss LILLIAN BLAUVELT and Miss CLARA BUTT.
Prelude and Closing Scene ("Parsifal") .. .. .. Wagner.

TUESDAY AFTERNOON, MAY 1, at 3.

Overture—"Egmont" .. .. Beethoven.
Symphonic Poem—"Sur la mer lointaine" .. .. Léon Moreau.
(First performance in England.)
Song—"Non mi dir" ("Don Giovanni") .. .. .. Mozart.
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Symphony, No. 3, in E flat ("Eroica") .. .. .. Beethoven.
Recit. and Air—"Sweet Bird" .. .. Handel.
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WEDNESDAY EVENING, MAY 2, at 8.

Overture—"Manfred" .. .. Schumann.
Rapsodie Sicilienne .. .. Ch. Silver.
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Violin Concerto in D minor, No. 2, Op. 44 .. .. .. Max Bruch.
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Symphony, No. 7, in A .. .. Beethoven.
Violin Solo—"Chaconne in D minor" .. .. Bach.
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{(a) Trauermarsch ("Götterdämmerung" .. .. .. } Wagner.
{(b) Overture—"Die Meistersinger" .. .. .. }

THURSDAY AFTERNOON, MAY 3, at 3.

Overture—"Tragic" .. .. Brahms.
Overture—"Hiawatha" .. .. Coleridge-Taylor.
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Violin Concerto, No. 4 .. .. Vieuxtemps.
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Symphony, No. 8, in F .. .. Beethoven.
Ballade for Violin and Orchestra .. .. Percy Pitt.
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{(a) Prelude and Liebestod ("Tristan") .. .. .. } Wagner.
{(b) Prelude to Act III. ("Lohengrin") .. .. .. }

FRIDAY EVENING, MAY 4, at 8.

Overture—"Der Freischütz" .. .. Weber.
Air—"Iphigénie en Tauride" .. .. Gluck.
Madame BLANCHE MARCHESI.
Orchestral Poem—"Thalaba, the Destroyer" Granville Bantock.
(First performance in London.)
Suite—"Casse Noisette" .. .. Tschaïkowsky.
Symphony, No. 5, in C minor .. .. Beethoven.
Scena—"Ah! Perfido" .. .. Beethoven.
Madame BLANCHE MARCHESI.
Overture—"Tannhäuser" .. .. Wagner.

SATURDAY AFTERNOON, MAY 5, at 3.

Overture—"Leonora, No. 3" .. .. Beethoven.
Symphonic Poem—"Le Chêne et le Roseau" .. .. Chevillard.
(First performance in England.)
Song—"Der Hirt auf dem Felsen" .. .. Schubert.
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Symphony in B minor ("Unfinished") .. .. .. Schubert.
Song—"Voci di Primavera" .. .. Johann Strauss.
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1900.

Two Extra Supplements are presented gratis with this number. A Portrait of Mr. Alfred Gibson, taken at the Karoly Studios, Nottingham; and a Part-song, entitled "How dear to me the hour," by Mrs. Alicia A. Needham.

ALFRED GIBSON.

The first English violinist of note seems to have been Davis Mell, who flourished about 1650. This gentleman was not only upon terms of more than scraping acquaintance with his instrument, but he was originally a clockmaker; therefore it may be assumed that he was an excellent timeist. Anthony à Wood records that Mell was "one of the Musick to King Charles I.," and that he had "a sweet stroke." He further describes him as a "well-bred gentleman, not given to excessive drinking as Baltzar was." Conjointly with one George Hudson, Mr. Davis Mell was the first Master of the Musick, and thus led Charles the Second's "four-and-twenty fiddlers," established by that monarch in 1660, in imitation of Louis the Fourteenth's "Vingt-quatre violons du Roi."

John Banister (1630-1679) was also a distinguished native fiddler. In 1663 he was appointed to be "Chief of His Majesty's violins." But he is said to have been dismissed by the King for an impertinent remark concerning the appointment of French musicians to the Royal band. Pepys in his inimitable Diary (20 February, 1666-7), in recording a gossiping visit to Whitehall, says: "Here they talk also how the King's viallin (!), Banister, is mad that the King hath a Frenchman come to be chief of some part of the King's music, at which the Duke of York made great mirth."

Matthew Dubourg (1703-1767) is the next in order of notable home-made violinists. He is said to have first appeared as a boy at one of the concerts of Thomas Britton, "the musical small coal man," when, standing on a joint-stool, he performed a solo by Corelli. Tradition says he was so frightened that he nearly overbalanced himself. Dubourg became conductor of the Viceroy's band in Dublin. He played in the orchestra at the first performance of Handel's "Messiah" (1742). On his return to London he became a member, probably leader, of the King's band, and played at Handel's oratorio performances. Dubourg was a very brilliant performer. On one occasion he introduced a cadenza of such extraordinary length, with excursions into various remote keys, that when he ultimately arrived at the shake which terminated the cadenza, Handel, to the great delight of the audience, shouted, "You are welcome home, Mr. Dubourg."

Passing over the name of Bridgetower, who, notwithstanding his patronymic, was not an Englishman, it would be ungracious not to make mention of Spohr's distinguished English pupil, Henry Blagrove (1811-1872) and Mendelssohn's friend, J. H. B. Dando (1806-1894), who, like Blagrove, was excellent as a quartet player and teacher. It was of these two pioneers in English quartet playing—*plus* Henry Gattie (second violin) and Charles Lucas (violoncello)—that the younger Dubourg wrote the following poetry:—

> Ye birds, that haunt by night or day grove,
> Yield, yield in dulcetry to *Blagrove*.
> How sweet and exquisitely natty,
> Those trills ancillary, from *Gattie*.
> And list! t' enhance our joy what can do
> The "even tenor" of smooth *Dando*.
> Then, in the stream of sound to hook us
> "Deeper, and deeper still," comes *Lucas*.
> Come, for one hour be Pleasure's pet!
> Oh! come, and hear a choice Quartet
> Diffused by this consummate set.

The foregoing prelude, having as its subject-matter eminent English violinists who have held high office in the King's band of Musick, and to whom quartet playing in this country owes so much, not unnaturally leads to the consideration of the Leader of the Queen's Band and the violaist of the "Pop." quartet, who forms the subject of this biographical sketch.

George Alfred Gibson was born at Nottingham, the birthplace of Henry Blagrove, on October 27, 1849. His father was a professional violinist in the town. He had the reputation of being a good teacher, with a good elementary method and clean style, attributes which he inculcated into his violinist son. Mr. Gibson had a small band of some eight or ten performers, of which Master Alfred was the side drummer. "The practice of the side drum is exceedingly good for the wrists," he observes. For two years he was a violin pupil of Henry Farmer, a Nottingham violinist, with whom he worked through Spohr's school, Kreutzer's studies, De Beriot's solos, and the one-string solos of Paganini. "But," Mr. Gibson observes, "the teaching of those days was very different from what it is now. For instance, I never played a scale!"

THE ONE STRING THAT BROKE!

Alfred Gibson made his first appearance in public when he was quite a child, when he performed a set of variations by Thirlwall on a theme from Donizetti's "L'Elisir d'Amore." At one of the Saturday night concerts in the Exchange Hall, Nottingham, he played Paganini's solo on one string. "Some one said to me," recalls Mr. Gibson, 'It would seem so grand if you were to cut the other three strings while you are on the platform.' This I did, but unfortunately I touched the remaining string, with the result that in the second variation

the string broke, and the bridge went down smash! As I was playing on a three-quarter size fiddle I could not borrow another instrument, and therefore the whole thing came to grief. In a notice of the concert, the writer naïvely remarked, 'Something happened to Master Gibson's fiddle.'" At the age of eleven he was one of a concert party, organised by Henry Nicholson the flautist, that toured about the country, their perambulations extending from the South coast of England to as far North as Dundee. Although Master Gibson was considered a juvenile Paganini, he had a rival in the company in the person of "the inimitable Mr. Mackney, the world-renowned delineator of negro character," whose "Nigger Paganini" on the violin was "a most extraordinary performance, and showed the great adaptability of the instrument to produce all the usual farmyard sounds, as well as an excellent imitation of the hurdy-gurdy!" In regard to the boy fiddler—the un-niggered Paganini—a critic observed: "The performances of Master Gibson on the violin were really as surprising as they were gratifying. In height he scarcely reaches to the top of his music stand, yet the firmness and accuracy of his bowing, and the strength and clearness of tone he elicited from his instrument would have done credit to one much older than himself."

The violin was not the only instrument of his boyhood. He had made some progress with the pianoforte, when he heard that a harmoniumist was required for the then newly-built Peas Hill Unitarian Church, Nottingham. He at once set to work to teach himself the harmonium, with the result that, at the age of fourteen, he obtained the post. He doubtless thought himself passing rich with £5 a year!

FIRST QUARTET EXPERIENCES.

Quartet playing was a very early love which soon became deep rooted in his artistic nature. It was wooed in a curious way. The proprietor of the Shakespeare Hotel in Nottingham was an amateur violoncello player. He formed a quartet party, which met at the hotel on Sunday evenings. Young Gibson, with his father, attended these music-makings as a listener. One Sunday the leader failed to put in an appearance, whereupon the twelve-year-old "Alfred the little" was asked to take "first violin." He did, and read Beethoven's C minor Quartet (No. 4) at sight, to the astonishment of his adult colleagues. His enthusiasm in the cause of concerted music became intensified by the practice that was frequently afforded him of playing Corelli's trios for violin, violoncello, and double-bass.

Ever since he was fourteen years old Mr. Gibson has earned his own living. His experience as a violinist has been as varied as his industry has been and is unceasing. For two years he led the orchestra of the New Theatre in his native town. He subsequently toured about the country as first violin of some travelling opera companies. Thus he was constantly adding to his store of practical experience, and it is hardly necessary to say that he embraced every possible opportunity of "picking up."

Like many a country-born lad, Gibson set his face towards London. To that "smoky nest" he—*ætat* eighteen—came in 1867. His first engagement was in the band of the Prince of Wales's Theatre, in Tottenham Street, where Robertson's "Caste" was then having its successful run. The young fiddler's pay was only twenty-six shillings per week. As he spent an undue proportion of those shillings in music, he certainly did not fare sumptuously every day; and it would cause no surprise to know that he discovered a place where the inner man could be dinnerly refreshed at an exceedingly small cost.

FIRST WAGNER OPERA IN LONDON.

In 1870 he made a decided upward step when he was engaged as one of the first violins of the Italian Opera band conducted by Signor Arditi at Drury Lane. The season was a memorable one. It witnessed the production of a Wagner opera for the first time in London—to wit, "The Flying Dutchman," on July 23, 1870. "Mignon" also received—on July 5, 1870—its initial representation before an English audience, when Ambroise Thomas and his brother came to London to personally superintend the rehearsals and performance. Mr. Gibson played in both these works. There is an orchestral story told of the genial Arditi's early English to this effect. With a laudable desire to obtain efficient performances, Arditi was prone to insist upon more rehearsals than the English players had hitherto been accustomed. Upon a remonstrance being addressed by one of the band to the conscientious conductor, Arditi replied: "Well, if you do not like it, you can *went*."

Mr. Gibson only remained at Drury Lane for one season. In 1871 he became a member of the orchestra of the Royal Italian Opera, Covent Garden, in which he remained for twelve years. He also played in the New Philharmonic orchestra, at the Birmingham Festival of 1882, when Gounod's "Redemption" was produced, and at one of the Hereford Festivals. Thirty years ago there was comparatively little teaching to be had for good violinists in London. The great army of lady performers, for instance, had not come into existence. The best teaching was practically in the hands of three or four of the best known men. An off-season engagement was in the orchestra at Newcastle-on-Tyne, consisting of fifty performers from London, conducted by Dr. William Rea. At one of these popular and admirably directed concerts, which were continued for several seasons, Maurer's Concerto for four violins, with orchestral accompaniment

"was rendered with exquisite taste by Messrs. Carrodus, Betjemann, Ralph, and Gibson"—four excellent native violinists, two of whom, alas! have joined the majority.

HANS VON BÜLOW AND HIS MUSIC STAND.

For eight years Mr. Gibson played in the orchestra of the Choral Union Concerts, Glasgow, of which Hans von Bülow was, for one season, the conductor. Mr. Gibson relates a funny story of Bülow's encounter with his (the conductor's) music stand. This structure was of iron and in construction telescopic. While Bülow was in the midst of giving some directions to the orchestra, down went the desk. Bülow thereupon raised it and made the screw, as he thought, secure. The vibrations of the orchestra, however, loosened the screw, and while Bülow was giving some further admonition to the band, the aggravating downward propensities of the desk asserted themselves for the second time. A third experience of this looseness on the part of the stand proved to be too much for the irascible Hans. He could stand it no longer. He took up the offending structure—which had a very solid iron foundation—and hurled it, smash and crash, over the platform-rail down upon the floor of the room in utter disgust and fiery fury.

"THE POPS."—LISTENER AND PERFORMER.

Thus far the record of Mr. Gibson's life and his livelihood has been that of an orchestral player. But he was anxious to seek other fields of work. To revert to the time of his coming to London, he took two lessons from Henry Blagrove—all he could afford. Blagrove found fault with his pupil's method. He started him on a new and better tack, of which Gibson took the fullest advantage. He lost no opportunity of hearing the best players. He was a humble listener at the "Pops."—in the shilling seats, of course. At one time he lodged in the uppermost story of 202, Piccadilly, immediately opposite the entrance to St. James's Hall. The window of his room was so high that he had to mount a chair in order to look down upon the street below. On Saturday afternoons he would stand on the said chair in order to see the great Joachim and the distinguished Piatti make their exit from the Hall over the way after the rehearsal. Little did he then think that he would become the honoured colleague of two such incomparable artists in the "Pop." quartet. And here it may be added that he has received constant kindness from both Dr. Joachim and Signor Piatti. In order to keep himself from getting rusty in his quartet playing, he and three other congenial spirits met week by week to spend an hour or two in this delightful field of stringed instrument art. Mr. Gibson's first appearance at the Popular Concerts was in Svendsen's Octet in A, on January 23, 1882. He frequently went into the provinces with Joachim and others as the violaist of the quartet. Mr. Arthur Chappell had his eye upon him. After a period of excellent service as second viola, he, upon the resignation of Herr Straus, in 1893, became *the* viola of the party, a post he still worthily holds. It is hardly necessary to say that he is much esteemed by his colleagues, no less for his artistic insight in the interpretations of the chamber music of the great masters than for his personal worth.

Not the least pleasant of his quartet experiences are those connected with Mr. Dannreuther's chamber music-makings at his residence. Mr. Gibson was a member of the quartet for about twenty years—beginning with second violin, then changing to viola, and finally becoming first violin.

THE QUEEN'S PRIVATE BAND.

"November 5, 1893," is the date of the Warrant, signed by the Lord Chamberlain, appointing Mr. Alfred Gibson "leader" of The Queen's Private Band. This document somewhat quaintly admits him "unto the Place and Quality of Leader in Her Majesty's Band. To have, hold, exercise and enjoy the said Place, together with all Rights, Profits, Privileges, and Advantages thereunto belonging."

The Queen's Band, of about forty performers, plays in the Drawing-room at Windsor or Osborne, after dinner, from about 10 to 11 p.m. The Queen is much interested in the music that is performed and is a most appreciative listener. The programme on one evening during the past month consisted of the following selection, conducted by Sir Walter Parratt, Master of the Queen's Musick:—

Overture, "Shamus O'Brien"	Stanford.
Entr'acte, "La Colombe"	Gounod.
Allegro moderato, "Unfinished Symphony"	Schubert.
Nocturne, "La Navarraise"	Massenet.
Masque, "As You Like It"	German.
(*a*) Introduction.	(*c*) Children's Dance.
(*b*) Woodland Dance.	(*d*) Rustic Dance.

The inclusion of two compositions by English composers in the programme is most gratifying acknowledgment of native art, and will go towards disproving the prevalent idea that only foreign music finds favour in Court circles.

A BUSY TEACHER.—OXFORD.

Mr. Gibson is one of the best known—certainly one of the busiest—of London violin teachers. He began his teaching career at Oxford, to which city he devoted nearly three days per week. He led the quartets at the University Musical Club, of which he is an honorary member, and is now, as ever, a very welcome guest. He has very happy memories of those Oxford days, and a "present of silver" is tangible proof of the regard in which he was held by the Musical Club. At an "open performance" (May 25, 1886), when M. Camille Saint-Saëns was the guest of the evening, and when the programme largely

consisted of that distinguished composer's works, Mr. Gibson played the Rondo Capriccio (Op. 28), violin solo, by M. Saint-Saëns, and, with the French visitor, Beethoven's Sonata in G (Op. 96) for violin and pianoforte. It may not be without interest to give, as a specimen of the good work done by the University Musical Club in Oxford, the programme of the "500th meeting," held October 18, 1892, when the following works were performed :—

Sextet for Strings, in B flat (Op. 18) ... Brahms.
Messrs. A. Gibson, H. H. Joachim, A. Hobday, A. J. Slocombe, C. Ould, and J. H. Bowman.

Variations, for two Pianofortes, on a Theme by Beethoven, in E flat (Op. 35) ... Saint-Saëns.
Sir W. Parratt and Mr. James Taylor.

Quintet for Strings, in D, No. 7 ... ... Mozart.
Messrs. A. Gibson, E. H. Fellowes, A. Hobday, A. J. Slocombe, and C. Ould.

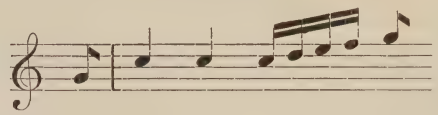
As at Oxford, Mr. Gibson's teaching connection rapidly grew in London. He is now Professor of the violin at the Royal Academy of Music and the Guildhall School of Music, where his lessons are much sought after. Last year—on June 26—to commemorate his jubilee, he was presented by his past and present pupils with an oil portrait of himself, painted by M. Olivier, a Broadwood pianoforte, a music stand and baton, and a specially designed album containing the autographs of the subscribers. The occasion furnished a gratifying proof of the esteem in which Mr. Gibson is held by those who have benefited, and who still benefit by his conscientious and clever teaching.

STRADS !

Golf is Mr. Gibson's recreation. He has a fancy for engravings and a weakness for Strads ! His Strad viola—a very fine specimen—once belonged to Charles Reade, the novelist. His Strad violin is a superb red specimen, dated 1713. His Guadagnini too is hard to beat.

Royal Academy Students of the seventies will remember "Alice Curtis, Westlake's pupil," who so daintily played Sterndale Bennett's "The Lake, the Millstream, and the Fountain" at one of the concerts. The aforesaid Miss Alice Mary Curtis—the "Potter Exhibitioner" of 1874—is Mrs. Alfred Gibson.

The career of the subject of this biographical sketch furnishes a striking instance of what may be done by the combination of self-help, dogged perseverance, and boundless enthusiasm. Compared with many young students of the present day, "advantages"—which, by the way, are not always unmixed blessings—were unknown to Alfred Gibson. He has had to work his way up the ladder in the face of many privations and difficulties. All honour then to a man who, by sheer force of character and sturdy steadfastness, has so galvanized his natural artistic instincts as to have enabled him to attain his present distinguished position.

"THE CELEBRATED ODE IN HONOUR OF GREAT BRITAIN, CALLED RULE, BRITANNIA."

"The first eight notes of 'Rule, Britannia,' typify the British character." Thus, in effect, spake Richard Wagner. And who will say him "Nay"? The fine old tune has so triumphantly ridden upon the waves of recent national rejoicings that no apology is needed for a few words concerning its history.

One hundred and sixty years ago—or, to be more precise, on August 1, 1740—Frederick, Prince of Wales (son of George II. and father of George III.) organized a *fête* of some splendour at Cliveden, near Maidenhead, then the place of abode of His Royal Highness. The following extract from the *London Daily Post* of August 2, 1740, gives an account of the Royal birthday and Hanoverian Accession commemorative festivities at "Cliveden's proud alcove" :

Last Night was perform'd at the Gardens of Cliefden (in Commemoration of the Accession of his late Majesty King George, and in Honour of the Birth of the Princess Augusta, their Royal Highnesses the Prince and Princess of Wales, with all their Court, being present) a new Masque of Two Acts, taken from the various Fortunes of Alfred the Great, by Mr. Thomson; and performed by Mr. Quin, Mr. Milward, Mrs. Horton, and others from both Theatres; also a Masque of Music, call'd The Judgment of Paris, writ by Mr. Dryden [Congreve]; and concluded with several Scenes out of Mr. Rich's Pantomime Entertainment, perform'd by himself, and others of his appointing, particularly The Skeleton Scene in Merlin's Cave, and the Dwarf Scene in Orpheus and Eurydice. Also

The famous Signora Le Barbarini (newly arriv'd with Mr. Rich from Paris) performed several Dances, and so much to the Satisfaction of their Royal Highnesses, that His Royal Highness was pleas'd to make her a very handsome Present. And the whole was conducted with the utmost Magnificence and Decorum.

This open-air function was repeated on the following evening, and we learn from the *Daily Post* of August 5 that "the whole was exhibited upon a Theatre in the Garden composed of Vegetables and decorated with Festoons of Flowers." The libretto of the first piece in the entertainment was shortly afterwards published under the title of :—

Alfred : a Masque . Represented before Their Royal Highnesses The Prince and Princess of Wales, at Cliffden, on the first of August, 1740. London : Printed for A. Millar, over against St. Clement's Church, in the Strand. MDCCXL.

Very near the end of the Masque a *Hermit* exclaims :—

Behold, my Lord, our venerable Bard, Aged and blind, him whom the Muses favour. Yet ere you go, in our lov'd country's praise, That noblest theme, hear what his rapture breathes.

This utterance is immediately followed by "An Ode," which begins with the familiar words:—

When Britain first at Heav'n's command
Arose from out the azure main
This was the charter, the charter of the land,
And guardian angels sung this strain:
Rule, Britannia, Britannia, rule the waves;
Britons never, never, never will be slaves.

The variants in the fourth and eleventh words of the refrain, as compared with the present-day version, will not escape observation.

remembered, was also performed at Cliveden. The title-page of this "Masque of Music" reads thus quaintly:—

The Music in the Judgment of Paris. . . . To which (By particular desire of several encouragers of this work) are added The celebrated Ode in Honour of Great Britain, call'd Rule Britannia, and Sawney and Jenney, a favourite Dialogue in ye Scotch stile. The whole composed by

Thomas Augustine Arne.

Opera Sesta.

London: Printed for Henry Waylett, at the Black Lyon in Exeter Change in ye Strand, and sold by him and at all Music Shops in London and Westminster.

PORTRAIT OF DR. ARNE, FROM AN OIL PAINTING BY JOHN ZOFFANY, R.A. (1733-1810).
(In the possession of Mr. Alfred Littleton.)

Thus far nothing has been said concerning the *music* of "Alfred" and the composer thereof. But all the world knows that it was the handiwork of Dr. Thomas Augustine Arne (1710-1778), a typical British melodist, to whom we are indebted for "Where the bee sucks" and other characteristic tuneful tunes. The music of "Rule, Britannia," first appeared in print at the end of the score of Dr. Arne's "Judgment of Paris," which, it will be

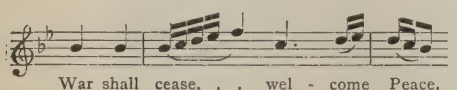
It may be assumed that "Rule, Britannia," speedily attained popularity — perhaps in Dublin, where the Arnes may have performed it during their visit to the Irish capital—a popularity sufficient to justify the designation "celebrated"; or was its adoption in the nature of a propheticism? "Rule, Britannia," in its original form, is set in the key of C for solo voice (*Alfred*) and chorus, which latter enters at the familiar refrain. It is scored for

trumpets, drums, violins (1 and 2), oboes, violas, bassoons, and basses.

Five years after the Cliveden function, Arne transformed the masque of "Alfred" into an opera. In this form it was produced at Drury Lane Theatre, on March 20, 1745, "for the benefit of Mrs. Arne." An advertisement in the *General Advertiser* of the above date refers to the work as "an Historical Musical Drama, call'd Alfred the Great, King of England. The Musick was composed by Command of His Royal Highness the Prince of Wales, and never perform'd in England, but at His Royal Highness's Palace at Cliefden. . . . The Musick by Mr. Arne. To conclude with a celebrated Ode in Honour of Great Britain, in imitation of those formerly sung at the Banquets of Kings and Heroes." After stating the prices of the seats—Boxes, 6s.; Pit, 4s.; First Gallery, 2s. 6d.; and Upper Gallery, 1s. 6d.—the advertisement apologetically continues: "Mrs. Arne humbly hopes the Town will not be offended at the small Advance of the Price, this Performance being exhibited at an Extra Expence, with regard to the Number of Hands, Chorus Singers, building the Stage, and erecting an Organ; besides all other incidents as usual. The Ladies are desir'd to send their Servants by Four o'clock."

Not the least interesting feature of the advertisement is the following reference to the date—March 20: "The above day is fix'd on to avoid interfering with Mr. Handel." Probably March 21 was originally contemplated for the "benefit," as on that day "Mr. Handel" gave a performance of his oratorio "Joseph" at the King's Theatre, Haymarket.

The question naturally arises: Was Handel present at Mrs. Arne's benefit? If so, did he listen to "Rule, Britannia," with an attentive *and* a retentive ear? We trow so. In the same year he started upon his "Occasional Oratorio," wherein will be found the following strain:—



There is no need to further trace the history of "Rule, Britannia." It has so thoroughly become the national utterance of the people that, as Southey said, "it will be the political hymn of the country so long as she maintains her political power." The music—which Beethoven called "a folk-song"—needs no eulogy. "It is," says Mr. W. Barclay Squire in the "Dictionary of National Biography," "perhaps the finest national song possessed by any nation, and for which alone, even if he had produced nothing else, Arne would deserve a prominent place amongst musicians of all countries."

A curious use to which the patriotic tune has been put may be mentioned. That somewhat eccentric, but earnest-minded divine, the Rev. Rowland Hill (1744-1833), is stated to have remarked that "the devil should not have all the best tunes." By this the reverend gentleman implied that all non-sacred tunes are of the evil one! Rowland Hill demonstrated the courage of his convictions by writing a hymn in the same metre as "Rule, Britannia." Here is its first stanza:—

When Jesus first, at Heaven's command,
Descended from His azure throne,
Attending angels join'd His praise,
Who claim'd the kingdoms for His own.
Hail, Immanuel! Immanuel we'll adore,
And sound His fame from shore to shore.

This used to be sung with great heartiness by the vast congregations who worshipped in Surrey Chapel, Blackfriars Road, the scene of Rowland Hill's ministrations. The music, including Dr. Arne's original interludes, appears in an oblong folio volume, a copy of which lies before us, entitled:

Volume the Second of a Collection of Hymn Tunes sung at Surrey Chapel, arranged for three and four voices, with a thorough bass, correctly figured for organ or piano forte, and respectfully dedicated (by permission) to the Rev. Rowland Hill, A.M., by B. Jacobs, organist of Surrey Chapel.

Full justice was done to this version of the original words and Arne's music at the conclusion of a sermon preached by Rowland Hill, in Surrey Chapel, on December 4, 1803, when it was sung by a crowded congregation of volunteers who had enrolled themselves in view of the threatened invasion of this country by the great Napoleon. That the patriotism of Englishmen is no new thing is proved by the fact that no fewer than 341,600 sons of Britain had voluntarily offered at that crisis in the nation's history to defend these shores against "old Bony."

A German version of "Rule, Britannia," is, we venture to think, practically unknown. But Mr. W. H. Cummings possesses a three-page song, which he has kindly allowed us to see for the purposes of this article, entitled:—

Rule Britannia.
Frey Uebersetzt.
Hanover.
Gedruckt bey J. L. Lamminger, Hofbuchdrucker.

The music follows Arne's original version of the tune, except that the refrain is indicated "Chor," without its being harmonized. The first stanza reads thus:—

Britannia, aus des Meeres Schoos,
stieg auf des Schöpfers Wink hervor.
Dir zog hochahndend dein Genius das Loos,
und jubelnd sang ein Engelchor:
Herrsch' Britannia! der weite Ocean
sey deinem Scepter unterthan.

As Arne's name is not given as the composer, it may be assumed that "Rule, Britannia," was regarded by the German publisher as an English folk-song. Unfortunately the copy is not dated, but it bears signs of a good old age; and, as it was issued by a Hanover publisher,

the inference is that the original version was taken thither by one of the Hanoverian people who were connected with the Court of King George II.

In conclusion, reference may be made to the use of the theme of "Rule, Britannia," by two of the greatest masters of music—Beethoven and Wagner. Beethoven wrote a set of five variations for pianoforte on the tune, which, however, is not one of his happiest efforts in the variation form. Wagner composed an overture on Arne's melody, which was duly performed under his direction at Riga in 1837, during his conductorship period at that port. In 1840 he sent the score to the Philharmonic Society in London. Tradition says that the manuscript was addressed to a high official of that Society, but, as the postage was not sufficiently prepaid, this gentleman refused to take it in! Is the packet still in the "Dead Letter Office"? Perhaps the orchestral parts may come to light some day. With what interest would this early work of Wagner's, on a theme so congenial to Britishers, be listened to in London. The tune has been used with much ingenuity by British composers in two instances. The first is that by Thomas Attwood in his Coronation Anthem, "O Lord, grant the King a long life," composed for the coronation of William IV. (*vide* Musical Times, June, 1897, p. 377), and by Sir Alexander Mackenzie in his exhilarating overture "Britannia."

The portrait of Dr. Arne, here reproduced for the first time, is by John Zoffany (1733-1810), a celebrated portrait painter of his day. Zoffany was one of the founders, in 1768, of the Royal Academy. His Arne picture may have been exhibited at some of the early Exhibitions of the Royal Academy, which began in 1769. But a search through the catalogues has failed to identify it, as in those days the names of the sitters were not given. The portrait came into the possession of the Sacred Harmonic Society in 1868. Upon the dissolution of the Society, eighteen years ago, it was purchased by the late Mr. Henry Littleton. Zoffany's fine picture is considered to be by far the best portrait of the composer of "Rule, Britannia."

"WHAT IS ART?"

(*Continued from page* 161.)

At the beginning of his sixth chapter, Count Tolstoy asks a question which leads straight to one of the fundamental ideas of his general argument. Here it is:—

"How could it happen that that very art which in ancient times was merely tolerated (if tolerated at all) should have come, in our times, to be invariably considered a good thing if only it affords pleasure?"

To this query our author makes an extended and, at the same time, very precise reply—one with which we may not agree, but which, nevertheless, justifies careful attention and is not without claims upon respect. If we follow his answer and are convinced by it, we shall, at the end, find ourselves believing that what we now call art is but the product of decomposition. Evidently, therefore, the matter immediately before us is serious. Count Tolstoy enters upon it with a definition:—

"The estimation of the value of art (*i e.*, of the feelings it transmits) depends on men's perception of the meaning of life; depends on what they consider to be the good and the evil of life. And what is good and what is evil is defined by what are termed religions."

Following this we are told that all art transmitting feelings in accord with the general religious sense was held to be good. Such art is found in the prophetical books and psalms of the Hebrew scriptures; in Greek expressions of the joy and energy of life; in the efforts of Buddhism to free humanity from the yoke of animalism, and so on. From this rule Christianity is not exempt. Its "good art" in the first ages of the faith appeared in the form of legends, lives of the saints, sermons, prayers, and hymn-singing. Later, there arose what our author calls a "Church Christianity," which set up a celestial hierarchy similar to the pagan mythology, introduced the worship of Christ, the Virgin, saints, martyrs, and their images; the whole tending to establish blind faith in the Church and its ordinances. When this form of debased Christianity prevailed, the art which sprang from it was nevertheless good, since it corresponded to the general religious view of life. From this it would appear that the criterion of true art is found in devotion to that which the religion of the time and place teaches, and in a consensus of opinion with regard thereto.

Down to the time of the Crusades all went well in the sense just expressed, but then a change for the worse began. Count Tolstoy's *betês noirs*, the upper classes, started it, and I now go on to describe how and why they did it, premising that I merely state succinctly that which our author argues at length.

Decadence began when the upper, wealthy, and educated classes of Europe had their faith in Church Christianity disturbed; as a result of acquaintance with the classics and perception of the disagreement between Church doctrine and Christ's teaching. Unable any longer to accept Church Christianity, and not having the moral strength to follow true Christianity, the great ones of the earth "were left without any religion, with but the external forms of one, which they supported as being profitable and even necessary for themselves. In reality, these people believed in nothing, just as the Romans of the first centuries of our era believed in nothing. But at the same time these were the people who had the power and the wealth, and these were the people who

rewarded art and directed it." What followed upon this godlessness? The upper classes adopted the pagan notion that life's meaning consists in personal enjoyment. Their standard of good was found in pleasure (to which beauty ministers), and they took to themselves the gross conceptions of the primitive Greeks, already condemned by Plato. Upon this understanding of life the theory of modern art was formulated.

So does the Russian author explain to himself the popular belief that beauty (pleasure) is the end of art, and that when art does not confer pleasure it is, in point of fact, not art at all. The believers in this theory declare that it was recognised by the ancient Greeks, and Tolstoy discusses the point in a very interesting way. But I must refer the reader to his book* for our author's argument, and pass on towards the musical questions which more intimately concern the readers of this journal.

In his seventh chapter Tolstoy lays down another proposition, declaring that when the upper classes lost faith in Church Christianity their art became distinct from that of the lower orders. Hence there were two arts existing side by side—that of the vulgar many, and that of the genteel few. Of these the art of the vulgar was the truer, because resting upon the basis of religion. An impassable gulf, according to Tolstoy, separates these forms, since "fashionable art is wholly unintelligible to the people." Up to this point, with a few reservations, I have found my judgment giving consent to the author's arguments, but here I am distinctly not with him. Read the subjoined extract:—

"That which is enjoyment to a man of the rich classes is incomprehensible, as a pleasure, to a working man, and evokes in him either no feeling at all, or only a feeling quite contrary to that which it evokes in an idle and satiated man. Such feelings as form the chief subjects of present-day art—say, for instance, honour, patriotism, and amorousness — evoke in a working man only bewilderment, or contempt, or indignation. So that even if a possibility were given to the labouring classes, in their free time, to see, to read, and to hear all that forms the flower of contemporary art (as is done to some extent in towns by means of picture galleries, popular concerts, and libraries), the working man (to the extent to which he is a labourer, and has not begun to pass into the ranks of those perverted by idleness) would be able to make nothing of our fine art, and if he did understand it, that which he understood would not elevate his soul, but would certainly, in most cases, pervert it. To thoughtful and sincere people there can therefore be no doubt that the art of our upper classes never can be the art of the whole people."

* An English translation of "What is Art?" is issued in the Scott Library (Walter Scott, Limited) at a very low price. The translation from the Russian MS. is by Mr. Aylmer Maude, whose also is an important Introduction.

All this may be true in the case of some countries, or, if not obviously true, apparently a reasonable deduction; it may apply to Russia, for example, but certainly not to England. Here there is no such division between the art of the rich and of the poor, or, if there be, the workman is, say, a better musician than his idle and wealthy neighbour. Count Tolstoy evidently knows nothing about "people's concerts" in London, at which oratorios and cantatas, symphonies and overtures are received with enthusiastic appreciation; he knows nothing about the musical state of Welsh miners and quarrymen, or of Yorkshire operatives, and he is equally ignorant of the steady, unswerving efforts made by humble amateurs all the country over. Count Tolstoy's whole case, as far as it appears in the extract given above, breaks down hopelessly within our island bounds. The music of the rich is not incomprehensible to the poor, nor have the humble folk any such feelings as bewilderment, contempt, and indignation with regard to it. For other countries I leave other writers to speak.

Proceeding (Chapter 9), our author holds that three results have followed from the degeneracy of the upper classes as set up by their loss of religious faith. "The first great result was that art was deprived of the infinite, varied and profound religious subject matter proper to it. The second result was that having only a small circle of people in view, it lost its beauty of form, and became affected and obscure, and the third and chief result was that it ceased to be either natural or even sincere, and became thoroughly artificial and brain-spun." These consequences our author traces in modern poetry, painting, fiction, drama, and even music, which last, as he truly says, should be intelligible to everybody. I pass over much of his terrible indictment (the book can be read) the sooner to reach certain observations on music which will interest us all.

"An acquaintance of yours, a musician of repute, sits down to the piano and plays you what he says is a new composition of his own, or one of the new composers. You hear the strange loud sounds, and admire the gymnastic exercises performed by his fingers, and you see that the performer wishes to impress upon you that these sounds he is producing express various poetic strivings of the soul. You see his intention, but no feeling whatever is transmitted to you except weariness. The execution lasts long, or at least it seems very long to you, because you do not receive any clear impression, and involuntarily you remember the words of Alphonse Karr, 'Plus ça va vite, plus ça dure longtemps' ('the quicker it goes, the longer it lasts'). And it occurs to you that perhaps it is all a mystification; perhaps the performer is trying you—just throwing his hands and fingers wildly about the keyboard in the hope that you will fall into the trap and praise him,

and then he will laugh and confess that he only wanted to see if he could hoax you. But when at last the piece does finish, and the perspiring and agitated musician rises from the piano evidently anticipating praise, you see that it was all done in earnest. The same thing takes place at all the concerts with pieces by Liszt, Wagner, Berlioz, Brahms, and, newest of all, Richard Strauss, and the numberless other composers of the new school, who unceasingly produce opera after opera, symphony after symphony, piece after piece." We cannot deny the general truth of these words. Many of us have "been there," and know.

For the present, however, Tolstoy lets music off lightly, with just an indication of modern obscurity and emptiness. But this is only a respite. Execution comes later. On the other hand, summary justice is done upon Continental decadents in painting, poetry, and fiction. Baudelaire and Verlaine, "now accepted as great poets," are whipped with scorpions from the Count's presence. Both are "contemptible and commonplace in subject-matter"; the first elevated gross egotism into a theory and replaced morality by a cloudy conception of beauty; while Verlaine's idea of life consisted in "weak profligacy, confession of his moral impotence, and, as an antidote to that impotence, in the grossest Roman Catholic idolatry." Such, in their kind and manner, are the decadent painters, novelists, and dramatists. The slime of rottenness is on them all.

Do you suppose that Tolstoy encourages, or even permits us to rail against decadent art because we do not understand it? He does nothing of the kind. Mercilessly logical, he turns upon us who prefer what we call a better-ordered and saner art with this argument:—

"Such an attitude towards this new art is quite unjustifiable, because, in the first place, that art is spreading more and more, and has already conquered for itself a firm position in society . . . secondly, and chiefly, because if it is permissible to judge in this way of the productions of the latest form of art, called by us Decadent art, merely because we do not understand it; then remember there are an enormous number of people—all the labourers and many of the non-labouring—who, in just the same way, do not comprehend those productions of art which we consider admirable: the verses of our favourite authors—Goethe, Schiller, and Hugo; the novels of Dickens, the music of Beethoven and Chopin, the pictures of Raphael, Michael Angelo, da Vinci, &c."

All forms of art which have not the feelings of religion as their source and the good of life as their end are thus declared to be false—varying in the measure of their unreality perhaps, but still, without exception, false.

Next month I shall follow Tolstoy into his extended indictment of music as we now know it.

Joseph Bennett.

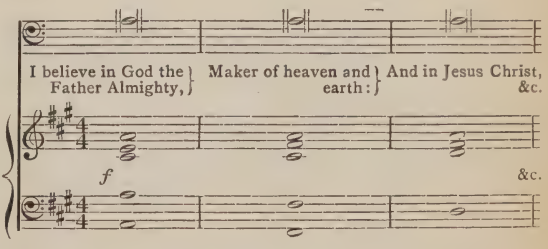
ORGAN ACCOMPANIMENTS.

By Edwin H. Lemare.

(*Concluded from page* 164.)

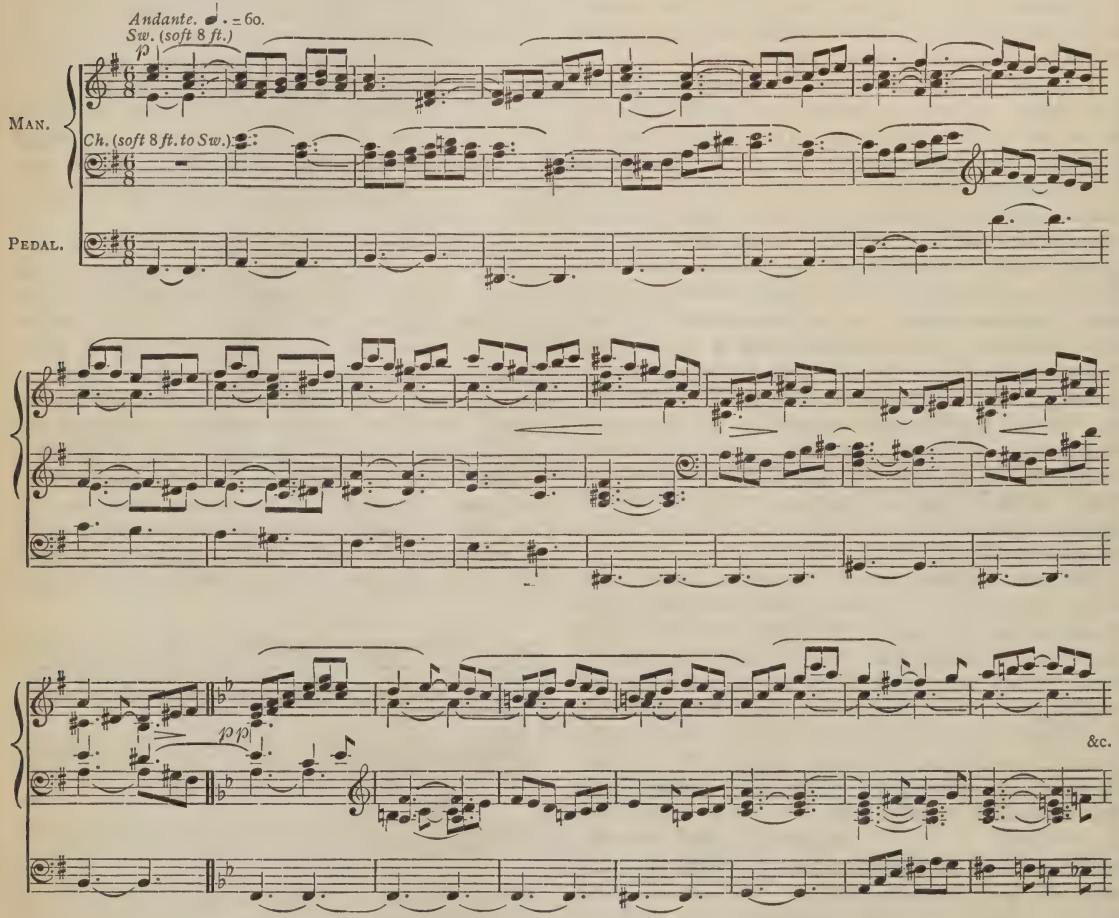
It is an accepted truism to say that music is an indispensable element in worship. Nearly every thoughtful and intelligent worshipper feels the power of music, and instinctively demands it. The day has gone by when one can be satisfied with the lifeless and dreary reading of Psalms, Responses, and Creed. One naturally feels that something more is wanting; something which brings life and spirit into the service. Music, we feel, does this. It brings out, at least to those of a musical or artistic temperament, the meaning of the different parts of the service, and helps to convey to the mind what it is apt to lose sight of through constant repetition of well-known phrases.

Now, nowhere is the help of music in this respect more needed than in the saying of the Creed. The Creed has been called "An act of intellectual adoration"; but in order that this may be a reality and not a mere formality, the mind must be in a state of intelligent acquiescence. The constant repetition of the Creed has the effect of dulling the sensibilities as to its meaning; but I think it is possible, by a judicious accompaniment, to bring out the force of the well-known words. The old diatonic style of accompaniment is too monotonous and uninteresting to be considered in any sense a help. Such, for instance, as—



This, of course, merely fulfils the function of keeping the choir in tune; but, judged from an artistic point of view, it would be better to omit the chords and merely sustain an organ note. The accompaniment to the Creed ought to be a complete improvisation in itself: as far as possible in strict time, and with an interesting outline for the melody. The choir should be trained to keep the pitch however softly the organ may be played. If there is any tendency to flatten, a single note held down by the thumb of either hand, say on the Great Wald Flute (8-ft.), will have a far better effect—assuming that the choir have been trained to listen carefully to the organ—than by increasing the tone of the instrument. Listen attentively to the words throughout, and try and get your accents to coincide with them as far as possible. If you should have wandered from the key, get back in good time in order

to prepare for the key of the Amen. A few bars of dominant pedal serve this purpose very well. Regarding the registering, I should suggest the Swell Celeste (if the beats are not too quick) with perhaps sub and super-couplers, or very soft 8-ft. without couplers. Do not herald "the third day" with a trumpet fanfare on the Great, but make your accompaniment descriptive and sympathetic in the way of changes of harmony, in preference to changes of stops, &c. It goes without saying that no chord should be used in which the reciting note does not form a portion, except possibly during a passage where the reciting note is used as a *pedal*. Every discord should, of course, be properly resolved. We will suppose the choir are reciting the Creed on the note A. Something like the following (which I have written down from a phonographic record, taken at my own church) might be played :—



The same remarks apply to the Lord's Prayer, only in this case let your accompaniment be very soft and only just audible in the church.

A few suggestions as to playing Anthems, Masses, &c., from the ordinary pianoforte arrangements of the orchestral score may be acceptable. If your anthem should be taken from one of the well-known oratorios, and a full score of the work is not available, you are, of course, somewhat handicapped; but if it is possible to look at the score first, you can indicate roughly in your copy how the music is laid out for the orchestra. Thus, for instance, the playing of a passage as a solo on the clarinet that is written for the strings would be avoided. A rough idea may be gathered from the compass of some of the motives and phrases. If a certain phrase went down two or three times to the A below middle C, it would not be written for the oboe. It is a great pity that so many organ stops are wrongly named, as, for example, the Horn stop, which is frequently found in the Swell. This resembles the horn of the orchestra about as much as the double-bass resembles the piccolo! I think the stop that is most akin to the soft tones of the horn is the Great Claribel or Wald Flute. The Swell Oboe, if coupled to this, sometimes adds to the effect, providing the shutters are closed, or nearly so. The stops in an organ by a first-rate builder, that *do* somewhat approach orchestral tone, are the

Flute, Clarinet, and Orchestral Oboe, and if the Gambas are really good one can produce a very good representation of the strings.

Do not be tempted to play the pedal part an octave too low, especially in fugal movements. If you are in doubt as to where the double-bass enters in a fugue, pedal the bass part of the chorus *only in the same pitch*.

A suitable introduction to the anthem is most important. This should, as much as possible, be in perfect sympathy with what is to follow, both in regard to key, time, and ryhthm. In many anthems which commence *ff* it is effective to work up a gradual *crescendo* on a dominant pedal, and then to start right away without any pause.

I have occupied so much space that I am obliged to curtail these remarks and leave further suggestions on this subject to a future occasion. In concluding these unpretentious hints on organ accompaniments, I trust I may not be considered a faddist. But I think it better to err—if, indeed, it is erring—on the side of soft accompaniments than on that of a too loud and dramatic style.

OCCASIONAL NOTES.

Many happy returns of the Century to Beethoven's First Symphony. This, the No. 1 of the immortal nine, was first performed at the Burg Theatre, Vienna, on April 2, 1800. The occasion was the first concert that Beethoven—then twenty-nine years of age—gave for his own benefit. The performance began at 7 p.m. and the programme was as follows:—

1. Symphony .. .. Mozart.
2. Air from the Creation .. .. Haydn.
3. A Grand Pianoforte Concerto "played and composed" by .. .. .. Beethoven.
4. The Septet .. .. Beethoven.
5. Duet from the Creation .. .. Haydn.
6. Improvisation by Beethoven on Haydn's Emperor's Hymn.
7. Symphony, No. 1 .. .. Beethoven.

No key, and therefore no clue is given as to the Concerto, but it was probably either that in C or B flat. The Septet had been previously performed at Prince Schwarzenberg's, where it had "pleased immensely."

No less than six months passed before the concert received any notice in the great German musical paper of the day—the *Allgemeine musikalische Zeitung*. From the columns of this periodical we learn that Beethoven's Concerto (key not given) contained many beauties, especially the first two movements. The Septet was a work showing great taste and feeling, and Beethoven improvised in a masterly manner. The new Symphony gave evidence of "much art, novelty, and wealth of ideas," but—oh! those "buts" of the critics—the wind instruments were too much in evidence, and thus the symphony was more after the manner of military music (*Harmonie*) than real orchestral music! It appears that there were some quarrels—"differences of opinion" perhaps is better—in regard to the conductorship of the concert. Beethoven thought that Wranitzky was the best man, but the band disliked him and they preferred Conti. Thus, with Wranitzky at their head, they vented their disapprobation of Beethoven's choice by making mistakes in the concert-giver's "No. 1." In accompanying the concerto they took no trouble in following the soloist—this sort of thing has been noticed within a hundred miles' radius of Charing Cross—they showed no feeling of delicacy, and so on. In parts of the Symphony they even became so lackadaisical that, notwithstanding the conductor's beat, these obstreperous bandsmen—especially the wind players—infused no fire into their performances. Poor Beethoven! Well may the critic pathetically ask: "What sort of effect could even the most exquisite of compositions make under such circumstances?"

The first performance in England of Beethoven's No. 1 took place at a concert given by Giambattista Cimador, at the Great Rooms, King's Theatre, on May 18, 1803, three years after its production in Vienna. (It should be noted that orchestral parts were not printed till the end of 1801.) A search amongst the London newspapers for a notice of Mr. Cimador's concert, in order to see what the London critics—if perchance there were any at that time—said about Beethoven's C major Symphony, has proved fruitless. As a matter of fact, the newspapers of that time (1803) were full of war news! Does not history repeat itself?

Some important alterations have been made in the regulations for the Music Competitions at the Paris Exhibition since the first details were furnished, of which a summary was given in our last issue (p. 167). It had been originally intended that *all* choirs who competed for prizes should sing in French. But when it was pointed out that such a condition would almost exclude foreign choral societies, the authorities obligingly consented to allow foreign choirs to sing in their own languages, and to offer similar prizes to those offered to French choral societies, such awards to be specially competed for by the foreign choirs. The principles upon which the French competitions were primarily planned precluded foreign choral societies from entering; but choral societies from the British Isles will now be able to enter and compete for special prizes open to all foreign countries, providing the entries are sent in soon enough to satisfy the French authorities.

The annual Bridlington Musical Festival—with a band of 70 players and chorus of 170 voices—is to be held on the 26th inst. The choral works selected for performance are Verdi's Requiem (Manzoni), Coleridge-Taylor's "Death of Minnehaha," and Stanford's "Revenge." The orchestral features will include Beethoven's Eighth Symphony and "Coriolan" Overture, Mendelssohn's "Midsummer Night's Dream" Overture, Wagner's "Siegfried Idyll," Berlioz's "Carnaval Romaine," and the Incidental Music to the "Wasps" of Aristophanes, composed and to be conducted by Mr. T. Tertius Noble. Mrs. Bosville will sing Liza Lehmann's vocal scena "Endymion," and Mr. Bosville will, as heretofore, be the conductor-in-chief. It is satisfactory to learn that the low pitch will be used at the concerts.

The prize of £20 offered by Mr. Alexander for the best Quintet for horn and strings has just been awarded to Mr. Emil Kreuz. Mr. Alexander is now offering an additional prize for a Pianoforte Quintet, of which particulars may be obtained from Dr. Yorke Trotter, 22, Princes Street, Hanover Square.

The "Gostling anecdote," referred to in our biographical sketch of Mr. George Henschel in last month's issue, is desired by a "regular reader." Here it is, with the preliminary that the incident refers to Purcell's double D anthem, "They that go down to the sea in ships":—

The King had given orders for building a yacht, which, as soon as it was finished, he named the Fubbs, in honour of the Duchess of Portsmouth, who we may suppose was in her person rather full and plump. The sculptors and painters apply this epithet to children, and say for instance of the boys of Fiammengo, that they are fubby. Soon after the vessel was launched, the King made a party to sail in this yacht down the river and round the Kentish coast; and, to keep up the mirth and good humour of the company, Mr. Gostling was requested to be of the number. They had got as low as the North Foreland, when a violent storm arose, in which the King and the Duke of York were necessitated, in order to preserve the vessel, to hand the sails, and work like common seamen. By good Providence, however, they escaped to land; but the distress they were in made an impression on the mind of Mr. Gostling which was never effaced. Struck with a just sense of the deliverance, and the horror of the scene which he had but lately viewed, upon his return to London he selected from the Psalms those passages which declare the wonders and terrors of the deep, and gave them to Henry Purcell to compose an anthem, which he did, adapting it so peculiarly to the compass of Mr. Gostling's voice, which was a deep bass, that hardly any person but himself was then or has since been able to sing it. But the King did not live to hear the anthem. The words are taken from Psalm cvii., vs. 23 and 24. (Sir John Hawkins's "History of Music," Novello's edition, Vol. II., p. 693, *note*.)

The subjoined may furnish a biographical *coda* to the foregoing. The Rev. John Gostling was born in or about the year 1652. On February 25, 1678, he was sworn a gentleman extraordinary of the Chapel Royal, and three days later a gentleman in ordinary, being described in the Cheque-book as "a base from Canterbury, Master of Arts." After holding a minor canonry at Canterbury, he became successively vicar of Littlebourn, near Canterbury, Chaplain to the King, Sub-dean of St. Paul's Cathedral, and Prebendary of Lincoln. He was one of the "ministers" at the coronations of James II., and of William and Mary. Mr. Gostling died July 17, 1733. His voice was not only of an extraordinary compass, but of a very powerful tone. Charles II., who could warble "the tenor part of an easy song," would often sing with his "Gosling," the Duke of York accompanying them on the guitar.

The Edinburgh University Music Class Room Library has recently received a large addition to its possessions. The donors were the Scottish Musical Society, the members of which, on resolving to dissolve the Society, decided also to use the residue of its funds for the above indicated purpose. The donation is not only large in volumes, but also extremely valuable and useful. In fact, nothing was purchased that was not valuable and useful. Among the old and new music and books on music, native and foreign, there are especially noticeable full scores of many works of Wagner, Berlioz, Liszt, Richard Strauss, and others. Mr. Robert A. Marr, the liquidator, a lover of music and things musical, did his work well. With him it was a labour of love. Professor Niecks acted as adviser.

A new comic opera, "Der Barenhäuter," by Arnold Mendelssohn, a grand-nephew of the composer of "Elijah," was recently brought out at the Berlin Theater des Westens, the performance having been looked forward to with considerable interest by amateurs for some time past. The libretto, by Herrmann Wette, was written before Siegfried Wagner even contemplated his opera of the same name; but the subject, founded upon Grimm's popular tales, being common property, there was no reason (except, perhaps, a chivalrous one, on the part of Wagner's son) why there should not be two "men in bearskins." Arnold Mendelssohn's opera was received with much favour by the great majority of his audience, and, in the opinion of many competent critics, his score must be ranked amongst the most noteworthy German operatic productions of our day.

The new Codes just issued by the English Education Department (covering England and Wales) and the Scotch Education Department announce the abolition of the special grant for singing in elementary schools. This grant for many years past has been one shilling per head for singing by note, and sixpence per head for singing by ear. Instead of this special grant, a new combined grant is to be given for a block of obligatory subjects, one of which, we are glad to observe, is singing, "which," to quote the Code, "should as a rule be by note." In the opinion of most school music experts the change will be advantageous, and will in the end promote the cause of school music. The matter is fully discussed in the current number of the *School Music Review*.

A recent search made by Herr C. Rouland, organist of St. Peter's, Vienna, amongst the papers in the church library, has brought to light a number of autographs by Beethoven and Schubert. The most interesting of these appears to be that of the Rondo in E flat major for pianoforte and orchestra, by Beethoven, which, from indications contained therein, confirms the opinion expressed long ago by Otto Jahn, Mozart's biographer, of the Rondo forming part of the concerto in the same key. These precious MSS. have happily been confided to the care of the Gesellschaft der Musikfreunde.

A number of musical autographs, from the collection of Herr Alexander Posonyi, of Vienna, is included in the catalogue, just issued by F. Cohen, of Bonn. Amongst the most interesting are the first movement of Beethoven's last Pianoforte Sonata (in C minor, Op. 111), which is valued at 4,000 marks. A letter written by Anton Rubinstein concerning Wagner contains the characteristic passage: "Have you seen 'Tristan,' have you seen 'Rheingold'? The former strikes me as absolute madness; the other as being, to say the least of it, ultra-eccentric."

The programme of a sacred concert, given on February 8, reaches us from Moriah, Tobago, British West Indies. By no means its least interesting feature is that, with the exception of a clergyman and doctor who took part, all the performers were negroes. Thus the realm of music knows no distinction of race or creed. And the loyalty of those coloured subjects of the Queen—those devotees of the divine art—found its full expression in the old familiar strains of "God save the Queen."

The new Oxford and Cambridge Musical Club was successfully inaugurated, on the 1st ult., with an interesting selection of chamber music performed by the members. The club has its home in the fine old house once the habitation of Sir Joshua Reynolds, now No. 47, Leicester Square.

The first number of the new weekly review, *The Londoner*, edited by Mr. Alfred Kalisch, the well-known musical critic, contained a novel article by Mr. Frederic H. Cowen, entitled "My own music: how it affects me." As to the first performances of his creations, and their impressions upon him, Mr. Cowen remarks:—

I will say candidly that the *first* performance of a new work of mine usually gives me pleasure. It may not quite realise my anticipations; it may unexpectedly reveal effects where I did not expect to find them, and *vice versâ*, but the varied feelings and emotions associated with its conception, the gradual development of its parts, the very ideas themselves, are all still so fresh in my mind that I have no power to be analytical, and I *hear* my music as I *wish* to hear it. Later on this feeling wears off, and I am able to judge more or less dispassionately and from an outsider's point of view. If, on the third or fourth hearing (especially after some lapse of time), I can critically approve, I know the intended effect has been realised, and I rest contented.

Sometimes I have taken up an unsuccessful composition after a period of several years, and looked it through carefully, with the result that a new light has been thrown on it, and I have inwardly thanked the critics and the public for telling me the truth, as much as I outwardly abused them in the beginning.

On the whole, however, I think that, apart from a first performance, listening to my music for its own sake affects me but indifferently. (I am leaving out of the question those bad renderings which we all have to endure sometimes.) I have known every phrase, every bar of it so well from its very birth, it is like a face you see every day; you fail after a time to notice whether it is pretty or the reverse, and the mere fact of its beauty or plainness has ceased to arouse any admiration or repugnance within you. Still, whatever I may think with regard to the music itself, I confess I always feel a certain pardonable pleasure (and doubtless other composers do the same) in the very knowledge that I am actually listening to something that I have evolved out of my own brain, something which is part of myself. It is a curious sensation: a mixture of pride, timidity, happiness, nervousness, and anxiety.

Mr. Whitney Mockridge has just returned from a successful six months' concert tour in the United States and Canada. And here it may be remarked that, contrary to general opinion, Mr. Mockridge is *not* an American. Although he was born in Canada, he is the son of a London gentleman who had settled in the Dominion. During his recent visit to "the other side" Mr. Mockridge had the satisfaction of introducing Mr. Coleridge-Taylor's fine tenor song from "Hiawatha," "Onaway! Awake, beloved!" which at once "caught on" in a very remarkable manner. Theodore Thomas, upon hearing the song, thus remarked upon its composer: "Yes; the young man understands the value of climaxes." Mr. Mockridge—who had the distinction of creating the tenor parts of Mackenzie's "Rose of Sharon," Sullivan's "Golden Legend," Dvorák's "Spectre's Bride" and "Stabat Mater" in America—pays a high tribute to the chorus singing in the States. He thinks, however, that the West is sapping up the East in this respect. "There is a fine chorus in every Western city of 10,000 inhabitants. The audiences are most appreciative, and one instinctively feels the power that a great work exercises over them." The Canadian tenor speaks in terms of the highest appreciation of the splendid work done for music in the States by Theodore Thomas—"a very able man," he says, "and an ideal programme maker." In regard to Canada and its interest in the war in South Africa, Mr. Mockridge says "the loyalty of the Canadians was something marvellous! I sang 'The Death of Nelson' and 'Let me like a soldier fall' amidst scenes of the wildest enthusiasm, and 'God save the Queen' was everywhere sung with a fervour that was overwhelming."

Mr. Robert Newman has again put forth a bumper programme for his "London Musical Festival, 1900," to take place at Queen's Hall from the 30th inst. to the 5th prox. inclusive. The combined bands, numbering 200 instrumentalists, will consist of the Lamoureux and Queen's Hall orchestras, and are to be conducted by Mr. Henry J. Wood and M. Camille Chevillard, son-in-law of the late M. Lamoureux. A special feature will be the performance of six representative symphonies, one at each concert—viz., Beethoven's "Eroica," No. 5, and No. 7; Brahms's No. 2; Schubert's "Unfinished"; and Tschaïkowsky's "Pathetic." The novelties will include a Rhapsodie Sicilienne by Ch. Silver; two symphonic poems, (1) "Sur la mer lointaine," by Léon Moreau, and (2) "Le Chêne et le Roseau," by M. Chevillard. We are glad to notice that English music is to be represented in the scheme. The native compositions are a symphonic prelude, "Le Sang des Crépuscules," by Mr. Percy Pitt (first time of performance); an orchestral poem, "Thalaba, the Destroyer," by Mr. Granville Bantock; and Mr. Coleridge-Taylor's "Hiawatha" Overture.

Mrs. Newmarch has now completed her new book on Tschaïkowsky, which Mr. Grant Richards will publish this season. The volume will include a biographical sketch of the distinguished Russian composer, a brief selection from his collected writings, and the Diary of his tour abroad in 1888, which the authoress has translated from the Russian. Mrs. Newmarch has worked through all the Russian sources of information, which, by the way, are tantalizingly meagre, and the book is sure to be both a useful and interesting contribution to the literature of the subject. We understand that the long talked of "Life and Correspondence" of Tschaïkowsky, which Mr. Modeste Tschaïkowsky has in preparation, may not be issued for some considerable time. The difficulty of dealing with over 1,000 letters, many of them of a very intimate character, no doubt accounts for what may very naturally be regarded as a delay. In the meantime, Mrs. Newmarch's book will be most acceptable.

Dr. C. J. Hall, of Manchester, has followed the excellent example of Dr. Henry Watson by presenting to the Corporation of Manchester his musical library of about 750 volumes. Not only is the literature of the art well represented, but many full scores, vocal scores, &c., find a place in this valuable gift. Congratulations again to Manchester and a full acknowledgment of Dr. Hall's public spirited generosity.

Verdi has been decorated, by the Emperor of Austria, with the order for art and sciences. This is the highest distinction ever conferred by Austria-Hungary upon artists and men of science, and it is very rarely bestowed. In fact, since the death of Brahms, the veteran Maëstro is the only musician who holds the coveted decoration. Moreover, he is the first Italian to be thus decorated.

The Wagner Society proposes, on May 22, to entertain Mr. William Ashton Ellis at dinner, to celebrate the successful completion of his great task, the translation of Wagner's Prose works. Sir Hubert Parry will occupy the chair.

Dr. Hans Richter, according to news received from Vienna, has written a letter from Manchester, in which he has officially signified to the directors of the Court Theatres his resignation, which has been accepted by the management.

A correspondent asks us to aid him in obtaining a portrait of George Cooper, the elder (died 1846), who was assistant-organist at St. Paul's Cathedral during Attwood's organistship. Perhaps some reader may possess the desired portrait and would be willing to lend it for reproduction, or could suggest where one may be procured. If so, will he kindly communicate with the Editor?

The Committee of the Birmingham Festival have decided to include Mr. Coleridge-Taylor's "Scenes from the Song of Hiawatha," in its complete form, in the programme of this year's Festival.

Dr. Samuel Sebastian Wesley will form the subject of the biographical sketch in our next issue. Mr. F. H. Cowen will, in the same issue, contribute his promised article on "Conducting."

BRITISH MUSIC PUBLISHERS.*

Many hard things have been said about publishers, ay! and even of music publishers. And yet it must be admitted that they are of some use. Moreover, have they not played an important part in furthering the art of music? An answer to this question in regard to the British Isles is to be found in the volume under notice. Mr. Frank Kidson, its author, has opened up quite an interesting field of musical literature in this his latest publication. Following a short historical introduction—wherein he laments "the unfortunate habit" of not dating musical publications since the time of "wily John Walsh"—he proceeds to give an alphabetical list of music printers and publishers in London. To this succeed the names of many provincial music publishers in England, in addition to those of Scotland and Ireland. Thus the comprehensiveness of the record is proved. It is true that the names of some present-day publishers are omitted; but Mr. Kidson closes his survey with the reign of George IV.—*i.e.*, the year 1830.

Apart from its value to the musical antiquary, the book contains much that is of general interest. The following gleanings from its pages may furnish some idea of the harvest of information which Mr. Kidson has garnered. In 1743 John Browne, of Cornhill, not only published music, but dealt in musical instruments, and carried on something of an agency for the supply of teachers, as the following trade card, in the possession of Mr. Arthur F. Hill, duly records:—

> Made and sold by John Browne, musicall instrument maker, at the Black Lyon, over against the Royal Exchange in Cornhill, London, where you may be furnished with all sorts of musicall instruments, as Violins, Bass Viols, Hoboys, Flutes, etc.; printed books of tunes, with directions for learners. . . . At the same place you may hear of a Master for any instrument now in use.

The connection between the sign of the "Black Lyon" and a musicseller's shop does not appear to be very close, unless he did a roaring trade.

The author of "Sally in our alley," Henry Carey, took to publishing his own songs periodically. One such half-sheet ditty (*circa* 1720) is entitled: "Once for all. Harry Carey's general reply to the libelling gentry who are angry at his welfare. The words and music by Henry Carey." Following the song comes a gibe, "wrote sarkastic," against his libellous enemies, and couched in the following terms:—

> MR. CAREY, instead of being angry, humbly thanks those gentlemen who have rail'd him into so much business. His poems being now in the press he can publish nothing in the musical way till after Christmas, when, according to his old preface, he doubts not but to please his friends, to mortify his enemies, to get money and reputation. In the meantime, if a thousand libels come out against him he won't answer one; humbly hoping this reply sufficient by ye Author's order.

One John Carr (1667), a friend of old John Playford's, advertised "all sorts of books and ruled paper for musick; songs and airs, vocal and instrumental, ready prick't." "A Periodical Sonata by Mozart" was published by J. Cooper about 1790. "In what form is a Periodical Sonata?" is a question that might well find a place in a musical examination paper. There is plenty of scope for something fresh in those interrogatory documents. John Cullen, "At the Buck within Temple Barr,"—another curious sign—sold

> All sorts of ruled paper, ruled books, and music books of all kinds, with violins, flutes, flagellets, mock-trumpets, haut-boys, reeds, bows, bridges, strings, wire for harpsichords, and rests for harpsichords, with all the newest songs and music that comes out, to be had at the same place, likewise music fairly written.

The name of John Day (*circa* 1549), one of the earliest printers of note (and notes), is well known. He wittily used his patronymic for a business sign. Underneath a woodcut device of a man arousing a sleeper he adopted the motto, "Arise, for it is Day."

One of the earliest innovators in regard to the issuing of cheap music was R. Falkener, who sold sheet music at one penny per page, instead of threepence, the rate then (1775) in vogue. J. Heptinstall was the first printer to introduce (in 1690) the new tied note into type-music printing—that is to say, the joining of quavers and lesser notes together instead of printing each one separately. Amongst many curious titles of books given by Mr. Kidson—these alone make his book valuable—is that of "Twelve English songs, serious and humourous . . . by the newly invented method of composition with the Spruzzarino." It would be interesting to know something about this "sprinkling" process of the manufacture of music. Mr. J. Macock printed, in 1672, that famous controversial book by Thomas Salmon entitled "An Essay to the advancement of Musick, by casting away the perplexities of different cliffs." There are yet many perplexities of music that need casting away.

George Walker (1790) is distinguished in the London Directory as a "publisher of music at half-price." He may possibly have been the first to mark his publications at double the price at which they were intended to be sold. One John Watlen, having failed as a publisher in Edinburgh, started again in business in London, where he taught "singing and the pianoforte in the tasteful method." "Tasteful," as opposed to mere technique, is good; there is much need of it even in the present day. Music publishers' assistants may derive encouragement from the fact that Benjamin Franklin, when he first came to London in 1726, worked in the office of one John Watts, a publisher and printer of music.

* British Music Publishers, printers and engravers: London, Provincial, Scottish, and Irish. From Queen Elizabeth's reign to George the Fourth's, with select bibliographical lists of musical works printed and published within that period. By Frank Kidson. London: W. E. Hill and Sons, 140, New Bond Street.

The old London signs are very interesting features of bygone city life and its commerce. In addition to those already referred to, there were, amongst others, "The Golden Bass," "Handel's Head," and "The Lyre and Owl." "The Golden Crotchet," one of the last of these signs, was adopted by Mr. Alfred Novello, at the city branch of his business. Music publishers have not often furnished subjects for the poet's muse, but John Young, at the sign of the Dolphin and Crown, St. Paul's Churchyard (*circa* 1700), was an exception. Here are the words of "A Catch upon Mr. Young and his son," written by Dr. Cæsar:—

You scrapers that want a fiddle well strung,
You should go to the man that is old while he's Young,
But if this same fiddle you fain wou'd play bold,
You must go to his son, who'll be Young when he's old,
There's old Young and young Young, both men of renown,
Old sells, and young plays the best fiddle in town.
Young and old live together and may they live long,
Young to play an old fiddle, Old to sing a new song.

Such are a few samples of the good things that are to be found in Mr. Kidson's well compiled pages. His task has been an exceedingly difficult one, but he has discharged it with a painstaking zeal and conscientious thoroughness that call for full acknowledgment and high appreciation. Mention must be made of the excellent notices of such pioneer music publishers as Thomas Este (with twenty-seven titles of works issued by him), the three Playfords, the Thompsons, and the Walshes (Handel's publishers) father and son, which contain much valuable information concerning these worthies and the works they published. In a book of this kind misprints and errors, however carefully they may be guarded against, will crop up. These inevitabilities, a few of which we have noticed, will doubtless receive correction in a second edition. "British Music Publishers," which is appropriately enough dedicated to so typical an antiquary as Mr. T. W. Taphouse, of Oxford, is not only a useful book of reference, but one that merits many readers.

CHURCH AND ORGAN MUSIC.

ST. GEORGE'S CHAPEL, WINDSOR.

Interests as varied as they are absorbing environ the Royal Chapel within the precincts of Windsor Castle. The beautifully proportioned sanctuary erected four centuries ago is unique in associations, regal, historical, heraldic, picturesque, and musical. There is an indescribable charm in the Choir of the venerable edifice as seen in the grey twilight of a winter's day. The decorated vaulting of the roof, the richly-coloured banners of the Knights of the Garter, the old-world candle illuminant—it is fervently to be hoped that the glaring electric light in the Nave will never be allowed to untraditionalize the Choir—and the music, these all combine to calm the mind and refresh the soul of the sympathetic worshipper within those historic walls.

The past "chief musicians" of St. George's Chapel have included John Marbeck, Richard Farrant, John Mundy, Nathaniel Giles—described in the registers as a "Dr. of Mewsicke"—William Child, who held the office of organist for sixty-five years, and Sir George Job Elvey, who reigned forty-seven years. James Nares was at one time an assistant-organist; and amongst former choristers may be mentioned Benjamin Rogers, John Travers, and H. Walford Davies, the present organist of the Temple Church.

The organ stands on what appears to be a stone screen presented by King George III.; but as this resting-place is manufactured of a cement composite, it aids not the resonance of the instrument. Samuel Green was the original builder of the organ, which, upon its erection, in 1790, was enclosed in a general swell. It contained no pedal pipes, and the compass was to F (minus the lowest F sharp), which compass, by the way, was even continued until 1882, when Sir Walter Parratt succeeded the late Sir George Elvey. Previous to that date the keyboards were on the East side of the instrument—the player sitting in the "chaire organ" of olden times, with his back to the altar; now, however, the manuals are placed on the South side, whereby the organist is enabled to command a view of both Choir and Nave. As compared with Green's 25 sounding stops, the organ now contains 41—great and swell, 13 each; choir, 7; solo, 3; and pedal, 5. The swell pedals, of which there are three (fixable at any point), control two sides of the swell-box and the orchestral oboe in the solo. The couplers are placed in a row above the solo manual.

A few impressions of a recent evening service may be recorded. Through the courtesy of Sir Walter Parratt we were accorded—though not for the first time—the privilege of a place in the organ loft. This elevated position is not only admirable for hearing the choir to the best advantage, but the eye is feasted with a scene that is strangely fascinating. Here, from among the helmets and swords above the stalls of the Garter Knights, we look down upon the singing men and boys, whose surplices reflect the dim flickering light of the candles; the congregation—by no means a scanty one, even on this bleak March Saturday—are almost lost in gloom; while above, the banners seem possessed of an added dignity in the semi-darkness which intensifies the mysterious picturesqueness of the surroundings. The organ is in the cleaner's hands, and therefore only the choir organ stops and a few pedal notes are available. But does not Sir Walter Parratt proverbially exercise a wise restraint in his accompaniments? And is he not to be commended for so doing?

Immediately after the bell has ceased its summons to prayer, there resounds throughout the Chapel the cry, "Toll's down." This utterance, made by a verger from some hidden corner of the building, is a quaint relic of the past signifying that the bell has stopped its tolling, and that the hour for service has come. Sir Walter plays from memory a soft movement in B flat, by old Thomas Adams. Although he has not played it for forty years he has no difficulty in recalling the music, which has for him a peculiar charm by reason of its melodic grace and simplicity. The stops that he uses are those supplied by Green a century ago. As they are only on a $2\frac{3}{4}$-in. wind, their delicate softness is in pleasant contrast to the over-voiced and over-blown registers that are the bane of present-day organs—which are too often, alas! mere monsters of sound-producing machines. We should not be surprised if Sir Walter has some very strong views upon the subject of the hugeness of modern church organs. "I always use these stops when accompanying the old anthems," he remarks, "because they correspond to those of their period. How would it be possible to play one of Russell's pieces on a modern organ with the registration 'oboe solo, accompanied by great diapasons'?" Elvey's Psalter is used, and the chants are a manuscript collection made by the present organist. A feature of the chanting is its deliberateness and reverential

rendering. A somewhat full tone on the final tonic chord of the chant might have an unpleasant effect if sung by throaty boys in their lower registers. The Magnificat and Nunc dimittis, "King in F"—that "very serviceable man," according to Dr. Greene—is sung at a slower speed than that at which it is sometimes rattled through. Sir Walter plays from the original edition of Arnold's "Cathedral Music," published in 1790, and which has been in use at St. George's ever since. Battishill's "Call to remembrance," for seven voices, is the anthem, which devotional and expressive composition "will live as long as man can appreciate the value of the tender sentiment of graceful melodies, interwoven with ingenious counterpoint."

The "Royal peculiar" characteristic of the Chapel is manifested in the following prayers, taken from the Obiit Service, which are said at every morning and evening service before the prayer of St. Chrysostom.

Almighty God, we beseech thee to keep thy Servant Victoria, our most Gracious Queen and Governor, and so rule her Heart in thy Faith, Fear, and Love, that evermore she may have Affiance and Trust in thee, and ever seek thy Honour and Glory, through Jesus Christ our Lord. Amen.

God save our Gracious Sovereign, and all the Companions of the most Honourable and Noble Order of the Garter. Amen.

ST. GEORGE'S CHAPEL, WINDSOR, LOOKING WEST.

(From a photograph by Messrs. Valentine & Sons, Ltd.)

As a concluding voluntary Sir Walter Parratt—who always has a fancy for something off the beaten track—plays a Prelude and Fugue in E flat—one of a set of six—by one J. J. Jones, organist of St. Andrew's Wardrobe, and St. Ann, Blackfriars, about 1808-10, and a pupil of Dr. Crotch. These preludes and fugues are unknown to the present generation of organists; but that played by Sir Walter contains a remarkable *stretto*. This Mr. Jones, of whom very little appears to be known, must not be confused with John Jones of the double chant in D fame. Thus is brought to a conclusion a service which from beginning to end is dignified and devout and absolutely free from any approach to ostentation or mere effect.

OLD-TIME ORGANS AND ORGANISTS.

Some quaint historical matter relating to the organs in and the organists of Holy Trinity Church, Coventry, has been issued in connection with the re-opening recitals following upon the re-building and enlargement of the instrument. The work has been carried out by Messrs. William Hill and Son, under the supervision of Mr. C. H. Moody, the organist.

A curious document is preserved among the records belonging to Trinity Church, being an agreement between the Churchwardens of Trinity, and John Howe and John Climmowe, "citizens and organ makers," of London, dated the 17th of December, 1526, and endorsed "The Indentur of the newe organs." By this indenture the parties above named undertake for £30 to make and set up

in the Parish Church of Holy Trinity, before the ensuing Pentecost "A Peir of organs wt vij stopps, ov'r and besides the two Towers of cases, of the pitche of doble Eff, and wt xxvij pleyn keyes, xix musiks, xlvj cases of Tynn and xiiij cases of wood, wt two starrs, and the image of the Trinite, on the topp of the sayed orgayns." . . . . . Various items are scattered through the Church accounts for two hundred years afterwards. . . . . 1560, "payd for mendyng of ye organs, ijs. iiij*d.*; for carrying in ye organs into Jesus Chapell, iiij*d.*; for roppes to ye organ, ij*d.*; to Richard Lynes, ye organ plaer, for his ernest, j*d.*" 1570, "receyved of the glazier of Stonley, for a payer of balowes, vs." 1583, "received of Richard Gosse for olde organ pypes, wayeng eleven score and thirteen pound at iiij*d.* half-farthing the pound, iiij*l.* js."

After this sale of the bellows, and the pipes, the Church remained without any organ for nearly sixty years—till 1632, when one was procured by the then Vicar. A few years afterwards the Puritans decided to reduce the salary of the organist, William Lambe, from £10 to £4 a year; and then to abolish such salary altogether.

Poor Mr. Lambe to be so closely shorn.

Special commendation is the just due of that true Bach student, Mr. E. H. Thorne, for the admirable performances he is giving on Friday evenings during Lent, in St. Anne's Church, Soho. On these occasions an excellent selection from Bach's "St. John" Passion forms the anthem. The rendering of the grand old Cantor's music is in every respect thoroughly adequate. Choir, orchestra, and soloists give evidence of the training they have received by a first-rate musician who has his heart and soul in the work. It is exactly two hundred years ago that Dr. Croft became the first organist of St. Anne's, Soho. His fine old hymn-tune "St. Anne's" is named after the church wherein now resounds the music of his great contemporary, J. S. Bach, the composer of the "St. Anne's" Fugue!

"The Church Choral Association for the Diocese of Norwich" is doing excellent work. The Report for 1899 states: "It is gratifying to have to report another year of steady and successful work." The service book for this year's Festival (Norwich Cathedral, May 30) contains, "in addition to a fairly easy service and anthem, in which all the choirs can take part," the first part of Mendelssohn's "Elijah." The "fairly easy service and anthem" are respectively S. S. Wesley's Magnificat and Nunc dimittis in F and Sullivan's "Hearken unto Me, My people." A credit balance of £73 5s. 7d. shows that the financial position of the Association is satisfactory.

Sir John Stainer has been elected President of the London Gregorian Choral Association in succession to the Duke of Newcastle, who has resigned that office.

The "Celestial organ" has found its way across the Atlantic, where it has been placed in Christ Church Cathedral, Montreal. Its exact position is in the tower of the church, which, as it has a central opening into the nave and chancel, is well adapted for instrumental celestialisms. It is interesting to learn that King George III. presented an organ to the old Christ Church Cathedral in 1814. In the present mother-church the choir is a mixed one of thirty-six voices—twenty ladies and sixteen men, all of whom, however, are clad in surplices. A tastefully prepared and illustrated booklet giving particulars of the new celestial organ contains a photograph of "The Cathedral Quartette," two ladies and two gentlemen duly robed—the soprano and contralto wearing mortar boards of a somewhat elevated type.

Messrs. J. W. Walker and Sons have recently erected a new organ in Emmanuel Church, South Croydon, which furnishes an instance of what their tubular action is able to accomplish, the distance between the organ and its console being very considerable. We give the specification of the organ; some of the stops, however, are omitted for the present:—

Great (9 stops).

Double Diapason	16 feet	Principal	4 feet
Open „ (large)	8 „	Twelfth	2⅔ „
„ „ (small)	8 „	Fifteenth	2 „
Wald Flute	8 „	Trumpet	8 „
Harmonic Flute	4 „		

Swell (11 stops).

Bourdon	16 feet	Fifteenth	2 feet
Open Diapason	8 „	Mixture	3 ranks
Stopped „	8 „	Oboe	8 feet
Echo Gamba	8 „	Horn	8 „
Voix Celeste	8 „	Vox Humana	8 „
Principal	4 „		

Choir (5 stops).

Dulciana	8 feet	Suabe Flute	4 feet
Gamba	8 „	Clarinet	8 „
Lieblich Gedact	8 „		

(Nos. 3 to 5 are in a separate Swell Box.)

Pedal (6 stops).

Open Diapason	16 feet	Principal	8 feet
Bourdon	16 „	Flute	8 „
Quint	10⅔ „	Trombone	16 „

Couplers, &c.

Swell to Great.	Swell Unison off.
Swell to Pedal.	Swell Tremulant.
Swell to Choir.	Great to Pedal.
Swell Octave.	Choir to Pedal.
Swell Sub-Octave.	

A new organ has recently been erected in the Parish Church of St. Nicholas, Sutton. The instrument, built by Messrs. Norman and Beard, under the direction of the honorary organist and choirmaster of the church, Mr. Charlton T. Speer, gives the greatest satisfaction. Mr. W. Stevenson Hoyte displayed the resources of the instrument to advantage in a recital, the programme of which included Handel's "Cuckoo and Nightingale" Concerto.

Specimen programmes have already been given of municipal organ recitals at Liverpool and Manchester. Leeds, therefore, may not unnaturally follow suit in supplying the specimen programme for this month. Mr. H. A. Fricker, the Borough organist, gives two free recitals weekly—one on Tuesday afternoons, the other on Saturday evenings—extending from September to June inclusive. At the afternoon performances, arranged for Tuesday for the benefit of the country folk who attend the weekly market held on that day, the attendance is about 500 or 600, but on Saturdays it averages 1,200 persons. Mr. Fricker says: "The Saturday evening audience is an ideal one to play to. The keenness with which they listen, and their appreciation of the music, make my duty one of great pleasure. One marked feature has been the reception accorded to Bach's works, several of the fugues having been encored." The following is one of Mr. Fricker's Saturday programmes:—

1. Grand Solemn March in E flat . . . . . Henry Smart.
2. Lied (From "Suite de trois morceaux") . . . . E. Gigout.
3. Sonata in D minor (Op. 30) . . . . . Merkel.
   (Originally written as an Organ Duet, and arranged as a Solo by Frederic Archer.)
4. Allegretto in B minor . . . . . E. H. Lemare.
5. Grand Fantasia ("The Storm") . . . . . Lemmens.
6. Overture ("Rienzi") . . . . . Wagner.

The annual performance of Graun's "Der Tod Jesu," at St. Saviour's Collegiate Church, Southwark, is announced to take place on the 5th inst., at 7.30 p.m.

Sir Walter Parratt recently played the following comprehensive selection at All Saints' Church, Reading, which may well form our Church specimen recital-programme for the month.

1. Overture ("Ptolemy") .. .. Handel.
2. Andante in D, with variations (Posthumous).. Mendelssohn.
3. Fugue in B flat .. ..William Russell.
4. Largo, from the "New World" Symphony .. .. Dvorâk.
5. Idylle and Toccata, from the Sonata in C .. Rheinberger.
6. Allegro grazioso, from the "Pathetic" Symphony Tschaïkowsky.
7. Prière et Berceuse .. ..Guilmant.
8. Fantasia in G major .. .. J. S. Bach.

Organ recitals have recently been given by Mr. Allan Paterson St. Paul's, Greenock; Mr. Edward Cutler (who played his "Andante Religioso"), Preston Parish Church; Mr. W. Granger, Kendal Parish Church; Mr. R. W. Strickland, College Street Chapel, Northampton; Mr. Alfred W. V. Vine, the newly-appointed organist, Tewkesbury Abbey; Mr. Arthur Docksey (who played Smart's "Con moto moderato: En forme d'Ouverture," which was also recently performed by Mr. E. H. Lemare), St. Aidan's Church, South Shields; Mr. Fred. Diggle, Galashiels Free Church; Mr. Thomas Nisbet, Cambuslang Parish Church; Mr. Edward Nicol (who played Stainer's Jubilant March), North United Presbyterian Church, Perth; Mr. Fountain Meen (who included Dr. Maurice Greene's Overture in G), Whitefield Memorial Church; Mr. Wesley Hammet, Clapham Wesleyan Church; Mr. J. B. Lawson, Dirleton Parish Church (inauguration of new organ built by Messrs. Ingram and Co.); Mr. Arthur E. Jones, All Saints', Bolton; Mr. Sidney A. Mosdell, St. Martin's Church, Fenny Stratford; and Mr. Walter W. Hedgcock, who daily performs most interesting and varied programmes on the great organ at the Crystal Palace.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Frederic W. Goodrich, Bletchingley Parish Church, Surrey.

Mr. E. F. Davies, Christ Church, Cyfarthfa, Merthyr Tydfil.

Mr. William Cooke, St. Paul's Church, Widnes.

Mr. J. W. Cheadle, Parish Church of St. Michael's, Dumfries.

Mr. Arnold Bagshaw, St. Jude's (Eldon) Church, Sheffield.

Mrs. H. E. Bennett, Parish Church of Holy Trinity, Tauranga, Bay of Plenty, New Zealand.

Mr. Malcolm B. Kidd, Forfar Parish Church, N.B.

Mr. Adam Henderson, Whiteinch Parish Church, Glasgow.

Mr. F. G. Dyer, Organist and Musicmaster, St. Edward's School, Oxford.

Mr. Rowland Loose, Choirmaster, St. Mary's Parish Church, Newington.

Mr. W. Coleman, Lay Clerk, Canterbury Cathedral.

Mr. W. Jefferson (Tenor), St. Peter's, Great Windmill Street.

Mr. Belle (Tenor), Christ Church, Beckenham.

REVIEWS.

MUSICAL LITERATURE.

Richard Wagner's Prose Works. Translated by William Ashton Ellis. Vol. VIII. Posthumous, &c. [Kegan Paul, Trench, Trübner and Company, Limited.]

With this volume Mr. Ashton Ellis concludes his herculean task of translating into our vernacular the prose productions of the Bayreuth master. For nine years, "through thick and thin," as he observes, has Mr. Ellis steadily "pegged away" at his difficult labour of love, and English readers owe him a deep debt of gratitude for "something attempted, something *done*." But his farewell is really in the nature of the pleasanter "Auf Wiedersehen." His next "How do you do?" will herald a translation of Glasenapp's trustworthy "Life of Richard Wagner," which task is to occupy him "for the next two or three years."

Not the least interesting feature of this final volume is that it contains some of Wagner's published writings penned during his young man period. That "On German Opera," written when he was barely of age, is his first known contribution to the press. In an article on "Bellini," written for a local newspaper at Riga in 1837—and where and when he produced his "Rule, Britannia," Overture—he improved the occasion by a little pardonable self-advertisement in the following terms: "Bellini's operas have found applause in Italy, in France, and Germany; why should they not find the like in Lithuania?" A few days subsequent to the appearance of the article, Wagner produced "Norma" for his benefit!

Wagner's Paris period (1839-1842) occupies some 130 of Mr. Ellis's readable pages. It will be remembered that upon leaving Riga Wagner reached the French capital *viâ* London—"the city of costly experiences," is his opinion of our metropolis. The Parisian articles and letters, contributed by him to various German newspapers, are very amusing. He evidently made the acquaintance of Scribe, then "the king of librettists," as a distinguished critic happily crowns him. So mighty was Scribe that he caused Wagner to burst into "inspired verse" thuswise:—

> To thee, high God of pen and paper, creative
> Genius without a peer, Autocrat of all the
> theatres of Paris, Man of the exhaustless
> rents, Ideal of productive force in
> weekly numbers, to thee resound my
> reverent lay.

There are some interesting references to Mendelssohn, who, like Wagner, was at that time (the early forties) on the operatic war path. The two men traversed widely different art roads, but they had one thing in common—the desire to write a grand opera. Mendelssohn spent many wasteful hours in vainly seeking a libretto to his liking. Wagner probably did likewise—he and Mendelssohn may even have courted Scribe; but the redoubtable Richard would have nought of those librettists—Scribe or no scribe—with the result that, as all the world knows, he became his own poet. Wagner's criticisms on Mendelssohn are as fairly as they are temperately expressed. He says: "I hear that Mendelssohn has been invited to compose an opera for Paris: if he is so insane as to accept, he's to be pitied. To my way of thinking, he is not even in the position to succeed with an opera in Germany; he's much too intellectual, and totally wanting in *passion*." Again: "In Mendelssohn the veritable German nature declares itself most characteristically. The type of intellect, of imagination, in fact, the whole interior life revealed in his instrumental compositions, so finished in their smallest details; the pious quietude that breathes from his religious works,—all is profoundly German, but does not suffice for writing dramatic music; nay, this peaceful and abstemious piety is diametrically opposed to the inspiration demanded by Drama." Wagner is severely sarcastic on the business-like propensities of Dumas and Auber, whom he compares with bankers and frequenters of the Bourse. "If," he says, "they are in need of money, they take the practised scissors of their talent, and snip a piece or opera from the gilt-edged security of their renown, just as any other capitalist cuts off his darling coupons; they send it to the theatre, instead of the bank, and amuse themselves."

Was Wagner ever a musical critic? There is some internal evidence to furnish an answer in the affirmative. On the reverse of a "prose-sketch," now in the Berlin Library, of his "Love feast of the Apostles," is a draft report of a criticism on a performance of Mendelssohn's "St. Paul," conducted by the composer at Dresden, in April, 1843. Mr. Ellis says that this critical notice has not been used. We must accept his word. But why should Wagner write a notice in the orthodox style of a newspaper criticism unless he had some use for it?

The temptation, strong though it be, to quote from this volume must be resisted. Unlike some of its forerunners, the matter therein is much more readable and more human in its interests, being less charged with those philosophical and metaphysical dissertations that Wagner loved so well.

Mention must be made of the opening chapter, "Siegfried's Death," written in 1848, and of two of the posthumous contributions — the draft (unused) of "The Saracen Woman," an opera in five acts, and "Jesus of Nazareth," a poetic draft, one of the unrealised drama dreams of Wagner.

We can only repeat previous commendations of the manner in which Mr. Ashton Ellis has discharged his difficult task. As heretofore, his summary and index are models. "A general chronological table of the contents of the eight volumes" is another of those instances which testifies to the thoroughness of Richard Wagner's English translator.

Life of Chopin. By Franz Liszt. Translated by John Broadhouse. [William Reeves.]

The reader who takes up this book in the expectation of finding it a biography *per se* of the greatest of pianoforte composers will probably be disappointed; but this by no means implies that it is not a book to be read. As a matter of fact, the volume before us throws a hardly less interesting light upon the personality of its illustrious author than upon the master musician who forms its theme. In an interesting letter, dated "Weimar, February 4, 1851," to M. Léon Escudier, the Parisian music publisher and manager of *La France Musicale*, Liszt refers to "the proofs of the first two articles of my *biographical study* of Chopin" (the italics are ours), which, by the way, first appeared in the above-named journal in detached numbers, beginning on February 9, 1851. Liszt adds: "Both on account of the reverence of my friendship for Chopin, and my desire to devote the utmost care to my present and subsequent instalments, it is most important that this work should make its appearance as free from defects as possible, and I earnestly request you to give most conscientious attention to the revision of the last proofs."

Nearly fifty years have passed since Liszt's "biographical study," or "appreciation"—that is its best designation—of Chopin appeared in book form, yet it only now makes its appearance in an English version, "translated in full for the first time," as the title-page informs us. Although Liszt's "appreciation" is more or less in the nature of a rhapsodical panegyric upon his friend, there are many interesting touches of a personal nature that are of distinct value. For instance, in regard to Chopin's pianoforte performances, Liszt says: "By his peculiar style of playing, Chopin imparted with most fascinating effect a constant rocking, making the melody undulate to and fro like a skiff driven over the bosom of tossing waves. This manner of execution, which set so peculiar a seal upon his own style of performance, was first indicated by the words *Tempo rubato* affixed to his works; a *tempo* broken, agitated, interrupted; a movement flexible while it was abrupt and languishing, and as vacillating as the flame under the fluctuating breath which agitates it. This direction is no longer to be found in his later productions; he was persuaded that if the player understood them he would divine this regular irregularity. All his compositions ought to be played with this accentuated and measured swaying and rocking, though it is difficult for those who never heard him play to catch hold of this secret of their proper execution." His favourite amongst his own compositions was the beautiful *Larghetto* of the second Pianoforte Concerto (in F minor, Op. 21).

Chopin expressed to a brother artist his dislike of playing in public in the following terms: "I am not suited for concert-giving; the public frighten me; their looks, stimulated by nothing but curiosity, paralyse me; their strange faces oppress me; and their breath stifles me"! He had a rooted dislike to letter writing. "Many and many a time has he walked from one end of Paris to the other to decline an invitation to dinner, or to afford some trifling information rather than write a line or two which would have saved all this trouble and waste of time. The great majority of his friends did not even know what his handwriting was like." That he was not entirely the lackadaisical sentimentalist, a state of existence so often associated with his personality, is proved by the fact that "he would willingly spend whole evenings in playing blind man's buff with young folks, and would tell them little tales to make them break forth into that silvery laughter of youth which is sweeter than the nightingale's song."

While *the* "Life of Chopin" is the exhaustive biography by Professor Niecks, this "appreciation" of one great artist by another is one that distinctly adds to our knowledge of the great Polish composer for the pianoforte, and its author, the greatest of all pianoforte players.

THEORETICAL WORKS.

A Course of Harmony. By Frederick Bridge and Frank J. Sawyer. [Novello and Company, Limited.]

Harmony, Diatonic and Chromatic. By Charles Vincent. [Charles Vincent.]

If the present generation of harmony students fail to become equipped in their theoretical knowledge it will not be for lack of treatises. Joint-authorship is somewhat rare in such books, as even in the same Institution one harmony professor will have nothing to do, theoretically speaking, with his colleague "over the way." But in the first of these works under notice two professors of the Royal College of Music prove that they can really dwell together in unity, or should it not be in harmony? "No new theory" is their watchword. "Existing systems, mainly those of Goss and Macfarren," are the foundations upon which they build; they raise their superstructure unencumbered, and rightly so, we think, with all philosophical or acoustical arguments. Sir Frederick Bridge and his coadjutor, Dr. Sawyer, adopt an unassailable creed in their belief "that the teaching of harmony should not be a purely mechanical and mathematical process." What have they done to prove the truth that is in them? They "have aimed at a higher and more artistic result—viz., the 'creation' of harmony by the student." How have they sought to attain that end? We quote from the general preface:—

> *Firstly*, those in which the figured bass is given and in which the student has, therefore, to add the upper parts.
>
> *Secondly*, those in which the *melody* only is given and in which the student has, from the very outset of his work, to consider the formation of his bass, that most important of all things in music.
>
> *Thirdly*, those in which *nothing* is given, and he has himself to "create" the whole passage of harmony, choosing his chords and manipulating them accurately in accordance with the instructions given.

The student is then led through the various stages of his harmonic journey from triads to the chord of the thirteenth, with calls, so to speak, on the way at modulation (two chapters), harmonising unfigured basses, chromatically altered chords, unessential notes, and pedals. But the goal is not yet. The last three chapters of the course treat of harmonising for string quartet—containing most useful hints on bowing and phrasing, three-part writing, and five-part writing. And then, finally, there is an Appendix, entitled "Hints on the training of the ear and the eye in harmony," the importance of which goes without saying. There is also a complete index.

So much for the outline of the subject-matter of this treatise. It is quite impossible within the limits of our space to give a detailed exposition of its development. This cannot be more thoroughly grasped than by the reader himself with the book in his hands. But one special feature may be pointed out. In regard to the exercises, the figured basses that are given are not like belated hymn-tunes, but they embrace a variety of rhythms and styles. Moreover, a marked excellence of this exercise department consists of the melodies that are given to be harmonised. Old English songs, such as "Sally in our alley," and so on, are laid under contribution. Thus the student's harmonic faculties are developed up *and* down—instead of "up" only, as is the method of many manuals. Moreover, his interest is thereby awakened and sustained; and thus he is gently and safely led along the road which leadeth to the creative state of his harmonic existence.

As the book is the outcome of a request made by the Council of the Royal College of Music to Sir Frederick Bridge that he should "prepare a Manual of Harmony for use in the College," it may be assumed to bear the "hall

mark" of that important Institution over which Sir Hubert Parry presides. The joint-authors are men of wide experience in their respective fields. They have literally gone to the root of the matter; therefore, it would indeed be strange were they not to see a rich fruition in well equipped harmony students as the result of their joint seed-sowing.

Dr. Vincent, in his concise manual, also makes a laudable attempt to make the rough places of the harmony student plain and to guide his footsteps in the paths of efficiency. In his introduction he states that he has "failed to find any system which enables the *beginner* to compose a bass, or to harmonize a single melody with any degree of accuracy." He endeavours to show, and we think he succeeds, how these essentials may be acquired. He bases his system "on the Diatonic, Chromatic, and Enharmonic scales," being convinced that this is the only consistent theory whereby modern combinations can be explained.

Teachers will be struck with the novelty of the arrangement of the book. For instance, Chapter II. treats of "writing a bass part," and the consideration of first inversions is suspended—to use a harmonic word—till Chapter XIII. Previous to that "unlucky number" there are chapters on progression of parts, adding a treble part to a given bass, adding inner parts, sequences, suspensions, passing notes, &c. Thus it will be seen that Dr. Vincent does not follow the traditional methods of stating his case. It is quite possible that a jury of harmony experts would not agree upon a verdict, but they would certainly give him credit for the courage of his convictions. A specially useful chapter is that on "accents, rhythm, cadences, and elementary form." Anything that will help to remove the study of harmony from the region of mere dry mathematicalities into the purer atmosphere of real music is to be encouraged and commended. And therefore both these thoughtfully compiled treatises having that object in view will assuredly meet with the attention they deserve. We think it was Sterndale Bennett who remarked that "all the harmony one needed to know could be written upon half a sheet of note-paper." But until we all become Sterndale Bennetts, harmony books will continue to be a necessity.

CHURCH MUSIC.

Story of the Cross. By J. Varley Roberts.
How great is the loving kindness. By John E. West.
My God, I thank Thee. Words by Adelaide Procter. Music by Edwin H. Lemare.
Create in me a clean heart. By Percy J. Fry.
Turn ye ever to Me. By A. E. Godfrey.
Except the Lord build the house. By Henry Gadsby.
Nearer, my God, to Thee. By Thomas Adams.
Behold now, praise the Lord. By Frederick Iliffe.
(*Novello's Octavo Anthems.* Nos. 557, 615, 617, 622, 626, 628, 629, and 631.) [Novello and Company, Limited.]

The excellence of this important series is fully maintained in recent numbers. A setting of the Rev. E. Monro's popular "Story of the Cross," by Dr. J. Varley Roberts, comes appropriately for the Lenten season and may be recommended by reason of its simplicity combined with its devotional and musicianly character.

"How great is the loving kindness," by Mr. John E. West, is an anthem for Sexagesima for general use. The music is remarkable for graceful flowing character and richness of harmony. It is in four parts throughout, but contains several effective points of imitation. The voices are admirably supported by the organ accompaniment.

"My God, I thank Thee," is an anthem which would be specially appropriate at weddings. The music, set by Mr. Edwin H. Lemare to Miss Adelaide Procter's words, possesses a tranquil beauty which renders it very impressive. There are two short solos for a baritone voice, but the remainder of the work is in four vocal parts which will present no difficulty to average choirs.

"Create in me a clean heart" is an anthem for treble or tenor solo and chorus, by Mr. Percy J. Fry. The opening solo occupies two pages. The chorus which follows is Mendelssohnian in character, easy to read, and flowing and devotional in style.

"Turn ye ever to Me," by Mr. A. E. Godfrey, also opens with a solo, for a baritone or tenor voice, of some length. In this anthem, however, the solo voice continues after the choir has entered. Well sung, the work would be impressive.

"Except the Lord build the house" was written by Mr. Henry Gadsby for the jubilee of Queen's College, London, and the music is appropriately bright and festive in character. It begins with a chorus in four parts, in which occur some effective imitative passages. This is succeeded by a section for two sopranos (or semi-chorus), who are subsequently joined by an alto soloist. A return to the *allegro* portion of the opening chorus effectively concludes an interesting composition.

Mrs. Sarah Adams's favourite hymn, "Nearer, my God, to Thee," has had many settings. In this, by Mr. Thomas Adams, the music is laid out for soprano and tenor soloists and four-part chorus. Its expression is not only sincere, but manifest care has been taken to secure the proper accentuation of the lines. Some bold and striking harmonic transitions at the close have a beautiful effect.

"Behold now, praise the Lord," by Dr. Frederick Iliffe, is well described as "a short and easy full anthem for parish choirs." Much appreciation is shown by the composer of contrast, and some excellent effects are produced by simple means.

Lord, teach us to number our days. By C. H. Lloyd.
Almighty and everlasting God. By Francis Edward Gladstone.
(*Novello's Services and Anthems for Men's voices.* 43, 44.)
[Novello and Company, Limited.]

Dr. Lloyd's anthem is well laid out for two altos, two tenors, and two basses, and may be sung by soloists or chorus. The words are taken from the 90th Psalm, and their devotional spirit is admirably reflected in the music. The vocal parts possess considerable independence and will interest cultured singers. An accompaniment is provided; but the work is so closely knit that, provided capable vocalists are available, it might be dispensed with and thus gain in impressiveness.

More simple in character is the setting by Dr. Gladstone of the Collect for the Twelfth Sunday after Trinity, which has been allied with music of flowing and appropriately prayerful spirit. It is designed for solo tenor and chorus of alto, tenor, and bass, the chorus echoing and supporting the soloist in an effective manner. Dr. Gladstone's skill and expression are specially shown in the organ accompaniment: it is remarkably slight, but every note tells, as might be expected from a pupil of S. S. Wesley.

SONGS.

Come, then. My Love. Music by Ethel Barns.
Arabic Love Song. Words by Shelley. Music by S. Liddle.
Española. Words by Charles H. Taylor. Music by Arthur Desmond.
My Love Nell. By C. Milligan Fox.
[Forsyth Bros.]

Madame Ethel Barns writes in an unpretentious manner, but with a simple and direct sympathy with her text that imparts to her music much charm. Of the two songs, "Come, then," and "My Love," the second is the better; but singers of limited capacities will find in each a grateful vocal part and music that can easily be made effective in performance.

An "Arabic Love Song" should be entitled an "Arabian Love Song," since Shelley's lines are in English; but with this exception no fault is to be found with the song. Mr. Liddle has made use of a favourite Indian scale, a characteristic feature of which is that the keynote is followed, ascending, by a semitone and a minor third, and he has used these intervals with great deftness to suggest the Eastern sentiment of the text. As the song has already been favourably received in our chief concert rooms, there is no need to enlarge upon its merits.

Vocalists who incline to songs of conventional Spanish type will find a pleasing example in Mr. Desmond's "Española," in which the praises are sung of "Juanita, sweet as Spanish skies are blue."

"My Love Nell" is described as a "collected and arranged Ulster ballad." Perusal of the words induces the conclusion that part of the ballad has been left in Ulster, since the behaviour of the colleen, who suddenly embarks for "Amerikee," is somewhat inexplicable. There is manifestly more in the story than appears to the "unclothed eye," but the tune is delightful and its best features are carefully preserved and accentuated in the arrangement and accompaniment.

PIANOFORTE MUSIC.

Three Swedish Dances. By Frederic Mullen.
Liebeslied. By R. H. Bellairs.
T'en souviens-tu? Melody. By Anton Strelezki.
[Leonard and Co.]

Pianists of limited executive abilities in search of short pieces of pleasing character may be recommended the above compositions. Mr. Mullen's "Swedish Dances" are bright and engaging; the "Liebeslied" is as winning as a love-song should be; and "T'en souviens-tu?" suggests a question to which the speaker feels assured of receiving a satisfactory answer.

MISCELLANEOUS, SHORT NOTICES, AND BOOKS RECEIVED.

Hymns of Modern Thought, with music.
[Houghton and Company].

This is a collection of hymns "which contain no theological dogma," and in which "even the name of God has been avoided." It is not within the province of a journal devoted to music to comment upon this feature of the publication, but it is necessary to state the fact in judging the musical aspect of the volume. The book, which is printed in blue ink, contains about 200 tunes, of which one half are new—an unusually large proportion. As these new tunes are presumably composed for "hymns" which are not likely to be heard in "choirs and places where they sing" in the general acceptance of the term, it would serve no useful purpose to criticise them in detail, even if we had the space at our disposal. In regard to the tunes that are reprinted from previous collections, it comes as a sort of shock to find them divorced from their old and Divine associations. For instance, that ideal supplicatory tune "Ellers," in this collection is put to James Russell Lowell's words:—

> O truth! O freedom! how ye still are born
> In the rude stable, in the manger nursed!
> What humble hands unbar those gates of morn
> Through which the splendours of the new day burst!

We are bound to express a preference for the association of the words of Ellerton's devotional evening hymn, "Saviour, again to Thy dear Name we raise," with its equally devotional tune ("Ellers"), composed expressly for it by Dr. E. J. Hopkins.

The Boy's Voice. By J. Spencer Curwen. [J. Curwen and Sons, Limited.] The third edition of a useful book, brought up to date. The new matter includes a description of Mr. Bates's London Training School for Choristers.——*A text-book on The Natural Use of the Voice.* By George E. Thorp and William Nicholl. [Edward Arnold.] The fourth edition of a thoughtful treatise by two experts upon a subject concerning which much difference of opinion exists. A chapter on expression has been added.——*Five Thousand Different Scale and Arpeggio Examination Tests.* In Four Books. Compiled by H. A. Harding. [Weekes and Co.] The brain positively reels at the mere thought of 5,000 scale and arpeggio tests! What can be the artistic, or even the educational value of such a lunacy-provoking system of examination preparation? But those who are inclined that way may possibly derive benefit, and perhaps enjoyment, from Dr. Harding's laboriously compiled "5,000."——*The Voice: its Physiology and Cultivation.* By William A. Aikin. [Macmillan.] *Duality of Voice: an outline of original research.* By Emil Sutro. [G. P. Putman's Sons.] *Chats to 'Cello Students.* By Arthur Broadley. [*The Strad* Office.]

MAJOR C. R. DAY.

In the kindly, wise, and just apology of Uncle Toby for war, in "Tristram Shandy," there occur these words: "Need I be told as I was by you, in Le Fever's funeral sermon, that so soft and gentle a creature, born to love, to mercy and kindness, as man is, was not shaped for this? (the miseries of war). But why did you not add, Yorick,—if not by Nature—that he is so by necessity?—For what is war; what is it, Yorick, when fought as ours has been, upon principles of liberty, and upon principles of honour—what is it, but the getting together of quiet and harmless people with their swords in their hands, to keep the ambitious and turbulent within bounds?" The sentiment expressed in these remarks is particularly applicable just now to the late Major Charles Russell Day. In South Africa, in the attack which took place near Paardeberg upon Cronje's position on February 18, in helping a wounded man, he fell himself, dangerously wounded, to die

(From a photograph by Messrs. Mayall and Co., Limited.)

almost immediately. This sad incident robbed the world of a musical soul, a delightful, gentle enthusiast, who has left admirable work in special lines on music, and leaving those who were bound to him in the intimate relations of life to deplore the loving son, husband, and father—he has left one little daughter—and true friend.

His career may be briefly told. The only son of the Rev. Russell Day, Rector of Horstead, Norwich, he was born in 1860, and was educated at Cheam School and at Eton. In 1880 he joined the 3rd Royal Lancashire Militia. In 1882 he was gazetted to the 1st Battalion of the Oxfordshire Light Infantry, formerly the 43rd regiment. Very soon after he left England for service in India, where he remained five years. He was severely wounded while quelling a rising of the Moplahs in Malabar, in 1885. It was during those five years he acquired his remarkable knowledge of one great branch of Eastern music and could return in 1887 with his *magnum opus*, "The Music and Musical Instruments of Southern India and the Deccan." He was instructed in the complicated system of pure Hindu music entirely by native musicians. This great work

was published in 1891 by Messrs. Novello. It is illustrated by admirable chromo-lithographs drawn from rare specimens which Lieutenant Day, as he then was, had collected in India—one, an almost priceless Vina, a stringed instrument more than 200 years old. He was promoted to be Captain in 1889, and, it may be incidentally mentioned, he served as Adjutant to the second Volunteer Battalion, Middlesex Regiment, from 1892 to 1897. The Musical Division of the Military Exhibition at Chelsea, presided over by Colonel Shaw Hellier, gave him, in 1890, the opportunity to show his unusual knowledge of wind instruments by arranging the interesting collection, musically and historically, that was gathered there. The Catalogue *raisonné*, a quarto of 253 pages, which he compiled, a work in itself sufficient to bring the author a lasting reputation, was published by Messrs. Eyre and Spottiswoode. About this time he gave what help he could to the establishment of a Wind Instrument Society, intended to further the development of chamber music for wind instruments. His mind was ever active in his favourite subjects, as was shown by a lecture, with illustrations, before the Musical Association, and papers contributed to the press almost to the day of his departure for South Africa. He served on H.R.H. The Duke of Edinburgh's Committee for the British Section of the great Musical Exhibition at Vienna, in 1892, and was also invited to form one of a Committee of Advice, meeting at South Kensington, to the Royal Commission for the Paris Exhibition this year. He was gazetted Major in 1899. Had he survived and returned to England his friends believe he would have ended his military career as Commandant at Kneller Hall, the great training school for military bands, a post that was the object of his ambition. He would no doubt have got brevet rank if necessary to fill it. The improvement of our military music and the proper education and welfare of the bandsmen were ever in his mind. But it was to be otherwise. Her Gracious Majesty the Queen, who was an early subscriber for Major Day's Indian book, has honoured the memory of a brave and good man by requesting his photograph. The bugles may sound the Last Post gravely and tenderly over the distant grave where this gentle, musical soldier reposes.

A. J. Hipkins.

MR. S. COLERIDGE-TAYLOR'S "HIAWATHA."

"Hats off, gentlemen, a genius!" With these words of Schumann's we greeted, in our issue of October, 1898, the appearance of Mr. S. Coleridge-Taylor's "Hiawatha's Wedding-Feast," even before its production at the Royal College of Music on the 11th of the following month. When in October last "The Death of Minnehaha" made its appearance, and whelmed us with its heartbreaking pathos, we again spoke of the young composer's "genius." And now the completion of the trilogy, "Hiawatha's Departure," has been performed, together with its two complementary works, and we say once more to all who have ears to hear: "Hats off, gentlemen, a genius!"

Need we hesitate to say this, or stop to criticise, when in the presence of a work so absolutely beautiful and so absolutely unique? We think not. Here we have at last what England has been waiting for ever since she began to repudiate the taunt that she was unmusical, that the creative gift was denied to her musicians. "Hiawatha" is a creation if ever there was one in our art. It boldly crosses the line that divides the abnormally clever from the simply beautiful, the obviously inspired. Who can define inspiration in music? Who can analyse the qualities in Mr. Coleridge-Taylor's music that touch singers until they can hardly produce their notes, and audiences so that they cannot read their programmes or scores? For this is what happened at the North Staffordshire Festival, at Hanley, in October last, when "The Death of Minnehaha" was first produced. It happened again at the performance of the complete trilogy, at the Royal Albert Hall, on the 22nd ult. We have it on the authority of the soloists engaged on these occasions, and we have heard it from many members of the choir, that hardly anything they have ever sung has moved them to attempt, and yet (for the reasons stated above) prevented them from achieving their very best, as has this beautiful music of our young countryman. And the undefinable Something that can produce this greatest of "Marvels many and many wonders" must be, *is* inspiration.

"The Song of Hiawatha" has been before the world both in Longfellow's original and numerous translations into foreign languages for nearly half-a-century, and it has been free to countless composers great and small to exercise their genius or ingenuity upon it. Yet not one has succeeded in producing music that lives as Mr. Coleridge-Taylor's does and will live. "Poetry" in this case has long been waiting for its sister, "Music," but it has not waited in vain. And when did ever

> Music and sweet poetry agree
> As they must needs, the sister and the brother,

as do Longfellow's trochaics and Mr. Coleridge-Taylor's music, which so illumines and glorifies the poem that it shines with a hitherto unrealised effulgence!

And this leads us to another remarkable fact. Although Mr. Coleridge-Taylor has set altogether over 800 lines of Longfellow's poem to music, every one of them, with but the rarest exceptions, consisting of trochaics, nothing is more remarkable than the absence of that feeling of monotony which the almost paralysing sameness of the poet's metre might easily have engendered.

Coming now to the performance of the 22nd ult., let us say at once that the young composer's triumph was complete. Rarely, if ever, has such a spontaneous outburst of genuine enthusiasm been witnessed in London at the production of a new work than that displayed by the large audience after the first part of the concert, which concluded with "The Death of Minnehaha." The pent-up feeling of the deeply moved audience relieved itself in such cheers and shouts of approbation as must have warmed and gladdened the heart of the composer and, if we may incidentally say so, also of those who for some years past have hailed the young Anglo-African as *the* coming man in music.

The question will naturally arise: Has the composer succeeded in keeping up to the end the interest so powerfully excited by the two earlier cantatas, and has he been able to even surpass the beautiful and touching climax at the end of "The Death of Minnehaha?" To both questions we reply with an emphatic "yes"! The "Departure" is both the longest and ripest of the three cantatas that constitute the trilogy. To surpass the heartrending, tear-compelling pathos of the "Death" was impossible, unless the composer found lines even more moving than the canto superscribed "The Famine" in Longfellow's poem.

After the tragic gloom of the "Death," relief and contrast were absolutely necessary. This the composer has given us in the delicious first soprano solo, "Spring had come," and in the humorous scena between that confirmed old story teller, *Iagoo*, and his people. Both these numbers, together with a subsequent baritone scena, are taken from the penultimate canto of Longfellow's epic. The rest of the libretto consists of the final canto in the poem, without the omission of a single line. The words uttered by *Hiawatha* are, of course, given to the baritone, those of *Iagoo* and the *Priest* to the tenor, while the twenty-eight lines commencing "From the brow of Hiawatha" are set as another soprano solo. All the remainder is assigned to the chorus, which has consequently a heavy and important task in the work. The music is throughout as fresh and individual as that of the earlier cantata. There is hardly a bar that can be said to recall any other composer's music, and we feel instinctively, as we said eighteen months ago, in reviewing the "Wedding-Feast," that if a way of setting Longfellow's endless trochaics had to be found, then Mr. Coleridge-Taylor's seems the best and the only way. Whether he writes simple "tunes," such as in *Iagoo's* tales of wonder, or recitative-like passages to words describing the Saviour's sufferings and triumph; whether rough, almost barbaric utterances for the Indian chiefs, or dignified farewells for the noble *Hiawatha*, he finds exactly the right musical phrases to suit such varied conditions. And how beautiful are his phrases! The work is one long stream of spontaneous melody from the first note to the last.

We need not go through the "Departure" in detail to single out its best points, but we must mention the splendid and elaborate baritone scena, "True is all Iagoo tells us" (*Hiawatha's* vision), a superb piece of declamatory music (an afterthought, by the way!); the delightfully tuneful soprano solo, "From the brow of Hiawatha"; *Hiawatha's* address of welcome to the strangers, "Beautiful is the sun," as fascinating a song as ever flowed from the composer's facile pen; and *Hiawatha's* valedictory addresses to *Nokomis* and to his people, two stately and original solos that rise to great heights of expressiveness.

The composer has put forth his full powers in the lengthy and imposing *Finale*. He has succeeded in writing a choral movement of splendid virility and poetic suggestiveness, broadly melodious, beautifully harmonised, and rising from strength to strength on to the final outburst, "Farewell, farewell for ever." This is a great effort, and the effect of the gorgeous stream of colour flowing from orchestra and organ, above and below the massive choral harmony—especially from the point "Thus departed Hiawatha," where the organ, bassoon, tuba, double-basses, and drums hold a pedal B—is magnificent, and stirring to a degree. This is a climax greater, nobler, and more elevated even than that of the "Death of Minnehaha," and thus our young composer has succeeded in piling Ossa upon Pelion.

The performance, conducted by Mr. Coleridge-Taylor himself, was fair as regards the chorus. The two earlier cantatas went well on the whole, but there were many hesitating attacks, weak climaxes, and even wrong notes in the "Departure," while there was no attempt to bring out the humour and poetry that lie hidden in the beautiful music. The orchestra was correct and sympathetic and the soloists were excellent. Miss Blauvelt's sympathetic voice and refined style were exactly suited to the touching solos in the "Death of Minnehaha," which she sang with the utmost pathos. She had a splendid partner in Mr. Andrew Black, who greatly moved his audience in the heartbreaking solo, "Farewell, said he, Minnehaha," and, moreover, declaimed the fine solos in the "Departure" with superb breadth and dignity. Mr. Whitney Mockridge, excellent artist that he is, sang his various solos with full appreciation of their varied character.

"Hiawatha" will become familiar as household words to music-lovers, for it lacks not one of the essentials of a work that can be heard again and again with ever increasing delight and admiration. Apart from the beautiful music, the unconventional poem will never fail to exercise its strange fascination. And all who can feel this fascination will say with the poet:

> Ye who love a Nation's legends,
> Love the ballads of a people,
> That like voices from afar off
> Call to us to pause and listen,
> Speak in tones so plain and childlike,
> Scarcely can the ear distinguish
> Whether they are sung or spoken;—
> Listen to this Indian Legend,
> To this Song of Hiawatha!

SIR HUBERT PARRY ON "NEGLECTED BY-WAYS IN MUSIC."

The following is a digest of the three lectures recently delivered by Sir Hubert Parry at the Royal Institution, and made specially by him for The Musical Times:—

Most men's knowledge of unfrequented by-roads must necessarily be at second-hand, and their views of them are coloured by accident and disposition. Some remember them when they have been sweet with the sight and smell of primroses and violets, and gay with may in spring sunshine. Some will think of them with memories of floundering in mud and ancient ruts. The by-roads of art are just the same as the by-roads of ordinary life. Some of them are decked with the primroses and violets of art, and even more pretentious flowers, such as are seen in out of the way cottage gardens, and a great many of them are muddy and dreary.

By-ways would not be by-ways if they had not some essential drawbacks, and neglected by-ways are almost necessarily failures. The public is too practical to neglect a road which is serviceable for any place where many people want to go; and the only alternative which can practically justify a by-way is the none too frequent case of desirable places which are only known to few, and whither the herding public has not yet received an impulse.

BY-WAYS *v.* HIGHWAYS.

By-roads are mainly survivals of an intermediate stage of human development. In the earliest stages there were mere uncertain tracks, in the latest everything is so highly organised that the world is almost dominated by great highways, and neglected and superfluous by-ways have no chance to come into existence. In art it would be presumptuous to say that any branch was a neglected by-way till we have got a good way from it. The greatest minds have often seemed to their contemporaries to be wandering off into unaccountable by-ways. Brahms, Wagner, Schumann, Beethoven, and Bach all seemed at times unintelligible even to intelligent musicians of their day. But the wider public of successive generations found that they were pioneering great highways, and those who sought what was worthy of the name of art soon frequented them. To find neglected by-ways one must go back to times of transition or experiment, when there were plenty of unknown tracts to explore, and the main roads were not so clearly marked out.

Up to the end of the sixteenth century musical art was limited almost entirely to one great highway, which had been developed mainly for ecclesiastical purposes. When men began to give their minds to secular music, they seemed to come to a wide and spacious land with infinite possibilities of development, but little or nothing to show in what direction it was most serviceable to go. Some men started off on the roads which led to the great branches of instrumental music, opera, oratorio, and so forth, and a few struck out experimentally in directions where less enduring results could be obtained; they sometimes lost their way, and sometimes turned through a by-way into the main road again. Some of their by-ways continued to be trodden by admiring crowds for a while, and were adorned with specious skill; and some remained homely and secret. Into some few we may look with likelihood of finding traces of human nature and human characteristics, which are so often specially attractive in unfamiliar phases.

FANCIES.

Instrumental music was a natural province for impracticable by-ways in the early part of the seventeenth century, because it was so new, and men so little understood how to deal with it. Responsible composers hardly thought it consistent with their dignity at first to write ordinary simple dance tunes, though they often wrote movements called by dance names, which were so elaborated with all the resources of their art that they ceased to have any possible connection with dancing. Of such there is a profusion in all the collections of music for virginals and other keyed instruments by our great English masters of Elizabeth's time. But many of the composers cultivated a still more unprofitable line. The methods of art so far cultivated were almost exclusively restricted to choral music—representing various phases of counterpoint—and the serious composers who felt the obligation of justifying their work by artistic interest endeavoured to write music in choral style and on contrapuntal principles for instruments. Out of this ultimately emerged the familiar form of fugue. But while men were beating about the bush to find the right road they fell into all sorts of by-ways, which are represented by different types of canzone, ricercari, symphonie, and fantasias or fancies. These were written for organ, spinets, or virginals, and even for lutes. But the by-road which proved most unprofitable was that of the Fancies, especially those written for strings. There are most remarkable examples of such works by the great Gabrielis, by Bruys, Orazio Vecchi, and our own Orlando Gibbons. The true Fancy, which represented a justly negligeable by-road, is the English Fancy, of which type of art examples were produced in overwhelming profusion from the early part of the seventeenth century till after the Commonwealth; when Charles II. is commonly reported to have made an exception to the well-known

formula of his life, by giving it the *coup-de-grâce* of his disfavour. These fancies were mere essays in contrapuntal dexterity, without method or system, serving for next to nothing but to show off the learning and drouthiness of the composers. As exceptions may be quoted some examples of Orlando Gibbons's in the "Parthenia" of 1611—which are very noble and dignified—and some extraordinarily delicate and dainty little examples in the MS. volume of Benjamin Cosyn, belonging to Her Majesty, and preserved at Buckingham Palace. (Two examples were performed by Miss F. Smith.) Of the absolute unfanciful type the long-lived John Jenkins was the most profuse composer. His fame at that time was great—and some little justification for it is found in other provinces of instrumental art—but as far as the Fancies are concerned, his line is obviously a dreary and unprofitable by-road, and one which travellers in the realms of art have justifiably neglected. (Examples by Orazio Vecchi and by John Jenkins were performed.)

DIVERTISSEMENTS.

A neglected by-road which presents much more attractive features is that which was the outcome of the very dance movements which serious composers at first fought shy of. They had made groups of dance tunes which were prototypes of the suites and ordres of later times; and were not intended to accompany dances, but to represent what may be called absolute artistic music. But when the development of French taste in things theatrical came to one of its crises in Lulli's works, the irresistible attractiveness of the "divertissements" suggested not only the performance of selected dance tunes from the operas apart from the actual operatic performances, but also the composition of groups of dances which could be used for accompaniments to dancing. Not many works of this kind of any real artistic value have been written at any time; but it so happened that a remarkably interesting German composer, Georg Muffat, who resided in Paris for six years and studied Lulli's style, when he returned to Germany set to work to compose a number of such dance tunes; which he grouped into sets, with an overture after the French manner to begin with. They are quite unlike the suites of Bach or Handel, because the individual dances are of such varied character and so suggestive of connection with the stage. There was a great number of these sets, which Muffat designated by the name of "Fasciculus," and the sets themselves were published in groups, each called a "Florilegium," the first of which came out in 1695. The overtures are well developed, and much more free and artistic than Lulli's own; and the dance movements, which comprise canaries, bourrées, rigodons, minuets, gavottes, and movements called "Les Cuisiniers," "Les Marmitons," "Entrée des Fraudes," "Entrée des Insultes," "Les Gendarmes," &c., are light, lively, melodious, and full of point—sometimes even extraordinarily vivacious and effective. One of the curious points about them is that they were written by a composer who was said to be of English descent, for the benefit of Germans, in imitation of the Italian Lulli's imitation of typically French dance music. (A number of the movements were played by a small stringed orchestra.)

AYRES.

The seventeenth century was the most prolific period in the making of musical by-ways in England, and though some of them were muddy and unattractive, others were adorned with bright and dainty flowers. The tendencies towards what was called the "New Music" showed itself in England, even in the latter part of the sixteenth century, in the increase of unsophisticated tunefulness, even in the works of responsible masters such as Morley and Dowland. The English composers were much slower in deserting the lines of the great choral art than those of other countries. As usual, they were inclined to hold fast that which was proved to be good after composers of other nations had all adopted the new style. But an important proof that the new tendency had votaries in this country is shown by the extraordinary quantity of solo songs and secular part-songs with lute accompaniment, which came out just at the end of the sixteenth and the beginning of the seventeenth centuries. One of the remarkable features of many of these songs was the beauty of the poetry; and another remarkable fact was that the poetry was often written by the composers themselves; and as this line of musical art has become a neglected by-way by reason of the impossibility of having songs accompanied by lutes in modern times, the makers of these songs have taken more abiding hold of the world as poets than as composers. But the music is often dainty, delicate, and tuneful, and always pure and refined. The best of these sets of Ayres (as they were called) were by Jones, Rossiter, Coperario, Thomas Ford, and Campion.

THE MASQUE.

A form of art which was immensely popular from the time of the Tudors till almost the outbreak of the Civil War was the Masque. It was a sort of counterpart of the French *mascarade*, and has become an unfrequented by-way, partly through changes of taste and partly through its incapacity for expansion and development. It, however, represents the larger branch of the English departure in the direction of the so-called "New Music." It was a very artificial kind of entertainment, with next to no dramatic intention, but often highly artistic in a literary sense. The musical ingredients consisted of songs, passages of declamation, and dance tunes, and, occasionally, instrumental interludes and introductions. Of these the songs are the most attractive features. Not very much music from the masques has survived, but there are samples of quasi-recitative by Laniere and Coperario, and some charming little ditties by Campion and Lupo and Johnson, of the Jacobean days, and dances and songs by William and Henry Lawes, of Charles I.'s time.

The most famous of masques, Milton's "Comus," was fitted with songs by Henry Lawes, who had an extraordinary reputation as a song-writer in his time, which is more justified by his appreciation of genuine poetry than by the actual music he produced. The songs for "Comus" are really very halting and feeble, but they show an artistic intention in the sincerity with which the composer endeavoured to follow the rhythm and accent of the poetry rather than to make merely pleasant little tunes. This tendency is also shown in the collections of songs by Lawes, Laniere, Colman, Wilson, and others, which came out in the early years of the Commonwealth; in which an attempt to achieve a new kind of accompanied recitative is perceptible—a sort of compromise between melody and declamation, which occasionally turns out very expressively, as in Henry Lawes's setting of "He that loves a rosy cheek." Though the most prolific period of the production of masques was the latter part of Charles I.'s reign, when a great masque was given at Court almost every year, the masque of which there are most copious musical examples remaining belongs to the latter part of the Commonwealth. The suppression of Church music by the Puritans drove lovers of music to cultivate secular music, and the suppression of ordinary stage plays led to the attempting of operas and performances in the theatres with music, and of these the most notable was Shirley's masque of "Cupid and Death," with music by Matthew Lock and Christopher Gibbons, which was performed in Leicester Fields in 1659. This comprises a kind of overture in several movements, some very queer and clumsy dance tunes suggestive of strange gestures, and a great deal of solo music, both declamatory and tuneful, and a few short choruses. The stage directions are curious and interesting, and give a fairly clear idea of the fanciful entertainment, in which apes and fauns and "Slaine Loves" took a prominent part. (Illustrations of lute songs and various specimens of the different kinds of masque music were performed.)

MONOLOGUES AND DIALOGUES.

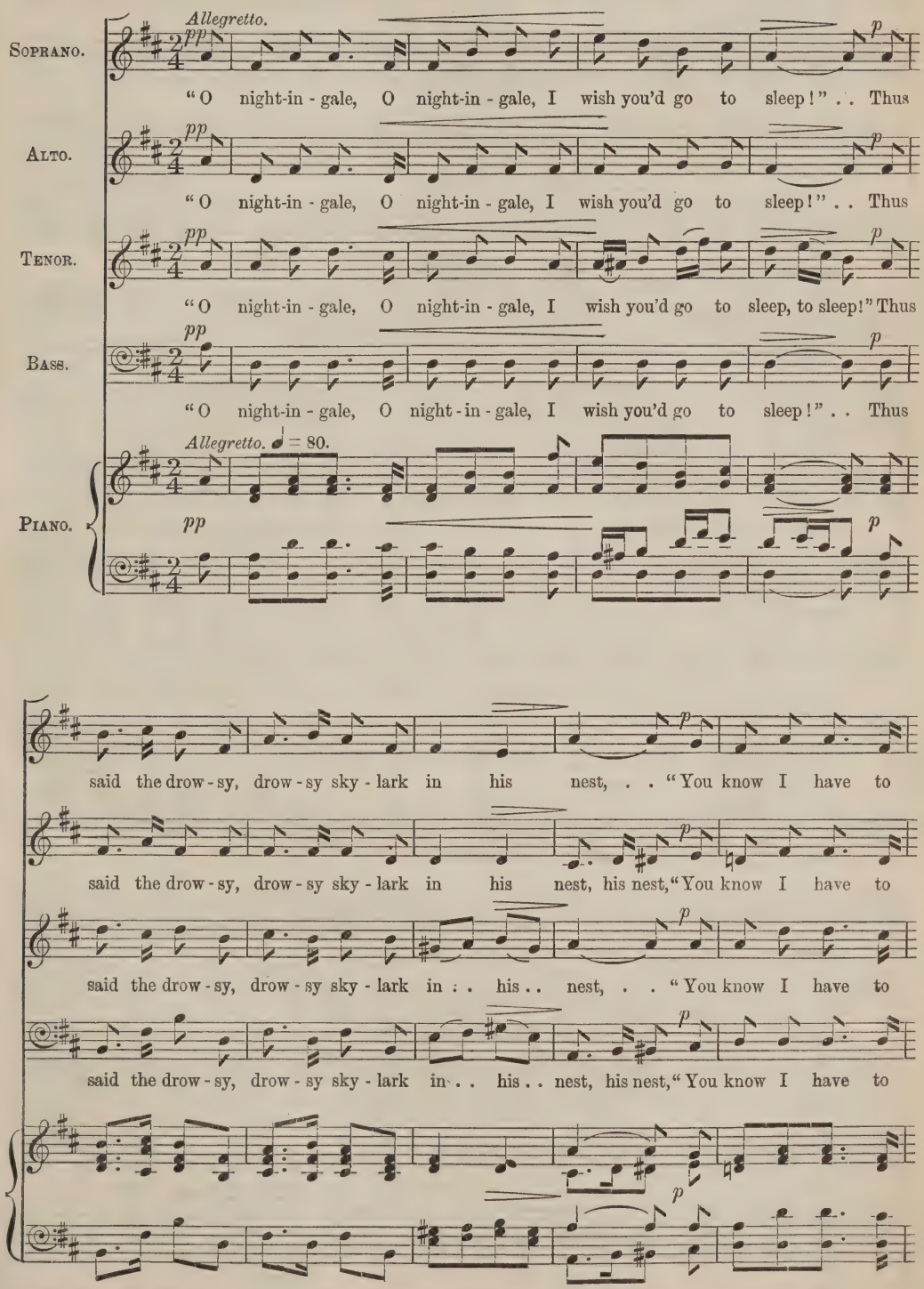
There was one curious experimental venture of the English composers of the first half of the seventeenth century which seemed as if it ought to have turned out well, but ultimately proved an unfrequented by-way. The idea was to put dialogues or monologues into the mouths of classical or mythical characters, whose circumstances were either perfectly familiar to every decently educated person or sufficiently suggestive by their very names to give cue and colour to the works. A long monologue by Henry Lawes was the plaint of "Ariadne sitting on a rock in the island of Naxos," when deserted by Bacchus, which

The Lark and the Nightingale.

FOUR-PART SONG.

Words by Shapcott Wensley. Composed by Reginald Somerville.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Allegretto.
pp
Soprano.
"O night-in-gale, O night-in-gale, I wish you'd go to sleep!" . . Thus
Alto.
"O night-in-gale, O night-in-gale, I wish you'd go to sleep!" . . Thus
Tenor.
"O night-in-gale, O night-in-gale, I wish you'd go to sleep, to sleep!" Thus
Bass.
"O night-in-gale, O night-in-gale, I wish you'd go to sleep!" . . Thus
Allegretto. ♩ = 80.
Piano.
p
said the drow-sy, drow-sy sky-lark in his nest, . . "You know I have to
said the drow-sy, drow-sy sky-lark in his nest, his nest, "You know I have to
said the drow-sy, drow-sy sky-lark in . . his . . nest, . . "You know I have to
said the drow-sy, drow-sy sky-lark in . . his . . nest, his nest, "You know I have to

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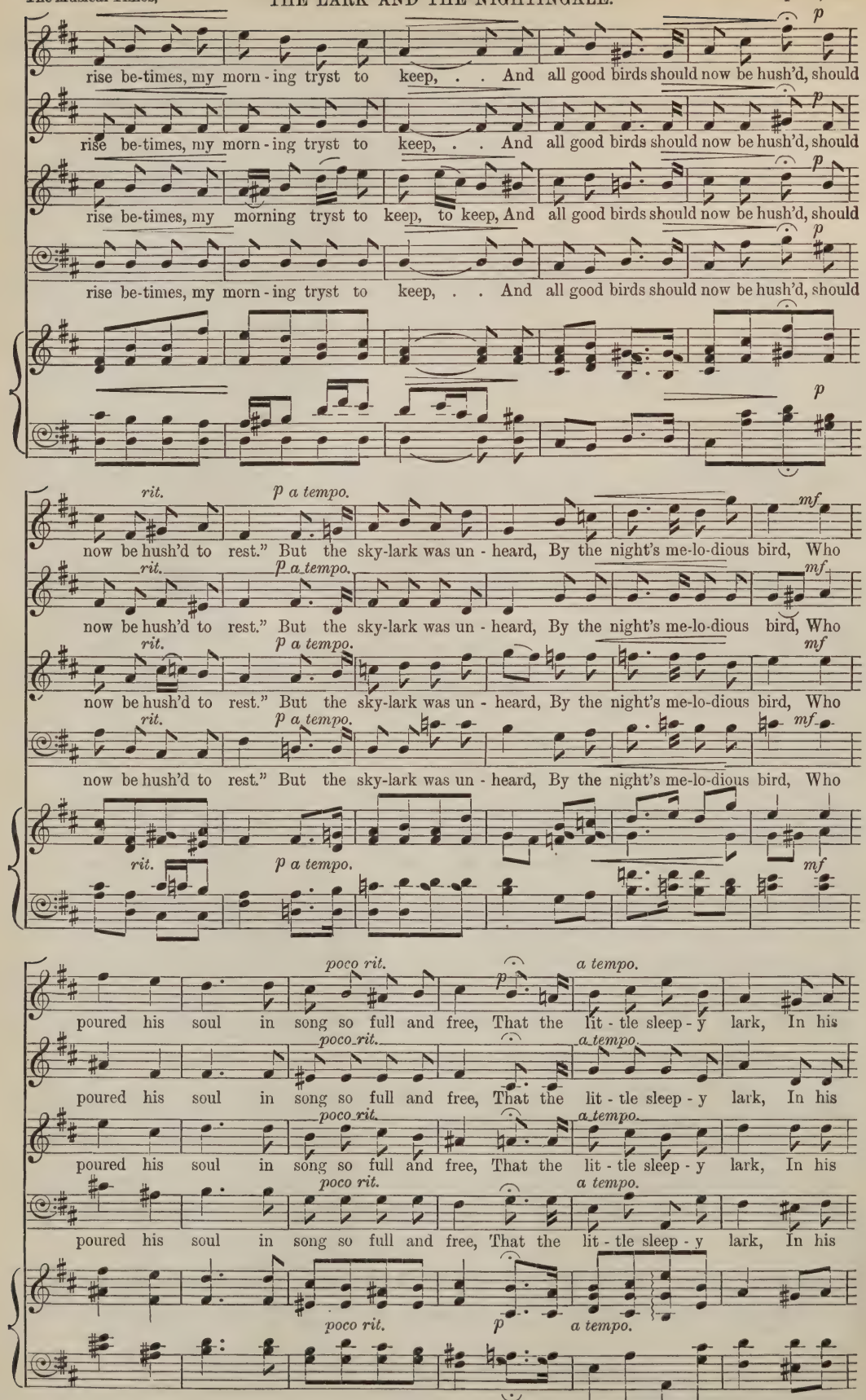
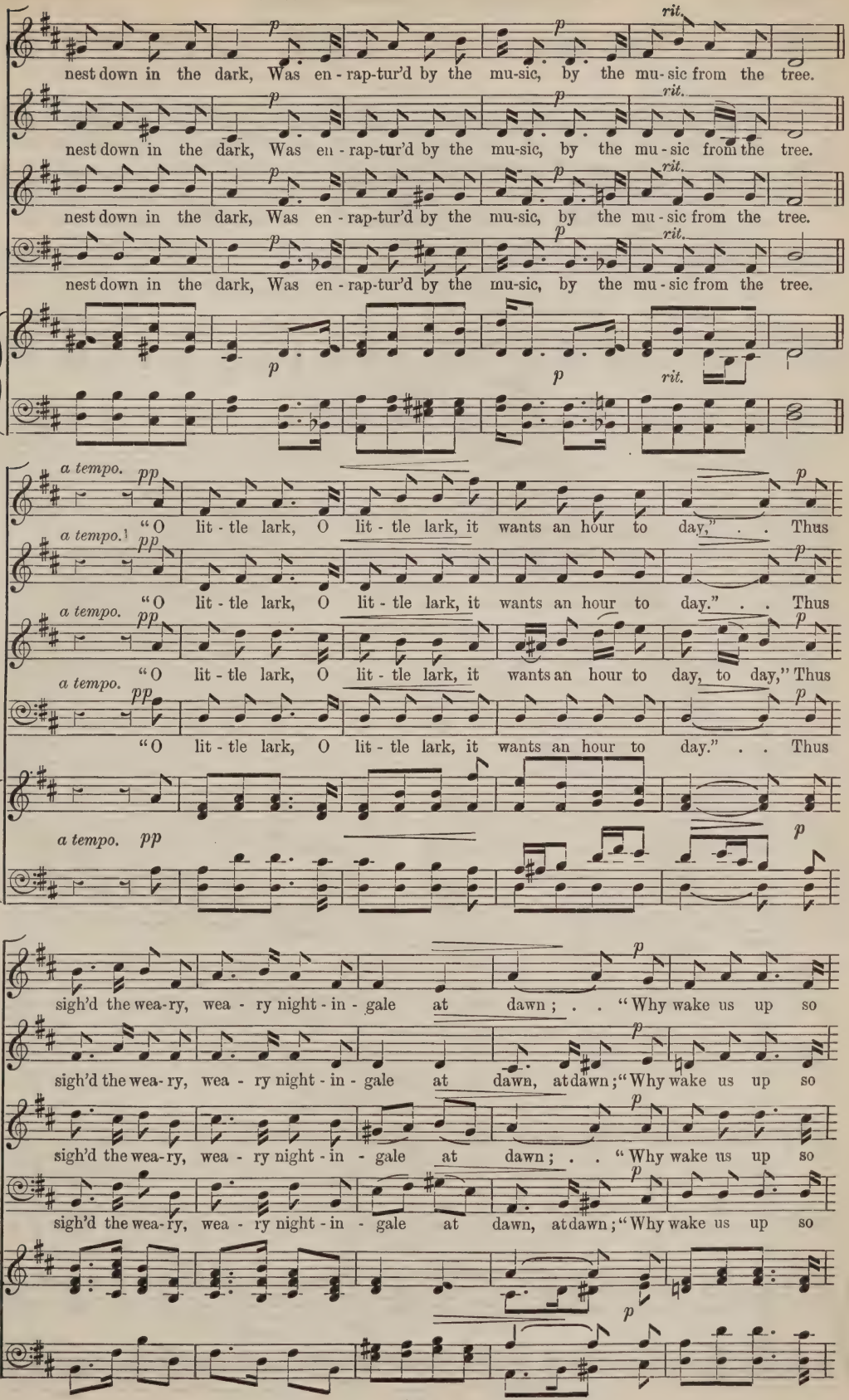
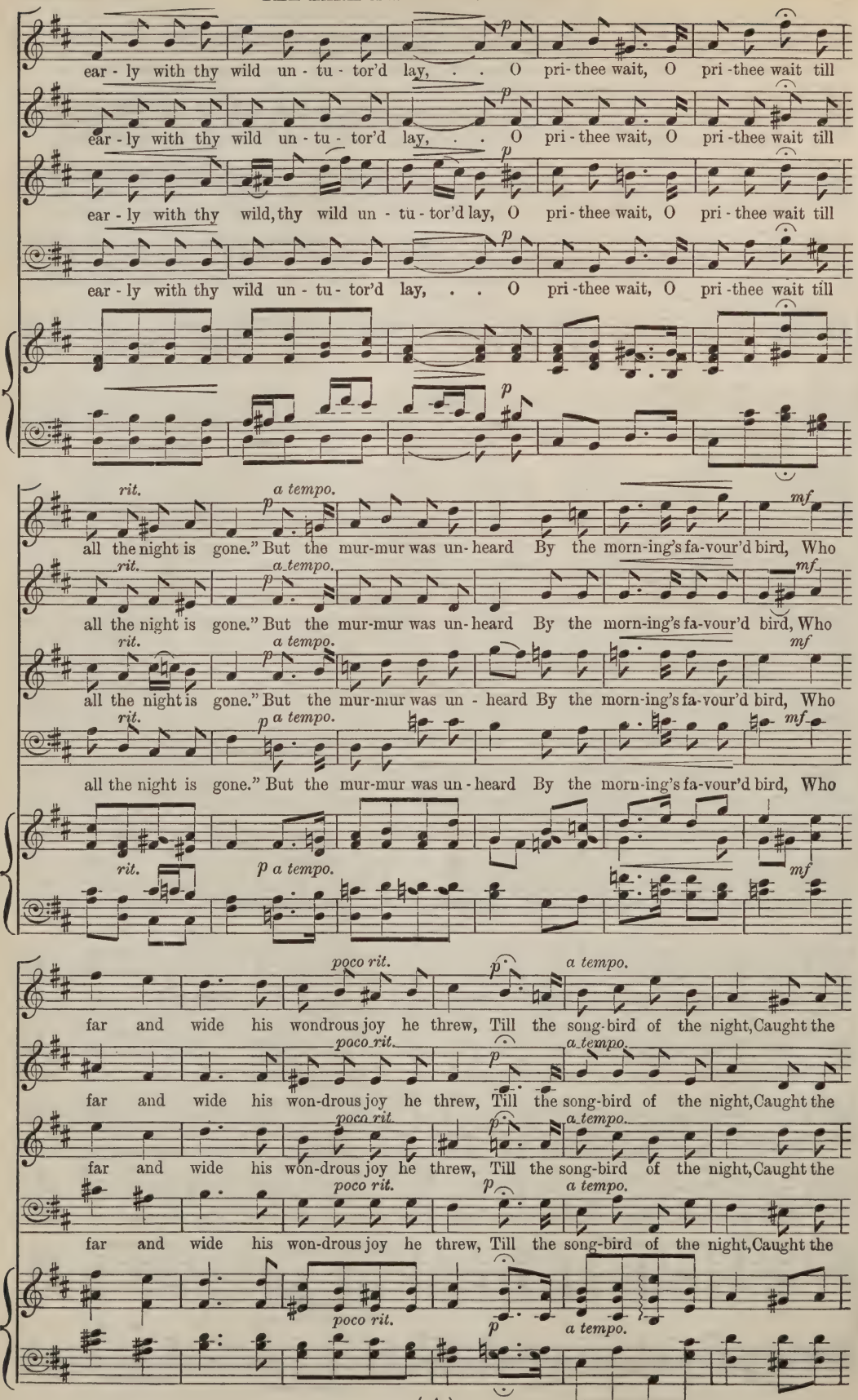

rise be-times, my morn-ing tryst to keep, . . And all good birds should now be hush'd, should
rise be-times, my morn-ing tryst to keep, . . And all good birds should now be hush'd, should
rise be-times, my morning tryst to keep, to keep, And all good birds should now be hush'd, should
rise be-times, my morn-ing tryst to keep, . . And all good birds should now be hush'd, should
p
rit.
p a tempo.
mf
now be hush'd to rest." But the sky-lark was un-heard, By the night's me-lo-dious bird, Who
poco rit.
a tempo.
poured his soul in song so full and free, That the lit-tle sleep-y lark, In his


nest down in the dark, Was en - rap-tur'd by the mu-sic, by the mu-sic from the tree.
nest down in the dark, Was en - rap-tur'd by the mu-sic, by the mu-sic from the tree.
nest down in the dark, Was en - rap-tur'd by the mu-sic, by the mu-sic from the tree.
nest down in the dark, Was en - rap-tur'd by the mu-sic, by the mu-sic from the tree.
rit.
a tempo. pp
"O lit - tle lark, O lit - tle lark, it wants an hour to day," . . Thus
"O lit - tle lark, O lit - tle lark, it wants an hour to day." . . Thus
"O lit - tle lark, O lit - tle lark, it wants an hour to day, to day," Thus
"O lit - tle lark, O lit - tle lark, it wants an hour to day." . . Thus
sigh'd the wea-ry, wea - ry night - in - gale at dawn; . . "Why wake us up so
sigh'd the wea-ry, wea - ry night - in - gale at dawn, at dawn; "Why wake us up so
sigh'd the wea-ry, wea - ry night - in - gale at dawn; . . "Why wake us up so
sigh'd the wea-ry, wea - ry night - in - gale at dawn, at dawn; "Why wake us up so


ear - ly with thy wild un - tu - tor'd lay, . . O pri - thee wait, O pri - thee wait till
ear - ly with thy wild un - tu - tor'd lay, . . O pri - thee wait, O pri - thee wait till
ear - ly with thy wild, thy wild un - tu - tor'd lay, O pri - thee wait, O pri - thee wait till
ear - ly with thy wild un - tu - tor'd lay, . . O pri - thee wait, O pri - thee wait till
rit. a tempo.
all the night is gone." But the mur-mur was un-heard By the morn-ing's fa-vour'd bird, Who
all the night is gone." But the mur-mur was un-heard By the morn-ing's fa-vour'd bird, Who
all the night is gone." But the mur-mur was un - heard By the morn-ing's fa-vour'd bird, Who
all the night is gone." But the mur-mur was un - heard By the morn-ing's fa-vour'd bird, Who
poco rit. a tempo.
far and wide his wondrous joy he threw, Till the song-bird of the night, Caught the
far and wide his won-drous joy he threw, Till the song-bird of the night, Caught the
far and wide his won-drous joy he threw, Till the song-bird of the night, Caught the
far and wide his won-drous joy he threw, Till the song-bird of the night, Caught the

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THE WORDS WRITTEN BY THOMAS MOORE

PRIZE ARRANGEMENT OF AN ANCIENT IRISH AIR, *FEIS CEOIL* (IRISH MUSICAL FESTIVAL), 1900

BY

ALICIA ADÉLAÏDE NEEDHAM.

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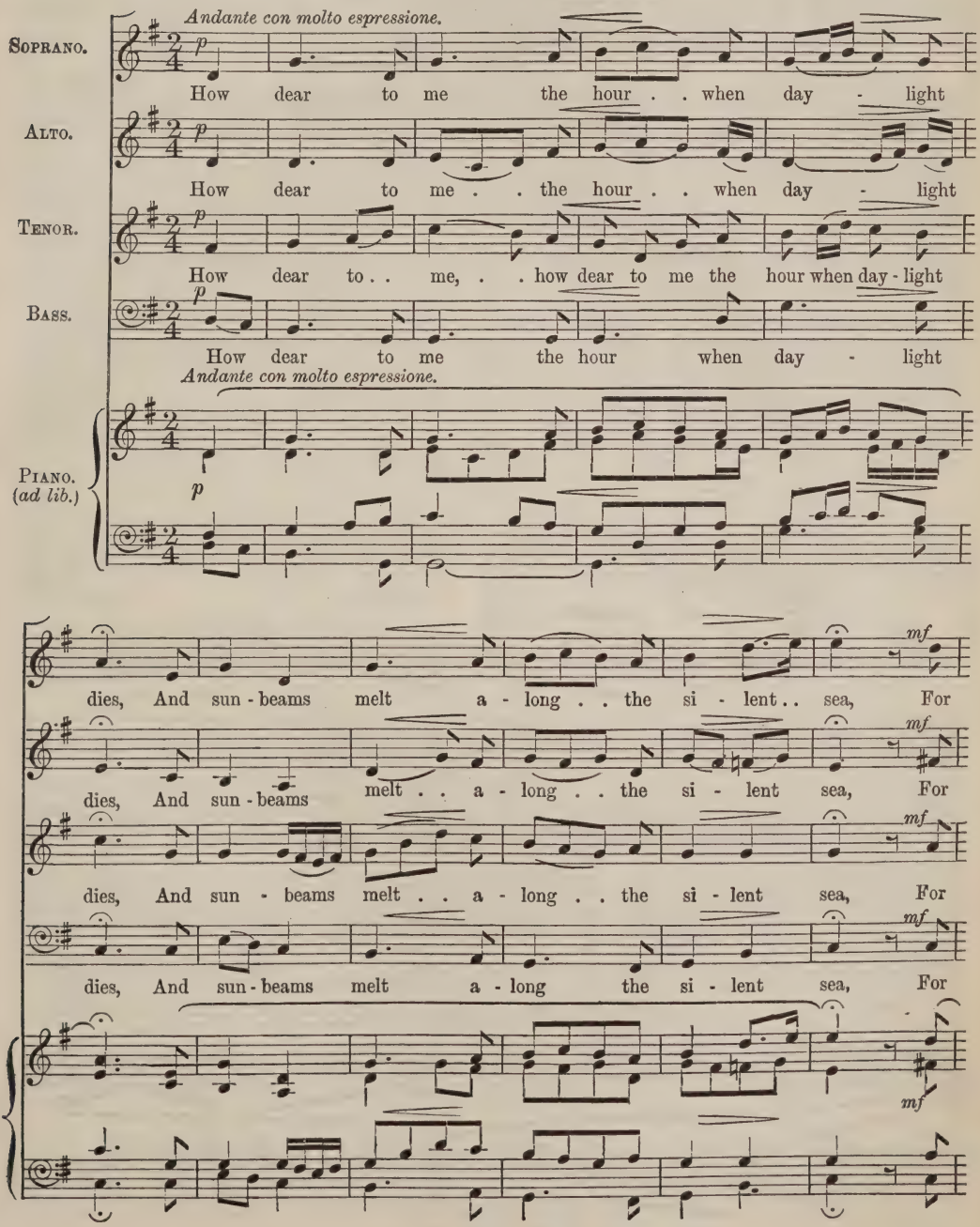
Andante con molto espressione.
Soprano.
How dear to me the hour . . when day - light
Alto.
How dear to me . . the hour . . when day - light
Tenor.
How dear to . . me, . . how dear to me the hour when day - light
Bass.
How dear to me the hour when day - light
Piano. (ad lib.)
dies, And sun - beams melt a - long . . the si - lent . . sea, For
dies, And sun - beams melt . . a - long . . the si - lent sea, For
dies, And sun - beams melt . . a - long . . the si - lent sea, For
dies, And sun - beams melt a - long the si - lent sea, For

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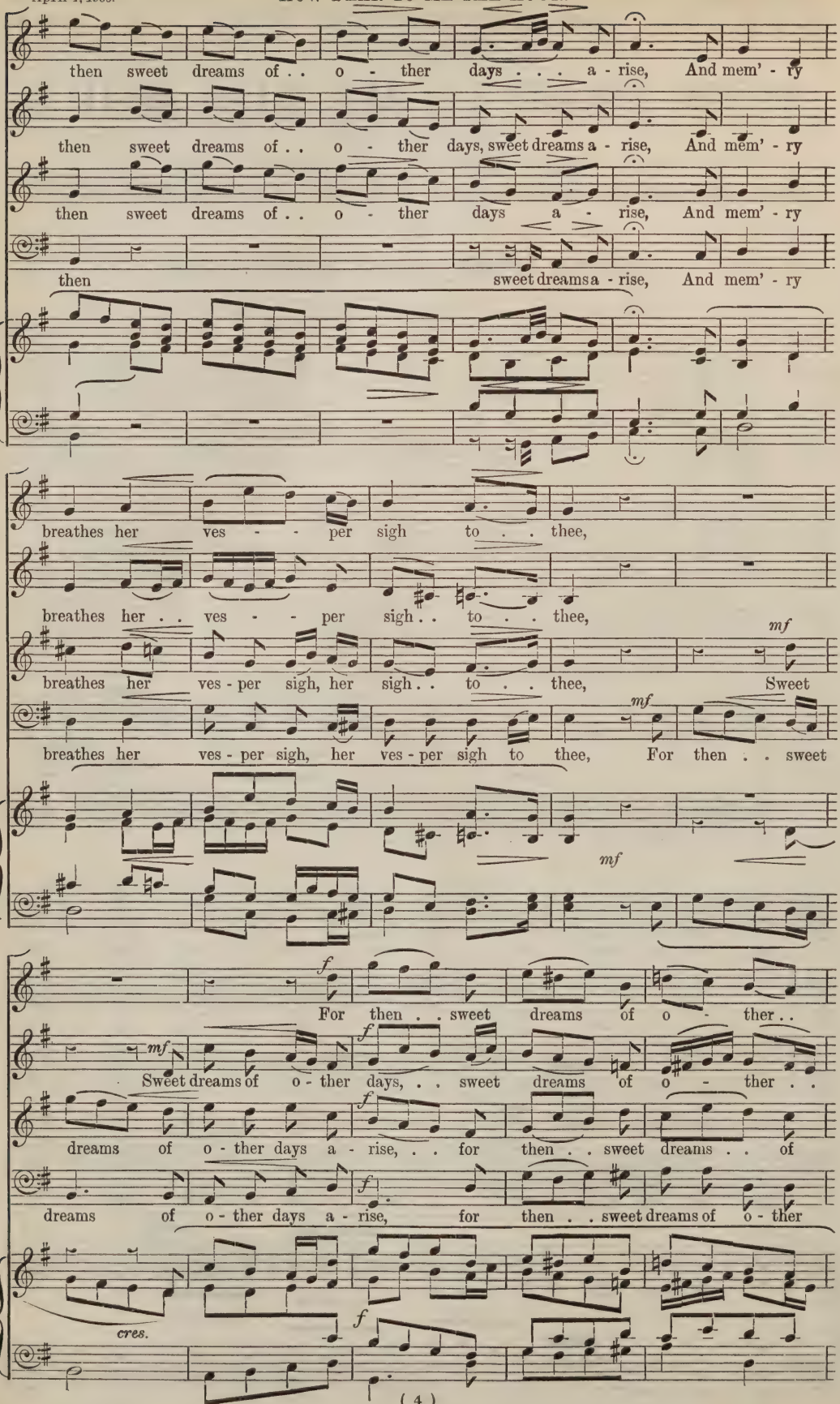

then sweet dreams of . . o - ther days . . . a - rise, And mem' - ry
then sweet dreams of . . o - ther days, sweet dreams a - rise, And mem' - ry
then sweet dreams of . . o - ther days a - rise, And mem' - ry
then sweet dreams a - rise, And mem' - ry
breathes her ves - - per sigh to . . thee,
breathes her . . ves - - per sigh . . to . . thee,
mf
breathes her ves - per sigh, her sigh . . to . . thee, Sweet
mf
breathes her ves - per sigh, her ves - per sigh to thee, For then . . sweet
mf
f
For then . . sweet dreams of o - ther . .
mf
f
Sweet dreams of o - ther days, . . sweet dreams of o - ther . .
f
dreams of o - ther days a - rise, . . for then . . sweet dreams . . of
f
dreams of o - ther days a - rise, for then . . sweet dreams of o - ther
cres.
f

HOW DEAR TO ME THE HOUR.

poco rit. a tempo.

days . . . a - rise, And mem - 'ry breathes her ves - - per

poco rit. a tempo.

days . . . a - rise, And mem - 'ry breathes her ves - - per

poco rit. a tempo.

days . . . a - rise, And mem - 'ry . . breathes, and mem - 'ry breathes her

poco rit. a tempo.

days a - rise, And mem - 'ry breathes her ves - per sigh, her

poco rit. a tempo.

rall. mp a tempo.

sigh . . . . to . . thee. And as I watch the

rall. mp a tempo.

sigh, her ves - per sigh to . . thee. And as I watch . . the

rall. mp a tempo.

ves - per sigh to thee, to . . thee. And as I . . watch, . . and

rall. mp a tempo.

ves - per sigh, her sigh to thee. And as I watch the

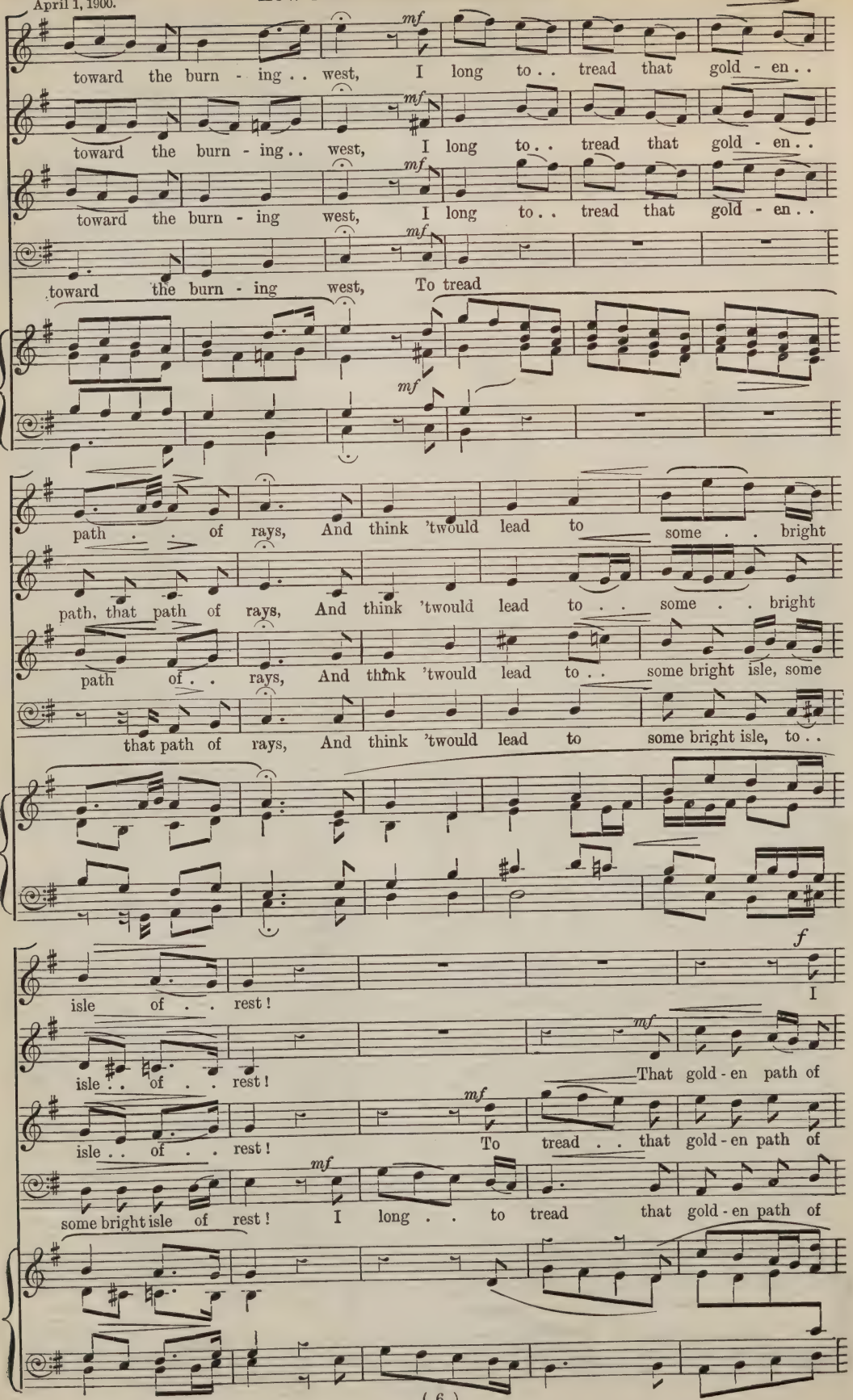
rall. mp a tempo.

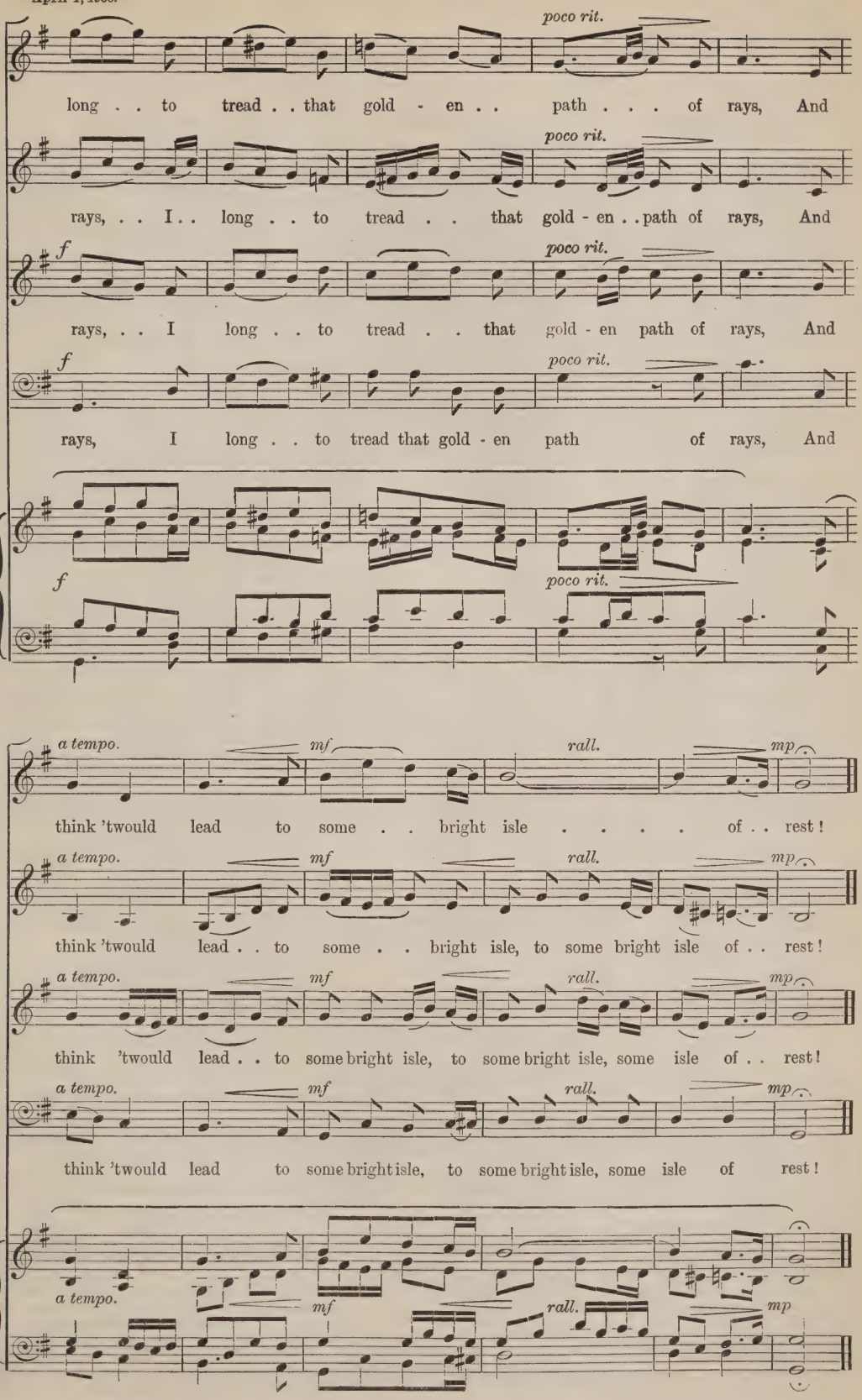
line . . . of light, . . . that plays A - long the smooth wave

line . . . of light, . . . that plays A - long the smooth wave

as I watch the line of light, that plays A - long the . . smooth wave

line of light, that plays A - long the smooth wave


toward the burn - ing . . west, I long to . . tread that gold - en . .
toward the burn - ing . . west, I long to . . tread that gold - en . .
toward the burn - ing west, I long to . . tread that gold - en . .
toward the burn - ing west, To tread
path . . of rays, And think 'twould lead to some . . bright
path, that path of rays, And think 'twould lead to . . some . . bright
path of . . rays, And think 'twould lead to . . some bright isle, some
that path of rays, And think 'twould lead to some bright isle, to . .
isle of . . rest!
I
isle . . of . . rest!
That gold - en path of
isle . . of . . rest!
To tread . . that gold - en path of
some bright isle of rest! I long . . to tread that gold - en path of


poco rit.
long . . to tread . . that gold - en . . path . . . of rays, And
poco rit.
rays, . . I . . long . . to tread . . that gold - en . . path of rays, And
f
poco rit.
rays, . . I long . . to tread . . that gold - en path of rays, And
f
poco rit.
rays, I long . . to tread that gold - en path of rays, And
f
poco rit.
a tempo.
mf
rall.
mp
think 'twould lead to some . . bright isle . . . . of . . rest!
a tempo.
mf
rall.
mp
think 'twould lead . . to some . . bright isle, to some bright isle of . . rest!
a tempo.
mf
rall.
mp
think 'twould lead . . to some bright isle, to some bright isle, some isle of . . rest!
a tempo.
mf
rall.
mp
think 'twould lead to some bright isle, to some bright isle, some isle of rest!
a tempo.
mf
rall.
mp

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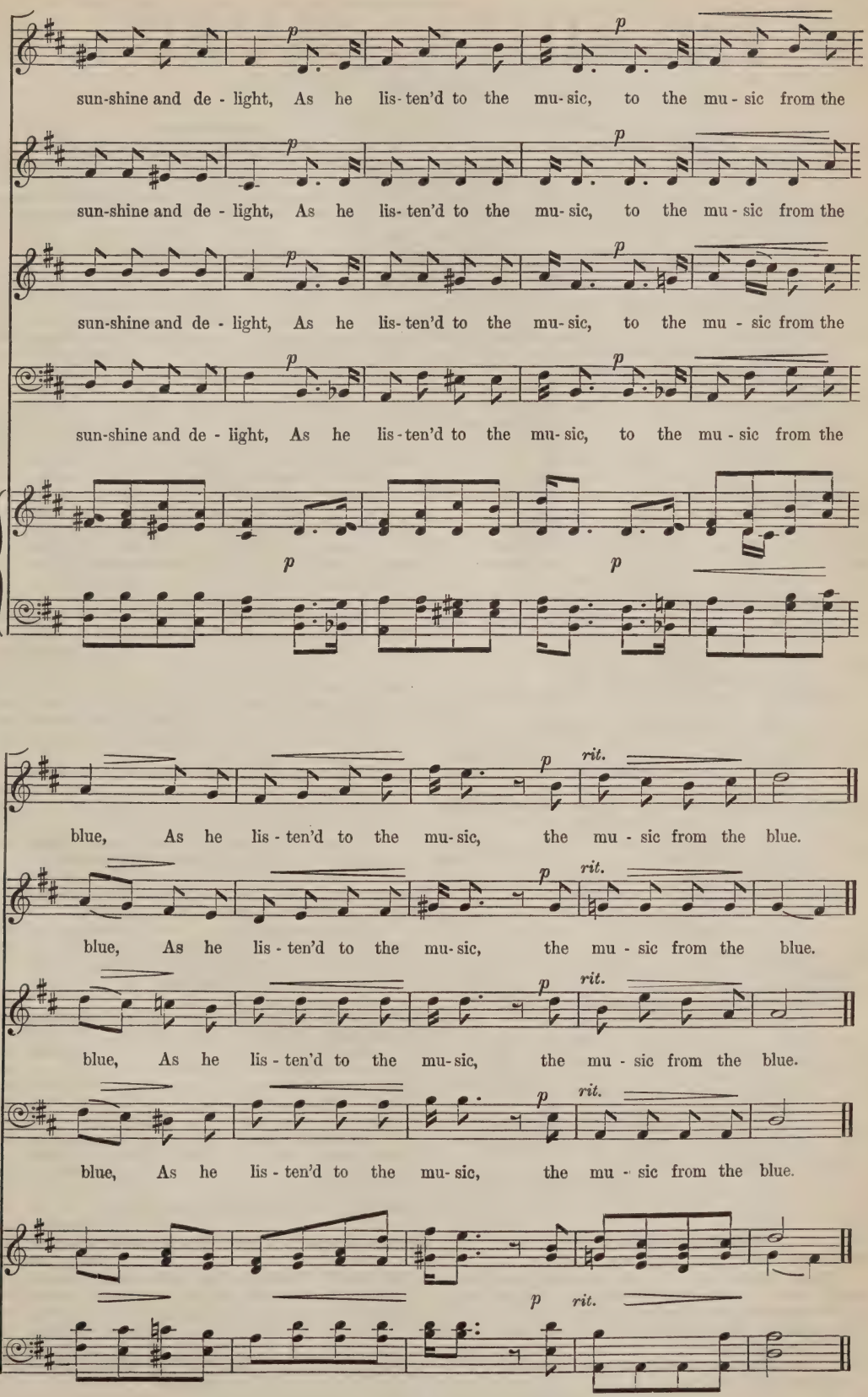
sun-shine and de - light, As he lis - ten'd to the mu - sic, to the mu - sic from the
sun-shine and de - light, As he lis - ten'd to the mu - sic, to the mu - sic from the
sun-shine and de - light, As he lis - ten'd to the mu - sic, to the mu - sic from the
sun-shine and de - light, As he lis - ten'd to the mu - sic, to the mu - sic from the
p
p
p
p
p
p
p
p
blue, As he lis - ten'd to the mu - sic, the mu - sic from the blue.
blue, As he lis - ten'd to the mu - sic, the mu - sic from the blue.
blue, As he lis - ten'd to the mu - sic, the mu - sic from the blue.
blue, As he lis - ten'd to the mu - sic, the mu - sic from the blue.
rit.
rit.
rit.
rit.
p
p
p
p

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ought to have served for an interesting piece of music, but which, owing to the undeveloped state of musical art at the time, proves quite childish. There are dialogues between Venus and Vulcan, between a Nymph and a Shepherd; also one between Time and the Pilgrim, which seems poetically suggestive, but is sad twaddle. One of the best is a dialogue between Philomel and Charon, by William Lawes, in which the plaintive pleading of the bird to be regarded as a mortal and entitled to be ferried across the Styx into the realm of shades, and the gruffness of old Charon are well suggested in the music. This form of art seems to have met with little favour with composers, but it led to some remarkable examples by Purcell in the latter part of the century; such as that vivid stroke of genius the monologue of Bess of Bedlam, the surprisingly characteristic dialogue of Saul and the Witch of Endor, and a few melodious and artistic dialogues in the music for plays. It may be also said that the form occasionally presents itself in the dialogue verses in the "Restoration" anthems of Humfrey, Blow, Purcell, and others. The dialogue between Philomel and Charon was performed.

THE "CANTATA A VOCE SOLA."

A very curious contrast to this form of art is found in the "Cantata a voce sola" of the Italians of about the same period and later. This was an outcome of the operatic development in Italy, and, though probably never meant for presentation on the stage, was on the same lines as much of the operatic music of the latter part of the seventeenth and the first half of the eighteenth century. Occasionally it was brought into line with the English dialogues by being put into the mouth of a famous person or a personified abstraction. There is a very long cantata by Carissimi which is put into the mouth of Mary, Queen of Scots; a very interesting and constructively elaborate cantata by Rossi is put into the mouth of La Gelosia; and another, by the same composer, into the mouth of La Fortuna. But such cantatas became more and more conventionalised, till, at the end of the century, in the hands of Alessandro Scarlatti, they consisted almost invariably of a systematic alternation of typical passages of Italian recitative and regular *Da capo* arias; and the effect they produce to modern taste is monotonous and long-winded. But in their way they are often very artistic, and they were evidently written for first-rate singers. One of the peculiarities of those of Scarlatti's time is that the accompaniment is limited to no more than a violoncello with figures; which gives them quite a peculiar *cachet*, as the violoncello part is always treated melodically, and thus very rarely supplies a substantial bass. As a form of art the "Cantata a voce sola" is inevitably a neglected by-way; as the style and artistic method belong essentially to the period, and the cantatas are so long that they are hardly presentable in their entirety to modern audiences. (A complete example by Alessandro Scarlatti was performed by Miss Agnes Nicholls and Miss Eleisen.)

GERMAN BY-WAYS.

In very marked contrast to both English and Italian by-ways were some of the German by-ways of the seventeenth century. Though the Germans gave hardly any indications of their great destiny at that time, their music always had characteristic qualities of earnestness and expressiveness. Whatever of artistic method they learnt from other nations they transmuted into a distinct style; and when the German composers took up the "new music" they dealt with it in a different manner from other nations. By a fortunate accident the impulse came from Venice through Heinrich Schütz, who was sent to study under Giovanni Gabrieli in 1609. Giovanni Gabrieli was a very speculative composer, and Schütz adopted the lines which he opened up. The results are found in some of the most extraordinary works in the whole range of musical art. A great part of his choral works, such as the Symphoniæ Sacræ and the Psalms, seems to be almost impracticable, so they have necessarily become a neglected by-way. But they are profoundly interesting through the depth of thought and feeling, the ardent aspiration, and the transparent sincerity which shine in every page. Of different character are the four Passions and "The Story of the Resurrection." These contain hardly any choral work of any scale, but they are devised so as to suggest and emphasize the details of the Gospel stories. The narrative is given in a kind of chant by one singer, and the various characters are distributed to other singers, and the utterances of groups, such as High Priests or Apostles, are given in choruses, which are always short and characteristic. The Passions have no instrumental accompaniment, but the "Resurrection" had an accompaniment of four gambas and bass with figures. The music is extremely simple, but perfectly consistent in style. Moreover, even within slender limits the composer managed to suggest the characteristics of the actors in the story; and such scenes as the coming of the women to the Sepulchre and the conversation with the Angels have an exquisite tenderness and pathos, which is scarcely credible within such narrow limits. The whole scheme and style of these works are almost unique, and it cannot be said that, technically, they prefigure much of the later development of German art. But spiritually they show the same qualities that are found in the tenderest and deepest moments of J. S. Bach, Beethoven, and Brahms; and though these works belong to an almost forgotten by-way they illustrate the attitude which set the Germans so high above all other nations in music; for the motive to their musical utterance is not mere superficial distraction, but the spur of the deepest feeling.

PHILHARMONIC CONCERTS.

MR F. H. COWEN'S RE-APPEARANCE.

The first concert of the Philharmonic Society was given on March 8, 1813. Therefore, the initial concert of the present season, given at Queen's Hall on the 8th ult., was the Philharmonic's eighty-seventh birthday. The occasion furnished strong evidence of the wisdom of the Directors in re-appointing Mr. Frederic H. Cowen to the office of conductor. Eight years have passed since Mr. Cowen laid down the Philharmonic baton. In the interval he has been tried in such musically critical regions as Lancashire and Yorkshire, and he has not been found wanting. What more natural, therefore, than that his reception at Queen's Hall should be one of warm-hearted welcome from so representative a musical audience in London as the "Philharmonic"?

Perhaps no work could furnish a more severe test of a conductor's generalship than Tschaïkowsky's Pathetic Symphony, the chief feature of the concert. We are bound to state that Mr. Cowen came off with flying colours. He conducted this mysterious and fascinating work from memory and with a thorough grasp of its technical difficulties and poetic beauties. Considering that he had only two rehearsals, for a long—too long—programme, Mr. Cowen achieved wonderful results. It was quite delightful, for instance, to listen to the subdued accompaniments to Beethoven's concerto, which had the advantage of being directed by one who can play the solo portion of the work, and who is thus in technical touch, so to speak, with the soloist. The new-old conductor must be congratulated upon a most successful start off.

The only novelty in the programme was an "Ouverture Dramatique" in D minor (Op. 2), by Mr. Otto Manns, a nephew of the veteran conductor at the Crystal Palace. Like so many similar attempts by our young composers, the work revealed greater evidence of cleverness than of originality. Oh, ye young men, technique giveth not life! Madame Teresa Carreño, by her splendid playing of the solo part of Beethoven's E flat Pianoforte Concerto, gave a masterly interpretation of a masterpiece. The performance was worthy of the music. What more can be said? The vocal portion of the concert, which commenced with "God save the Queen," consisted of the "Duet and Closing Scene, Act iii., 'Die Walküre,'" sung by Miss Esther Palliser and Mr. Andrew Black.

In regard to the second concert, on the 21st ult., we must give place of honour, by unassailable right, to Beethoven's "Eroica" Symphony. The old familiar strains fell upon the ear with perennial freshness, and called forth a sincere "Thank God for Beethoven." This creation of the great tone-poet gave Mr. Cowen every opportunity for his artistic intuition and conductorship gifts. We are

bound to say that his reading of the great work was in every respect satisfactory, and, moreover, that he secured a performance that may be summarized in the word "fine." Mr. Cowen more than sustained the good opinion he had created at the first concert; and when, speaking of the Philharmonic, he feels his feet—if that expression may be applied to a movement of the hands—he will probably modify certain hypergestures that may seem to him necessary until he gets his band to be as alert and whole-hearted as himself.

Mr. Granville Bantock supplied the novelty of the evening in "Jaga-Naut," Scene xiv. of his Orchestral Drama—a new term in our musical vocabulary—"Kehama," founded on Southey's "Curse of Kehama." Until the "Orchestral drama" is performed in its entirety, it may suffice to state that the "Jaga-Naut," even if it did not make a very marked impression, was a very brilliantly scored composition, in which the trombones supplied plenty of colour. But, with the possible exception of a "Dance of Yoguees," in Tschäikowskyian 5-4 rhythm, which afforded welcome relief, it is to be feared that Mr. Bantock's music is of too inflated a type to be placed in a high rank of art creations. The remaining numbers of a commendably short programme were Wagner's "Eine Faust Ouvertüre," Weber's "Durch die Wälder" (from "Der Freyschütz"), sung by M. Louis Arens, and Rubinstein's D minor Pianoforte Concerto, the solo part of which was performed brilliantly, but not altogether convincingly, by Mr. Frederick Lamond.

"THE REDEMPTION" AT THE ALBERT HALL.

Gounod's trilogy was again selected for the Ash Wednesday (February 28) performance of the Royal Choral Society, and once more a large assemblage recognised the claims of the work to public approval. Its rendering, under the baton of Sir Frederick Bridge, was in all respects highly satisfactory. The choir delivered the utterances of the Jews with dramatic force, and spirit was united to devotional feeling in the "Ascension" chorus, which never made a deeper effect upon the hearers. The principal soprano part was sung with adequate expression by Madame Ella Russell, and with undiminished impressiveness Mr. Santley repeated his fine reading of the music of the *Saviour*. The other soloists were Miss Maggie Purvis, Miss Lucie Johnstone, Mr. Ben Davies, and Mr. Daniel Price.

THE BACH CHOIR.

The opportunities of hearing a carefully prepared performance of Bach's great Mass in B minor are too few to preclude regret for artistic, as well as other reasons, that, through illness, neither Professor Stanford, as conductor, nor Mr. Andrew Black, as bass soloist, could appear at Queen's Hall on the 20th ult. Sir Hubert Parry kindly took Professor Stanford's place, and displayed his accustomed zeal and watchfulness. The superb five-part chorus, "Cum Sancto Spiritu," was rendered with specially telling effect. The solo vocalists were Miss Ethel Wood, Miss Ada Crossley, Mr. Gregory Hast, and Mr. Plunket Greene, the latter (as substitute for Mr. Black) singing at very short notice. The execution of the important *obbligati* passages was among the commendable features of the only concert announced by the Bach Choir this season.

QUEEN'S HALL SYMPHONY CONCERTS.

The most memorable feature of Mr. Newman's Symphony concert, on February 24, at the Queen's Hall, was the superb violin playing of M. Ysaye in Beethoven's great Violin Concerto. More complete expression of the emotional and intellectual depth of the unsurpassable work could not be imagined. The Belgian violinist was also heard in two new works, a "Fantasie Pastorale" (Op. 26), by M. B. Hollander, and a "Ballade," by Mr. Percy Pitt, both designed for violin solo and orchestra. M. Hollander has manifestly striven to write music that will charm by the gentle melodiousness of its themes and please by the picturesqueness of their setting, and he has succeeded. Mr. Pitt's music seeks to arouse sentiments that "Live within the sense they quicken." The themes are expressive and broad in contour, and their passion is intensified by rich and polyphonic scoring. It is satisfactory to know that the full score of so strong a piece of writing will be published by Messrs. Novello, and that M. Ysaye is so delighted with the work that he will play it on the Continent. Mr. Wood secured a beautiful interpretation of Mozart's Symphony in G minor (No. 40, B. and H.), and Mr. Charles Knowles is to be commended for bringing forward this master's fine aria "Mentre ti lascio." Wagner's "Faust" and Berlioz's "Carnaval Romain" Overtures completed the programme.

The final concert of this series took place on the 10th ult., when several masterpieces were magnificently interpreted. Mr. Wood is to be praised for adding to his repertory on this occasion Weber's Overture "Ruler of the Spirits" and that to Mozart's first serious opera, "Idomeneo." Very fine performances were given of Beethoven's Eighth Symphony, the "Tannhäuser" Overture, and "Siegfried Idyll," the crispness and delicacy of the playing of the band being specially notable. The pianist was Herr Zwintscher, who created considerable enthusiasm by his powerful and unaffected reading of the solo part of Beethoven's Fifth Concerto.

The success of these concerts has been so marked that Mr. Newman was induced to give an extra one on the 24th ult. It was gratifying to see three English composers represented on this occasion, the selection including the fine Triumphal March from Mr. Edward Elgar's "Caractacus," Sir Alexander Mackenzie's "Britannia" Overture, and Mr. Percy Pitt's "Coronation" March. These native productions, together with Beethoven's "Eroica" Symphony, Tschaïkowsky's "1812" Overture, and Grieg's first "Peer Gynt" suite, were designated a "popular programme." 'Tis well!

CRYSTAL PALACE CONCERTS.

Additional interest has been imparted to the second portion of the forty-fourth series of the Saturday afternoon concerts by the inclusion of several novelties. At the opening concert, on February 24, the first performance in England was given of Berlioz's "Ruy Blas" Overture. Concerning this work, the composer, in a letter to Humbert Ferrand, dated Paris, September 20, 1838, says: "After I heard it I did not think well of it, so I burnt it." What it was that Berlioz burnt is not quite clear, since the original full score, under the title of "Intrata di Rob Roy MacGregor" now reposes in the library of the Paris Conservatoire of Music. That he "did not think well of it" does credit to his critical faculty. But the most probable reason why he never published it is because he incorporated a considerable portion into his symphony "Harold in Italy," and took its second subject to form the theme which represents "Harold." Berlioz has sought to give local colour to his "Rob Roy" Overture by employing the melody of "Scots wha hae," and he treats the fine old tune with much ingenuity. The principal theme is also admirably suggestive of the high-spirited and turbulent "Rob Roy." But in spite of the merit of its thematic material the design is so vague and the music so loosely knit that the overture, although interesting as an effort of the brilliant French composer, is not a satisfactory work. Madame Carreño gave a magnificent rendering of the solo part of Rubinstein's melodious and grandiose Fourth Concerto in D minor (Op. 70) and Liszt's "Hungarian Fantasia." Miss Clara Butt sang to perfection Mr. Edward Elgar's fine series of songs, entitled "Sea Pictures," and the concert concluded with a vivacious interpretation of Beethoven's Seventh Symphony.

The concert on the 3rd ult. began with the production of a new symphonic poem, dated September 27 last, entitled "The Raven," by Mr. Josef C. Holbrooke, who, it may be remembered, is one of the several promising young composers who have been taught their craft at the Royal Academy of Music. Although he is not yet twenty-two (he was born at Croydon, July 6, 1878), Mr. Holbrooke's compositions already include a symphony, two symphonic poems, a concerto for pianoforte and orchestra, an orchestral

suite, two suites for strings, two quintets, a quartet, three pianoforte trios, and a sextet for strings. In spite of this experience his "Raven" is deficient in regard to balance of tone in orchestration. There are invariably two ways of creating a desired effect. The one is allied to beauty, the other to ugliness. Of late a preference has, in most instances, been shown for the latter, because the writers had not sufficient strength to seek the former without becoming sentimental and undramatic; but ugliness is bad art. Mr. Holbrooke shows that he can invent expressive melodies, can develop them in a musicianly and interesting manner; but his endeavours to support in his orchestration the supernatural in Edgar Poe's lugubrious poem result, for the most part, in crudities and harsh sounds that seem to blaze forth their inability to combine with anything approaching an harmonious whole. Still, the work in its entirety is one of decided promise, for it attests to the possession of lively imagination, invention, considerable knowledge, and resource. M. César Thomson played the solo part of Brahms's Violin Concerto, and subsequently gave first performances in England of an expressive Adagio by Goldmark and an effective Passacaglia of his own. A fine interpretation by Mr. Kennerley Rumford of Brahms's "Four Serious Songs" and a finished performance of Mendelssohn's "Italian" Symphony completed the afternoon's music.

A new Symphony in C minor, entitled "Walt Whitman," composed by Mr. William Henry Bell, was produced for the first time on the 10th ult. Unfortunately the second movement was omitted; but, although thus presented in a mutilated form, the work made a most favourable impression by reason of its manly sentiment and masterly development. The four movements are respectively: (1) *Allegro con molto spirito*; (2) Humoreske, Variations on an original theme, and Waltz *Finale;* (3) Elegy; (4) *Con molto brio, Poco meno mosso.* Mr. C. A. Barry, in his admirable analytical notice of the symphony, says: "The title given to this Symphony, the score of which is dated September 11, 1899, owes its origin to the fact that it was written while the composer was strongly under the influence of the writings of the great American poet, Walt Whitman, especially that exercised by his 'Preface to the Leaves of Grass,' wherein he has so nobly put forth his ideals as to the mission of the artist of to-day. While the present work is not in the slightest degree 'programme music,' and owes nothing to or gains nothing from the fact of its bearing a title—except so far as it satisfies the wishes of a modern audience—yet it is a deliberate attempt and striving after some of the ideals which Whitman sets up, and more especially that quality of strength, or—as he says—'health, rudeness of body, withdrawnness, gaiety, sun-tan, air-sweetness, which is sacrificed in so much present-day music for a neurotic morbidness and gloomy passion.'" Mr. Bell is to be heartily congratulated upon his healthiness of mind, and we hope to hear his symphony at an early date in its entirety in central London. Another notable event at this concert was the re-appearance, after some three years of study under M. Leschetitzky, of Mr. Waddington Cooke, who played the solo part in Grieg's Pianoforte Concerto in A minor with conspicuous brilliancy and clearness. Mr. A. V. Belinski was heard in Guiraud's weak Caprice for violin and orchestra, and Miss Lillian Blauvelt sang.

A few words only are needed concerning the performance on the 17th ult., when Tschaïkowsky's Sixth Symphony was given "by general request of the subscribers." The novelty was a Concert-Overture in E flat (Op. 35), by Herr Julius Klengel, which proved a scholarly work in orthodox form, possessing expressive themes, concisely developed, and well orchestrated. The composer had previously created a favourable impression by his brilliant violoncello playing in R. Volkmann's Concerto in A minor (Op. 33). Mr. Santley sang, and the afternoon concluded with Wagner's "Huldigungs-Marsch," performed at these concerts on this occasion for the first time.

ROYAL ARTILLERY BAND CONCERT.

At Queen's Hall, on the 16th ult., Cavaliere L. Zavertal offered an attractive programme, throughout which he had his band perfectly under control. The symphony was Beethoven's No. 8, and the delicacy, fancy, and elegance of each section were so admirably brought out that a more sympathetic rendering could not have been wished for. The first of Grieg's "Peer Gynt" suites also obtained treatment that was effective, whilst wholly free from sensational elements. From this high standard the performance of the dainty "Danse des Sylphes" from Berlioz's "Faust," Liszt's Hungarian Rhapsody "Pester Carneval," and Wagner's "Kaisermarsch" did not fall.

POPULAR CONCERTS.

The only performance calling for special mention at Mr. Arthur Chappell's music-makings at St. James's Hall was the addition to the repertory, on the 5th ult., of Tschaïkowsky's "Variations sur un theme rococo for violoncello" (Op. 33). This work was played with its orchestral accompaniment for the first time in England by the Philharmonic Society, at the Queen's Hall, on June 17, 1897, when Mr. Leo Stern was the soloist. He, however, omitted the fourth and fifth variations, and so Mr. Hugo Becker may claim to be the first to give the work in its entirety in this country, although, of course, the orchestral portion was represented by a pianoforte. He played with great brilliancy, and the work so pleased its listeners that the most expressive variation was repeated. The quartet party was led, on this occasion, by M. Halir, and the solo pianist was Miss Adela Verne.

The 1,500th concert took place on the 19th ult., when the quartets performed were Schumann's in F (Op. 41, No. 2) and Brahms's in G minor (Op. 25), and the executants were Messrs. Schonberger, Ysaye, Haydn Inwards, Alfred Gibson, and Paul Ludwig; with Miss Blanche Griffin as vocalist and Mr. Henry Bird as accompanist.

ROYAL COLLEGE OF MUSIC.

The pupils of the Royal College of Music are to be congratulated on the success of their orchestral concert, on the 15th ult., at St. James's Hall, especially as the sudden illness of Dr. Villiers Stanford deprived them of his suggestive guidance. But happily for them Sir Hubert Parry was available to give them the benefit of his inspiring direction. The orchestral works were Schumann's fine "Manfred" Overture and Brahms's first Serenade in D (Op. 11). The latter is rarely heard, but it is a genial example of Brahms's style and contains some interesting experiments in tone colour which the composer was making at this period of his career. William Scott played the solo part of Beethoven's Fourth Pianoforte Concerto with neatness and notable expressive refinement. Muriel Foster and Agnes Nicholls sang excellently; the former four of Mr. Edward Elgar's "Sea Pictures," and the latter the rarely heard scena "Die Kraft versagt," from Hermann Goetz's opera "The Taming of the Shrew."

LONDON CONCERTS, &c.

A chamber concert of exceptional interest, owing to the works performed being little known, was given on the 12th ult., at the Queen's (Small) Hall, by Mr. George A. Clinton. The programme comprised a Quintet in F (Op. 81) for flute, oboe, clarinet, horn, and bassoon, by George Onslow, a good example of the music of the first half of the present century; a String Quartet in F, written by Mozart just after the production of his first serious opera "Idomeneo," and containing a characteristic *Rondo;* a Fantasia and Variations in B flat (Op. 81) for clarinet and strings, by Spohr, the clarinet part being remarkably effective; and Heinrich Hofmann's pretty Octet in F (Op. 80) for wind and strings. These works were admirably rendered, the wind instrument players being Messrs. Griffith, Malsch, Clinton, Borsdorf, and James, and the strings being in the hands of Miss Grimson and Messrs. Sutcliffe, Hobday, and Parker. Miss Florence Oliver sang.

The Westminster Orchestral Society, continuing its commendable practice of encouraging British composers, produced, at its concert on the 21st ult., at the Westminster Town Hall, a new orchestral suite, entitled "Hans Andersen's Fairy Tales," by Mr. Harry Farjeon, the son of the novelist and a grandson of Jefferson, the famous impersonator of "Rip Van Winkle." Several of this young composer's works have elicited favourable comment at the pupils' concerts of the Royal Academy of Music, and the suite will certainly add to his reputation. The stories which have inspired the music are "The Gallant Tin Soldier," "The Nightingale," "The Little Nursemaid," and "Little Klaus and big Klaus," which are severally treated in as many movements. The first of these is the best, and is a dainty and charming little piece; but in all of them there is shown a lively and graceful fancy allied with considerable facility in apposite expression and knowledge of orchestral effects. The remainder of the evening was occupied with Schubert's Fourth Symphony, Beethoven's "Coriolan" Overture, Carl Davidoff's second Violoncello Concerto in A minor (the solo part of which was neatly played by Miss Muriel Handley), and some admirable singing contributed by Mr. Frederick Ranalow. Mr. Stewart Macpherson conducted with his usual skill.

Small wonder that Mr. Plunket Greene and Mr. Leonard Borwick's recitals attract such large audiences, for their selections invariably contain variety and attractiveness in a superlative degree. Mr. Greene began by singing, on the 2nd ult., at St. James's Hall, a singularly dignified example of sixteenth century music, entitled "Von edler Art" (Of noble air), arranged by Sir Hubert Parry, and he finished with Miss Maude Valérie White's setting of Tennyson's charming lyric "The Throstle." Between these extremes many most interesting songs were given, notably a vigorous eighteenth century French song, arranged by Professor Stanford, entitled "Entendez-vous le carillon du verre?" Schumann's "Aufträge," in which the perfect sympathy between singer and accompanist was felicitously shown, and a fascinating "Boat Song" by Professor Stanford. Mr. Borwick's chief solo was Beethoven's Sonata in C minor (Op. 111).

Dr. Max Bruch's cantata "Frithjof-Saga," for solos, male chorus, and orchestra, is an estimable work, but since its production at the Crystal Palace, on June 8, 1878, under the direction of its composer, it has been too much neglected. Therefore its revival, on February 27, at the Queen's Hall, at the eighth annual concert in aid of the German Benevolent Society, is worthy of record. The cantata, written between 1862 and 1864, may be said to have laid the foundation of Dr. Max Bruch's reputation as a composer, and is thoroughly German in its solidity and earnestness. The name part was excellently embodied by Mr. Hugo Heinz, and Mrs. Helen Trust, who, at very short notice, took the place of Madame Blanche Marchesi, sang the part of the heroine. The choral portions were delivered with point and precision by the Sängerbund and Liederkranz Societies, under the conductorship of Herr Laistner.

The honour of giving the first performance in London of Mr. Coleridge-Taylor's cantata "The Death of Minnehaha" belongs to Mr. Allen Gill and his choral and orchestral societies at the People's Palace, Mile End Road, where, on the 3rd ult., the work was performed, together with its companion, "Hiawatha's Wedding-Feast." As the composer's settings of Longfellow's poem "Hiawatha" are noticed in another column, it is unnecessary to say more here than that the beauty, pathos, and truth of the music manifestly made a deep impression on the audience, and that the baritone and soprano solos were effectively sung by Mr. Haigh Jackson and Miss Gertrude Drinkwater. It should be added that the tenor solo in the "Wedding-Feast" was so well sung by Mr. Whitworth Mitton and so delighted its listeners that he was constrained to repeat it.

The Maze Pond Choral Society gave a performance of Mendelssohn's "Elijah," in Maze Pond Chapel, Old Kent Road, on the 8th ult. The choir maintained its reputation for conscientious work, and sang Mendelssohn's music throughout with good effect. The solos were well sung by Miss Stanley Lucas, Miss Lizzie Coombs, Mr. Harry Stubbs, and Mr. Edgar Archer; the second quartet consisted of Miss M. Taylor, Miss F. Lake, and Messrs. A. Sears and E. T. McLeod. In the accompaniments the organ and pianoforte (Mr. E. Partridge and Miss M. Tyrer) were augmented by a small but efficient band, with Mr. H. Pywell as leader. Mr. W. Dexter Miller again proved himself a conscientious and successful conductor. We are pleased to note that the Society insists upon a sight-singing test, in addition to vocal fitness, before admission to its membership.

The Trinity College (London) students creditably acquitted themselves at an orchestral concert at Queen's Hall, on the 15th ult. Dr. E. H. Turpin did well to include in the programme such good examples of the school they represent as two movements from Sterndale Bennett's Symphony in G minor and Thomas Wingham's concert-overture "Eros." Each was performed in a painstaking manner. Miss Queenie Dando played with facility the *Allegro* from Chopin's Pianoforte Concerto in E minor, and Miss Winifred Palfreman made the most of her opportunities in the *Andante* and *Finale* of Mendelssohn's Pianoforte Concerto in G minor.

On February 22 an excellent performance of Gounod's "Redemption" was given by the Psalmody and Choral Class of Union Chapel, Islington, under the conductorship of Mr. G. H. Betjemann. The solos were admirably rendered by Miss Florence Bethell, Miss Beatrice Burt, Madame Rose Dafforne, Mr. Harper Kearton, Mr. Arthur Barlow, and Mr. Robert Grice. The work was accompanied on the organ by Mr. Fountain Meen, valuable help being given by Messrs. Frank James and D. Caldwell (trumpets), A. Putnam (harp), and E. J. Scruton (tympani).

The Finsbury Choral Association performed Mendelssohn's 115th Psalm and Schumann's "Paradise and the Peri," on February 22. The soloists were Miss Elsie Mackenzie, Miss Alice Simons, Miss Sarah Berry, Mr. Henry Piercy, and Mr. Bantock Pierpoint. The singing of the chorus throughout these two works was very creditable, and proved that a distinct advance has been made in this direction by the Society. Mr. F. Cunningham Woods conducted with his accustomed care and alertness.

Miss Ethel Barns and Mr. Charles Phillips concluded their fifth series of chamber concerts on the 6th ult., at the Steinway Hall, when Miss Barns played a Violin Sonata in D, by Nardini, an interesting example of this old master, and Mr. Phillips sang a set of six hitherto little known songs by Purcell, of which those named "Ah! how pleasant 'tis to love," "More love or more disdain I crave," and "Sylvia, now your scorn give over," proved most charming.

Mdlle. Marguerite Haering gave a concert, on the 12th ult., of artistic character, at the Steinway Hall. Her light and well trained soprano voice was heard to advantage in the Ballatella from Leoncavallo's "Pagliacci" and in songs by Pergolesi, Lotti, and Berlioz, and she was ably assisted by Mr. Hugo Heinz, Mr. Desider Nemes, and Mr. Oscar Meyer, the two last-named contributing violin and pianoforte solos.

The Welsh Nonconformist Festival, held on St. David's Eve (February 28) in the City Temple, was quite as successful as either of its predecessors. The service was heartily joined in by a congregation thoroughly conversant with such hymn tunes as "Engedi," "St. Peter Malvern," "Whitford," and "Dolgellan." The anthem was "Byd o erlidiau." Mr. E. Maengwyn Davies conducted and Mr. Merlin Morgan rendered invaluable aid at the organ.

The Kyrle Choir gave a performance of "Elijah" in St. Mary's, Lambeth, on the 14th ult., under the direction of Mr. F. A. W. Docker. The soloists were Madame Edwardes, Miss Constance Barber, Mr. Douglas Willson, and Mr. Robert Grier, the part of the Youth being sung by Master Arnold Grier. Mr. E. G. Croager accompanied.

The two most important pianoforte recitals of the past month were given by Herr Rosenthal and Madame Carreño on the 9th and 15th ult., at St. James's Hall. The former was heard in Beethoven's Sonata in E flat (Op. 81) and Schumann's "Carneval" (Op. 9), which were interpreted with magnificent technical command, but with an analytical frigidity that became aggravating in portions calling for

emotional expression. Madame Carreño, on the other hand, has of late infused greater warmth into her playing, which in consequence appeals more forcibly. Her programme consisted entirely of Beethoven's music, the two sonatas in E flat and C sharp minor (Op. 27), the "Waldstein" and the "Appassionata" Sonatas, the Andante in F, originally intended for the slow movement in the "Waldstein" Sonata, and the delightful Rondo in G (Op. 51, No. 2). Her interpretation possessed fascinating individuality, full depth of expression, and artistic earnestness.

The pianoforte recital given by Mr. Harold Samuel, on the 14th ult., at the Steinway Hall, merits record if only to encourage a promising young pianist of manifest artistic temperament, and because he had the courage to play Bach's rarely heard "Air and Thirty Variations." Mr. Dannreuther has described these Variations of Bach's as "marvels of contrapuntal and artistic skill with which there is nothing to compare except the Thirty-three Variations by Beethoven."

SUBURBAN CONCERTS.

Bexley.—On February 26, at the Freemantle Hall, the Bexley Festival Choir gave its second concert, under the conductorship of Mr. Harold Moore. The works chosen were Parry's "St. Cecilia's Day" and Stainer's "Daughter of Jairus." The chorus and orchestra consisted of one hundred performers, the band (the Bexley Heath Orchestral Society) being composed entirely of amateurs, under the leadership of Mr. Harry Swann. The soloists were Miss Margaret Nutter, Miss Mabel Calkin, Mr. Ernest Harris, and Mr. Frank Hulburd.

Catford.—The Choral Society gave an excellent concert at St. Dunstan's College, on the 13th ult., when Handel's "Acis and Galatea" and Mendelssohn's "Hymn of Praise" were performed. The chorus of this excellent Society sang as usual with much spirit and intelligence, and were admirably supported by Mr. C. H. Weatherley's orchestra, the whole performance being conducted with tact and ability by Mr. Arthur Fagge. The solo vocalists were Miss Kate Cherry, Mrs. Toft, Mr. Harper Kearton, and Mr. A. H. Gee.

Surbiton.—The Choral Society gave a performance of Sullivan's "Golden Legend" in the Assembly Rooms, on the 12th ult., under the able direction of Mr. R. Frederic Tyler. The choruses were sung with precision and due attention to light and shade. The Evening Hymn and Choral Epilogue especially were admirably rendered, while the excellent professional orchestra rendered full justice to the instrumental accompaniment. The solo vocalists were Miss Marion Perrott, Miss Florence Bulleid, Mr. S. Masters, and Mr. Arthur Walenn. ——On the 1st ult., at St. Mark's Church, a selection from Mendelssohn's "Elijah" was rendered by the augmented choir of the church, numbering upwards of eighty voices. The soloists were Mrs. Tyler, Madame Tester-Jones, Mr. Samuel Masters, and Mr. J. P. Trew, who gave excellent interpretations of their respective numbers. The choruses were sung with great precision, although without a conductor, and the performance reflected great credit upon Mr. R. Frederic Tyler (organist and choirmaster of St. Mark's Church), who presided at the organ.——At the last of Mr. Joseph Ivimey's chamber concerts of the season, on the 10th ult., the programme included Mozart's Clarinet Quintet in A and Rheinberger's Quartet in E flat, the performers in the first piece being Messrs. W. H. Hall, J. Ivimey, E. Shelton, A. Hobday, and Arthur Blagrove, and, in the last, Messrs. J. W. and J. Ivimey, Hobday, and Blagrove. Mr. J. W. Ivimey played, for the first time, two "Songs without words" of his own composition, and Mr. J. Ivimey gave Wilhelmj's arrangement of *Walther's* "Preislied" on the violin. Madame Alice Gomez was the vocalist.

Woolwich.—The Choral Union performed Stanford's "The Revenge" and Sullivan's "Golden Legend," at the Polytechnic Hall, William Street, on February 22. The chorus showed careful training on the part of the conductor, Mr. Jefferson Nell, and in every way the singing was worthy of the highest praise. The solo vocalists were Miss Sara Gomersall, Madame Marie Hooton, Mr. E. Branscombe, Mr. Daniel Price, and Mr. W. P. Rivers, who, in addition to playing the bells, sang the part of the *Forester*. Mr. Sidney Horton led a most efficient orchestra, and Madame Tester-Jones and Dr. H. W. Jones presided respectively at the pianoforte and organ.

MUSIC IN AMERICA.

New York, February 12.

While the American metropolis is seeking diversion at the opera, and incidentally cultivating music in all its forms from the highest to the lowest with great assiduity, Boston, Chicago, and Pittsburgh are engrossed chiefly in their orchestral concerts, Cincinnati moderately in its orchestra, but more in preparation for the fourteenth biennial festival to be held next May. Louisville and half-a-dozen other cities are also looking forward to festivals, in the giving of which they are helped by an ingenious Yankee manager who stands ready every Spring to deliver a ready-made orchestra, and make plain the rough places which ordinarily obstruct the engagement of the celebrated singers who are thought to be essential to success. The activity in music is really very great, and it will soon be an act of justice to the States to attempt to convey an idea of the extent and character of their recent musical culture.

The field of operations covered by the Boston orchestra comprehends half-a-dozen cities and towns, and from Philadelphia, St. Louis, Baltimore, and several other cities reports come of orchestral concerts of a character impossible outside Boston and New York a score of years ago. Discussion of the merits of the different organisations being precluded by the necessary brevity of this letter, I can best show the zeal with which the two leading permanent orchestras labour by giving lists of the novelties (absolute and comparative) which Mr. Gericke has brought forward this season in Boston and Mr. Thomas in Chicago:—

Boston.—Draeseke's "Jubilee" Overture, Siegfried Wagner's "Bärenhäuter" Overture, Wilhelm Berger's Symphony in B flat, Dvorák's "Heldenlied," Tschaïkowsky's Third Symphony (in D), Rubin Goldmark's Overture "Hiawatha" (Mr. Goldmark is a nephew of the Austrian composer), Professor Parker's "Northern Ballad" (Op. 46), César Franck's Symphony in D minor, Humperdinck's "Moorish" Rhapsody, Lalo's Concerto for violoncello, Glazounow's Symphony in C minor, Arensky's Pianoforte Concerto in F minor, Grieg's Symphonic Dances (Op. 64), George W. Chadwick's elegiac overture "Adonais," and a Symphony by Mozart in G minor (No. 25 in Breitkopf and Härtel's list, No. 183 in Köchel's catalogue).

Chicago.—Siegfried Wagner's "Bärenhäuter" Overture, Dvorák's "Wild Dove," Humperdinck's "Moorish" Rhapsody, Christian Sinding's "Episodes Chevaleresques" and "Rondo Infinito," Dukas's "L'Apprenti sorcier," MacDowell's "Lancelot and Elaine," César Franck's Symphony in D minor, and Professor Parker's "Northern Ballad."

Of interesting choral performances note must be made of the first production in America of Dr. Dvorák's "Te Deum," in Worcester, at the second of Mr. J. Vernon Butler's free oratorio concerts. Unhappily the orchestral part was dispensed with. A really pompous performance of Walter Damrosch's Manilla "Te Deum" was given in Carnegie Hall, on February 6, by the Oratorio Society, a large orchestra, and a triple quartet.

March 10.

The most significant occurrence at the Opera since my last letter has been the serial performance, without curtailment, of the dramas constituting Wagner's "Ring des Nibelungen." Two of these cycles, so-called, were planned at the beginning of the season for a separate subscription, but they involved a very considerable money loss. So far as the music goes, the representations were admirable, but the New York public can look back to better stage pictures and much better stage management. Meanwhile, also, Mr. Grau's company has given performances of "La Traviata," "Die Meistersinger," "Les Huguenots," "Tannhäuser," "L'Africaine," "Aïda," "Tristan und Isolde," "Lohengrin," "Rigoletto," "Roméo et Juliette," "Lucia," and "The Merry Wives of Windsor" (in German). Most of them were repetitions, and repetitions of repetitions, and I mention them in the order in which they were brought forward to show what an operatic *olla podrida* we are

enjoying. In "Tristan und Isolde" M. Van Dyck made his first essay with the *rôle* of the hero, and achieved a success quite unexpected by critics and public in view of his choppy style and frequent untunefulness.

The concert record of the month in the American metropolis could not even be outlined without consuming more space than I would feel justified in asking. Every Sunday night has been filled with music by Mr. Grau's orchestra and singers. The Boston Symphony Orchestra gave three concerts, and at two of them presented M. Ludwig Breitner, of Paris, in Schütt's Second Pianoforte Concerto; the Kneisel Quartet, of Boston, whom London lovers of chamber music know, gave several concerts, and within a week played Beethoven's Quartet in C sharp minor (Op. 131) twice; the Bach Singers, a new organisation, gave a concert of unfamiliar music by Bach; Mr. Grossmith entertained four audiences, as he has entertained many since in other American cities, with his amusing musical skits and sketches; and there were small concerts innumerable. In the programme of the Bach Society were excerpts from the cantatas "Jesu, nun sei gepreiset," "Bleib' bei uns," "Von der Vergnügsamkeit," and "Tönet, ihr Pauken!" The Society was organised in a spirit of beautiful seriousness by Theodor Björksten, who conducted the concert, but the results were scarcely edifying.

Glancing over the orchestral doings of the month, I note performances of Vincent d'Indy's "Medea" suite in Boston and Chicago, and of César Franck's "Éolides" as a novelty in Boston (it was given in Chicago and New York last season). In Cincinnati, Mr. Frank Van der Stucken has brought forward Alexander Ritter's "Charfreitag und Frohnleichnam" and P. A. Tirindelli's Violin Concerto in G minor. In its own city, and also in New York, the Pittsburgh Orchestra has produced a new "Suite Romantique," by Victor Herbert, the conductor of the orchestra, a voluminous composer of operettas and a grandson of the author of "Handy Andy."

This suggests a train of thought connected with personalities and the propriety of noting the regrettable fact that Mr. Theodore Thomas, whose labours on behalf of high class music in the United States have been beyond all measure valuable and have covered a full generation, is contemplating a retirement from active work, and has indicated a purpose to present his library of scores, books, and programmes to the Newberry Free Library in Chicago. Morris Steinert, a retired merchant of large means, who was a professional musician in his early life, has presented a large collection of keyed instruments, illustrating the origin and development of the pianoforte, to Yale University. In the special course of lectures on musical subjects at Yale, Mr. Krehbiel has discoursed on "Folk-music in America," Mr. William F. Apthorp on "Musical Criticism," Mr. Edgar S. Kelley on "Oriental Music," and Mr. W. J. Henderson on "Classicism and Romanticism." Dr. George William Warren, for thirty years organist and choirmaster of St. Thomas's Church, New York, will retire on a life pension on May 1. He will be succeeded by Mr. Will Macfarlane, who will organise a vested boy choir to take the place of the mixed choir over which Dr. Warren has so long presided.

In the choral field I note briefly performances of "St. Paul," by the Mount Vernon (N.Y.) Musical Society (Mr. Hallam, conductor), on February 16; "The Damnation of Faust," by the Mozart Club, of Pittsburgh (Mr. McCollum, conductor), on February 20; Bruch's "Odysseus" and Gounod's "O Day of Penitence," by the Mendelssohn Club (Mr. W. Gilchrist, conductor), on March 7; "Elijah," by the Gounod Club, of New Haven (Emilio Agramonti, conductor), in February.

H. E. Krehbiel.

MUSIC IN BELFAST.

(From our own Correspondent.)

The Philharmonic Society gave its fourth and closing concert of the season on the 9th ult., when Wagner's "Tannhäuser" was performed, for the first time in Ireland, as a concert work. The "cuts" adopted by the conductor (Dr. Frank Koeller) were not just those usual in operatic performances, but were carefully made so as to give as much work as possible to the chorus. The conductor and Society deserve much praise for the success of the performance of so difficult a work. The artists engaged were Miss Lucille Hill (*Elizabeth*), Mdlle. Brani (*Venus*), Mr. E. C. Hedmondt (*Tannhäuser*), Mr. Hugo Heinz (*Wolfram*), and Mr. Whitney Tew (*Landgrave*).

On the 12th ult. Dr. Richter and the Hallé Orchestra again visited us, to the great delight of all earnest musicians. The "program" (as it was called) consisted in the first part of three Wagner pieces: the Overtures to "The Flying Dutchman" and "Lohengrin," and the "Charfreitagszauber," from the third Act of "Parsifal"; Schubert's "Unfinished" Symphony, and a violoncello solo by Tschaïkowsky, played by Mr. Carl Fuchs. Of this last it might be said that, although very difficult and very well played, it is more curious than beautiful. The second part was devoted to Beethoven's "Eroica" Symphony, which, played as it was, proved once more how the greatest of composers towers above all others—as he probably will to the end of time.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Reverting to the Festival Choral Society's concert of February 22, I have to record a magnificent rendering of the choral portions of Coleridge-Taylor's "Hiawatha's Wedding-Feast" and "The Death of Minnehaha." The last was quite new here, and the graphic treatment of the sad story made a great impression. Mr. Herbert Grover gave the tenor solo in the first work, "Onaway! Awake, beloved!" very well; and Madame Ella Russell sang the soprano solos in "The Death of Minnehaha" with a dramatic power and beauty of tone that roused the audience to enthusiasm. A member of the Society, Mr. Frank Cranmer, replaced Mr. Trevose Daniel at the last moment, and he did his best under the circumstances. The picturesque score was well interpreted under the able direction of Dr. Heap.

Mr. Halford's eighth Orchestral concert took place in the Town Hall, on February 27. The programme consisted of Beethoven's "Leonora" Overture (No. 3), Max Bruch's Violin Concerto in G minor, Stanford's Variations upon an English theme for pianoforte and orchestra and "Irish" Symphony. This last received the finest rendering heard in this city. Mr. Ernest Schiever gave the solo part in the violin concerto in splendid style, and was warmly applauded and recalled. The young local pianist, Mr. G. H. Manton, achieved quite a triumph in the concert variations, his execution being brilliant. Mr. Halford at this concert repeated J. D. Davis's Ballade, and the performance strengthened the good opinion formed at the production of the work. The ninth concert was held on the 13th ult. For this occasion the Russian composer, Rachmaninoff, had promised a new pianoforte concerto, in which he was to play the solo part. As he was unable to leave Russia in time, Herr Georg Liebling was engaged, and Beethoven's E flat ("Emperor") Concerto was substituted. This was given by soloist and orchestra in magnificent style, and Herr Liebling afterwards played, with much *bravura*, Liszt's well-worn second Rhapsody, and was enthusiastically recalled. The orchestral pieces were the overtures "Figaro" and "Rienzi," and the "Pathetic" Symphony of Tschaïkowsky, all very finely played, the symphony creating a profound impression. Mr. Halford's work as conductor was of the first order.

On the 5th ult. the last of the Harrison concerts was given in the Town Hall. The chief feature was the *début* here of the Harrison Orchestra, conducted by Mr. G. Jaeger, a former member of the Hallé Orchestra. The band numbered just over fifty performers, and was heard at its best in Sullivan's "Ouvertura di Ballo" and Grieg's first "Peer Gynt" suite. Mr. Arthur de Greef gave a superb rendering of the solo part in Grieg's Pianoforte Concerto, and was enthusiastically recalled after a brilliant performance of Liszt's great Polonaise in E. The vocalists were Miss Esther Palliser, Miss Ada Crossley, and Mr. Watkin Mills, who gave well-chosen selections with complete success. Liza Lehmann's scena "Endymion" was introduced by Miss Palliser and met with warm acceptance.

On the 6th ult. a concert was given in the Masonic Hall, the chief performers being a ladies' band of harps and Mr. Joseph H. Adams's Madrigal Choir. The choralists sang very well in Dudley Buck's "Hymn to Music," Cooke's "Strike the Lyre," and other pieces.

Miss Fanny Davies paid us her annual visit on the 7th ult., when she gave a recital in the Masonic Hall. The programme was interesting and unhackneyed, and included the Sonata in F minor (Op. 5) by Brahms (new here) and Schumann's "Carnaval," given by desire. Miss Davies never played better and her friends gave her the warmest welcome.

The City Choral Society gave its last concert for the season in the Town Hall, on the 15th ult., Gounod's Messe Solennelle, "St. Cecilia," was the principal work. This, with Miss Lilian Coomber and Messrs. Reginald Brophy and Louis Fröhlich as solo vocalists, was finely given, the chorus singing grandly in the Gloria and Credo. Tschaïkowsky's Solemn March was fairly well played, and selections from "Tannhäuser," "Carmen," "Esmeralda," and "Cavalleria Rusticana" gave soloists, chorus, and orchestra opportunities for display. Mr. F. W. Beard was an able conductor.

The same evening Mr. Max Mossel concluded his season of drawing-room concerts at the Grand Hotel. Madame Blanche Marchesi was the vocalist and charmed the audience. A new quartet of strings—Messrs. Max Mossel, Harold Ketelby, E. W. Priestley, and J. C. Hock—made its first appearance. Quartets by Haydn and Mendelssohn, and selections from Tschaïkowksy and Beethoven made up the programme. The new combination achieved a distinct success.

The annual concert by the band of the City Police was held on the 16th ult., in the Town Hall. This time the function took place in the evening, and was of more than usual importance, being honoured with the presence of the Lord Mayor.

On the 19th ult. the Amateur Orchestral Society gave a concert to the members of the Midland Institute. As a tribute to the memory of the late Mr. C. J. B. Duchemin, Sullivan's "In Memoriam" Overture was played. Mr. John Lawson was the solo violinist and played movements from Lalo's "Symphonie Espagnole." Gade's Symphony (No. 3) was the principal orchestral work. Mr. George Halford conducted.

The Festival Choral Society closed its season, on the 22nd ult., with a performance in the Town Hall of Sullivan's oratorio "The Light of the World." The vocal principals were Miss Evangeline Florence, Miss Marie Hooton, Mr. Edward Branscombe, and Mr. Ffrangcon-Davies. Assistance was given in some numbers by Miss Marguerite Gill and Mr. Harry Smallwood. Mr. Ffrangcon-Davies gave the words of the *Redeemer* very impressively, and the other soloists did well. The singing of the chorus was very fine. Mr. C. W. Perkins was at the organ, there was an excellent band, and Dr. Heap conducted with masterly skill. There was a very large audience, and the work, not heard here since 1886, was most cordially received.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The eighth of the series of nine Chamber concerts at All Saints' Hall, Clifton, on the 12th ult., attracted a numerous audience. The executants were Mr. Herbert Parsons (pianoforte), Mr. Gerald Walenn (violin), and Mr. Herbert Walenn (violoncello). Excellent renderings were afforded of Grieg's Sonata in C minor (Op. 45) for pianoforte and violin, and Tschaïkowsky's Pianoforte Trio in A minor. Mr. Parsons and Mr. Herbert Walenn also contributed solos. The vocalist was Madame Margaret Milward.

The Western Ladies' String Orchestra, having about fifty members, who come from different towns in the West of England, are practising, under Mr. J. W. Duys, of Bath, compositions by Grieg, Tschaïkowsky, and Mr. Elgar, with a view to a public performance. The ladies meet fortnightly at Redland Park Hall.

A performance consisting of selections from "Elijah" was given in the Presbyterian Church, St. James's Parade, on the 19th ult. The soloists were the Misses Katharine and Evelyn Gerrish, Miss Clara Aldersley, Mr. W. G. Brierley (Bristol Cathedral), and Mr. Arthur Trowbridge (Wells Cathedral). Mr. Howard Hayman was at the organ.

At St. Mary's Church, Tyndall's Park, on the 19th ult., a recital was given by Mr. F. W. Rootham (organ) and Mr. Ernest Lane (violin). The vocalist was Miss Chambers.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Castle season this year in Dublin, which concluded on St. Patrick's Day, was remarkable for the number of State concerts which the Lord Lieutenant commanded. One only is usually given, but this year there were four. The second concert, conducted by Mr. Charles Marchant, consisted of a performance of Gade's "Erl-King's Daughter" and part-songs by the amalgamated choirs of St. Patrick's and Christ Church Cathedrals. Miss Agnes Treacy sang the soprano solos and Mr. C. W. Wilson played the accompaniments. At the third, the Dublin Orchestral Society, conducted by Signor Esposito, performed the "Egmont" Overture, parts of the "Casse-Noisette" suite of Tschaïkowsky, the "Arlesienne" suite by Bizet, the Overture to the "Flying Dutchman," and Saint-Saëns's Overture to the "Déluge." In the second part Dr. J. C. Culwick's "Orpheus" Choir sang a number of unaccompanied part-songs and glees. The fourth concert was given altogether by Belfast artists, consisting of Dr. Price's Male-voice Choir, which has been so much praised at Feis competitions, and a trio of solo singers, Mrs. Brogden, Miss McCreary, and Mr. Thomas. Miss Winifred Burnett was the solo violinist.

The Hallé Orchestra, conducted by Dr. Richter, gave their two Spring concerts in March. At the first Beethoven's "Eroica" Symphony was played magnificently, in addition to Glinka's "La Jota Aragonese," Berlioz's "Carnaval Romain," the "Freischütz" Overture, and Wagner's "Siegfried Idyll." At the second concert Stanford's "Irish" Symphony was played and interested the audience greatly. The violoncello solo of Tschaïkowsky's Variations on a Rococo Theme was played by Herr Fuchs, and was a delightful exhibition of artistic skill. Schubert's "Unfinished" Symphony, Wagner's Overtures to "Lohengrin" and the "Flying Dutchman," and the "Good Friday" music from "Parsifal" were also played. A very large audience assembled on both occasions.

The third evening concert of the Dublin Orchestral Society included Mozart's G minor Symphony and Beethoven's Overture to "Fidelio." Herr Wilhelmj played Max Bruch's Violin Concerto in G minor and Bizet's delightful "Arlesienne" suite terminated the programme. Signor Esposito conducted.

Professor Prout delivered a very interesting University lecture, at the Royal Dublin Society's Theatre, on the 16th ult. The subject of the learned Professor's discourse was "The music of the nineteenth century."

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The members of the Norwich Union Fire Office Orchestral Society gave their fourth annual concert on February 22, in Noverre's Room, conducted by Mr. H. J. Curtis. Led by Mr. Geoffrey Hart, the band gave a very good account of Handel's "Occasional" Overture and the Menuet from "Berenice" (strings only), Tschaïkowsky's "Douce reverie et petite valse," Sullivan's "Graceful Dance," and Mendelssohn's "Cornelius" March. Mr. E. Lake displayed good tone and clever execution in a Clarinet Fantasia by Reissiger. Miss Teresa Blamy gave most skilfully the "Jewel Song" from Gounod's "Faust" and Lambert's "Bon jour, Pierrot." The local vocalists included Miss Gazely, Mr. Sawford Dye, and Mr. Harry Andrews.

The Beccles Choral Society closed the season, on February 27, with a highly successful performance of Handel's "Acis and Galatea," conducted by Mr. Warder Harvey. The principal vocalists were Miss Mildred Rix,

Mr. J. W. Stoker, and Mr. W. Baldwin, while the chorus numbered about thirty voices. A small band, led by Mr. Coote Suggit, was responsible for the accompaniments.

Handel's "Acis and Galatea" was selected by the Bungay Choral Society for performance at its concert on February 21, and, under the conductorship of Mr. Warder Harvey, a successful result was obtained. Miss Winifred Marwood, Mr. H. Franckiss, and Mr. E. Webster were the principal vocalists, and Mr. F. W. B. Noverre led a small but efficient band.

The eighth annual concert of the Great Yarmouth Orchestral Society was held on February 27 and largely patronised. Conducted by Mr. Moss and led by Mr. Bernard Hulley, the band, about fifty strong, gave good renderings of the Overture to "William Tell," the Overture to Weber's "Abu Hassan," a suite by Professor Prout, a selection from Bizet's "Carmen," the Hongroise March by Berlioz, and the final movement from Haydn's "Farewell" Symphony. Mr. Dezso Kordy charmed the audience with several violoncello solos, while Madame Grey-Burnand and Mr. W. Llewellyn were the vocalists.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

On the 2nd ult. the University Musical Society gave a very successful annual concert, in the McEwan Hall, under Mr. Moonie's skilful guidance. The chorus now numbers about 200 voices, and the result of the winter's session proved to be good reason for congratulating the chorus and chorusmaster on each other's efforts. The "Revenge" was attacked with due energy and with distinct success. Macfarren's "May Day" also proved successful, although it requires a treatment somewhat outside the range of a University chorus in a city which has been trained to make somewhat severe demands upon choral societies. Miss Alice Esty gave great pleasure in her solo numbers and also in the songs she contributed to the general part of the programme. The accompaniments were supplied by an orchestra under Mr. Dambmann and by Mr. Collinson, the University organist, at the organ.

Mr. Denhof's ambitious scheme of Chamber concerts, in the Music Hall, has proved an unqualified success this session. The last concert, on the 3rd ult., attracted the largest audience. Madame Marchesi was the vocalist and she was enthusiastically received for her interpretation of various songs. Herr Brodsky was the leader of a very capable quartet, and his solos, as well as those of Mr. Walenn, were very successful.

On the 5th ult. Miss Olive Milne Rae made her first appearance in her native city with Metropolitan honours still fresh upon her. She proved herself a thoroughly trained student before the large and friendly audience in the Music Hall, and experience ought to bring her the other conditions essential to real and permanent success.

The University Historical concerts, organised by the Reid Professor, were brought to a successful conclusion by a quartet concert (7th ult.), when the Kosmann Quartet played compositions by Haydn, Mozart, and Beethoven.

On the 17th ult. the Edinburgh public had an opportunity of hearing Herr Rosenthal again, after a somewhat long absence. The great artist was in his happiest vein, and in sonatas by Beethoven ("Lebewohl") and Chopin, as well as in other pieces of the most diversified character, he made a very deep impression.

On the 19th ult. the Choral Union gave a performance of "Elijah" at the third and last concert of the season. The Music Hall was crowded by an audience which repeatedly showed its entire satisfaction with the work of soloists and chorus alike. Mr. Collinson has again to be complimented on the high standard his chorus has attained under his care. The solos were in the very capable hands of Madame Alice Esty, Miss Bertha Salter, and Messrs. Herbert Grover and Watkin Mills.

The conductorship of the Edinburgh Amateur Orchestral Society, a large, important, and very enterprising association, which was rendered vacant by the death of Mr. Carl Hamilton, its first conductor, has been offered to and accepted by Mr. T. H. Collinson.

Mr. T. H. Collinson gave a lecture on "The Development of Church Music," in Queen Street Hall, on the 5th ult. Illustrations were given from the works of Merbecke, Tallis, Palestrina, Purcell, Mozart, Bach, and other composers, admirably sung by the choir of St. Mary's Cathedral.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Pollokshields Philharmonic Society, aided by a local orchestra, performed Stanford's "The Revenge," on February 20, and Miss Evangeline Florence contributed some vocal solos. Cowen's "Rose Maiden" was sung by Camphill United Presbyterian Church Musical Association on the 23rd ult., and Sullivan's "Prodigal Son" by Pollok Street United Presbyterian Church Association on the 27th.

Madame Blanche Marchesi gave one of her song-recitals on the 7th ult., singing songs by Schubert ("Erl-King"), Schumann, Bach, Purcell, Kjerulf, Délibes, and H. Parker, when she drew a large audience. On the 12th ult. the Kosman Quartet made its third and last appearance for the season. The principal features of the programme were Beethoven's C major Quartet (Op. 59) and Schumann's Pianoforte Quintet, in which Mr. Ernst Denhof was associated with the regular members of the party, and Miss Jenny Taggart sang.

The second pianoforte recital of the season was given, on the 16th ult., by Herr Rosenthal, who played Mozart's Sonata in A major, his own "Vienna Carneval," and drew upon Chopin, Davidoff, Mendelssohn, Schubert, and Liszt for the rest of the programme.

MUSIC IN GLOUCESTER.

The Choral Society is exceptionally fortunate in having for its president Mr. Joseph Bennett, to whom its grateful thanks were due and accorded by hearty acclamation for his having induced Herr Rosenthal to pay a visit to the city on the 12th ult. Herr Rosenthal's rendering of such works as Beethoven's Sonata in E flat, Schumann's Carnival Scenes, several of Brahms's Variations, and pieces by Couperin, Schubert, and Chopin is too well known to need any comment here; and the interest of his performances was greatly enhanced by the analytical comments on the various pieces given by Mr. Bennett. That the distinguished pianist's efforts were received with enthusiasm goes without saying.

On the 20th ult. the Choral Society's second concert of the season took place at the Shire Hall, when Mendelssohn's "Elijah" was performed. Miss Gertrude Lynes, Miss Greta Williams, Mr. C. Eynon Morgan, and Mr. Douglas Powell were the chief soloists, assisted in the double quartet by Miss Rosalind F. Elliott, Miss E. M. Fluck, Messrs. H. G. Chance, F. Renshaw, Percy Gray, and F. White. The choir sang throughout with vigour and prompt attack, and indeed their performance, under the very able direction of Mr. A. Herbert Brewer, was of a high order. A select band of strings (led by Mr. E. G. Woodward) assisted, Mr. James Capener filling in the wind parts on the organ with skill and discretion.

MUSIC IN HEREFORD.

The Herefordshire Orchestral Society, under the energetic direction of Dr. G. R. Sinclair, is steadily increasing its reputation. It now numbers over 100 performers and appears to be gradually dispensing with extraneous professional aid. On the 22nd of February (evening) and 23rd (afternoon) two concerts were given in the Shire Hall, the programmes being to a large extent the same. Miss Esther Palliser appeared at both concerts and Mr. Charles Collier contributed harp solos on the second occasion. The programmes included Cherubini's "Anacreon" Overture, Beethoven's Symphony in C minor, Edward Elgar's picturesque Scène Espagnole "Sevillana," and Tschaïkowsky's "Casse-Noisette" suite. The orchestra were heard to great advantage in these works, particularly in

the symphony and the "Nutcracker" suite, in which they followed their excellent conductor *con amore*. A special feature of interest was the performance by Dr. Sinclair, Mr. D. Heins, and Mr. A. E. Brain of Brahms's Trio for pianoforte, violin, and horn, in E flat (Op. 40), the *ensemble* of the three players being irreproachable.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The Philharmonic Society, at its penultimate concert, on the 6th ult., presented, under Mr. Cowen's conductorship, Beethoven's Eighth Symphony, Brahms's "Academic" Overture, Rubinstein's "Dance of the Bayaderes," and Edward German's Harvest Dance from his "Seasons" suite. Not the least important feature of the scheme was the brilliant performance of the Third Violin Concerto, (Op. 61), by Saint-Saëns, by Miss Maud Powell. In this difficult work and in three movements from Bach's Sixth Sonata the fair violinist proved herself to be a performer who combines the precious attributes of finished technical ability and deep artistic insight.

At the last concert, on the 20th ult., the main interest centred in the performance of Verdi's "Manzoni" Requiem. The chorus, whose greater usefulness, under Mr. F. H. Cowen's conductorship, has very naturally resulted in a marked increase of zeal and improvement of form, showed themselves on this occasion possessed of remarkable qualities, and not for the first time this season gained marked distinction. The principals were Mdlle. Marie Duma, Miss Florence Oliver, Mr. Edward Lloyd, and Mr. Watkin Mills. The series of concerts which has just closed is admitted on all hands to have been one of the most interesting for many years past. Mr. Cowen has exerted himself, and successfully, to maintain the prestige of the Philharmonic concerts.

The series of Chamber concerts given at the College of Music by Mr. Ernest Schiever, and at the concert-room, St. George's Hall, by Mr. Theo. Lawson, have also concluded. Mr. Schiever's last concert, on the 17th ult., was a very interesting one. The programme included a Pianoforte Quintet by Christian Sinding, the Norwegian composer, whose work is becoming increasingly known in this country. Mr. Leonard Borwick played the part for pianoforte in his usual admirable manner. The performance, in fact, was excellent. Mr. Borwick also played at Mr. Lawson's last concert, when he gave an admirable interpretation of Bach's "Italian" Concerto.

The musically illustrated lectures on Italian vocal music given at the College of Music by Mr. W. I. Argent is locally a new departure, and has been greatly appreciated by students. The selections, rendered by members of the College, were very well sung. A performance of Mendelssohn's "Hymn of Praise," by members of the Post Office Choral and Orchestral Society, on the 19th ult., under Mr. F. H. Crossley, was meritorious and successful.

On the Cheshire side of the water, musical interest has been sustained by the concert given at Claughton, on the 22nd ult., by the Wirral Amateur Orchestral Society. The Society, which is under the direction of Mr. Ernest Schiever, is very flourishing. At the concert on the 22nd Master Harold Batten, a pianist of some twelve years, who attracted the favourable notice of the late Sir Charles Hallé, made his *début*. He played the part for the solo instrument in Mendelssohn's G minor Pianoforte Concerto with extraordinary ability, discovering technical attainment and nerve phenomenal in a player of his age.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The choral portions of Mendelssohn's "Elijah"—given at the Hallé concert too late in February to be adequately noticed in your last number—were far too admirably rendered to be passed over without further report. Our yearly performance of Mendelssohn's masterpiece has come to be regarded as one of our most enjoyable festivals; and the enthusiasm of the choir, so well drilled by Mr. R. H. Wilson, proves that love of the great work grows with familiarity among the performers as well as among the listeners. We are very far yet from meeting with evidence of the long threatened decline in the popularity of the great oratorio.

At the following concert, given on the 1st ult., Herr Hugo Becker repeated the Tschaïkowsky Variations upon a rococo theme which our highly accomplished resident artist, Herr Carl Fuchs, introduced here some two years ago. Herr Becker also favoured us by the first performance in England of the Concertstück which Eugène d'Albert has dedicated to him. Stanford's "Irish" Symphony, with its extremely rollicking jig, filled the second part of the programme; and Mr. Plunket Greene, beside an admirable rendering of the "Meistersinger" monologue of *Hans Sachs*, gave some extremely dolorous melodies said to be Irish, but not likely to be accepted as happy specimens of the *Volkslieder* of the green isle. M. Siloti is always welcome here, and, on the 8th ult., drew a large audience to listen to the Liszt version of Schubert's "Wanderer" Fantasia and other pieces; the Symphony—Glazounow's No. 6—being new to us and very exciting through the brilliancy of its orchestration. For the concluding concert of the series (the 16th ult.) the band was so largely augmented that some of the choir were placed in the side galleries. Unfortunately the orchestra had to journey homeward from Belfast during the preceding night and the passage was somewhat trying. The consequent impossibility of obtaining a satisfactory rehearsal necessitated the withdrawal of Cowen's "Ode to the Passions"; but the splendid rendering of Weber's "Der Freischütz" Overture, of Schubert's "Unfinished" Symphony, and of Beethoven's No. 9 made amends for the delay in producing the Ode, which is said to be our late conductor's strongest choral effort.

M. Siloti was the solo pianist at the concluding chamber recital of the Brodsky series, and one of his pupils—Miss Mary Cracroft—called her friends together, on the 2nd ult., to prove her possession of a clear, delicate touch, perfect self-possession, and an admirably free wrist. Greater depth of expression we must patiently await.

The interest of the concerts of Dr. Watson's Vocal Society and of Mr. G. W. Lane's Philharmonic Society chiefly centres in the performances of the choirs, and the work of the season has materially enhanced their reputation.

MUSIC IN THE NORTH OF SCOTLAND.

(From our own Correspondent.)

The Aberdeen Philharmonic Society, on the 5th ult., gave its final concert for the season, when the orchestra, under Herr A. Reiter's baton, and led by Herr Ladislaus Pokorny, did capital work. The choir, however, still lacks the necessary tone to fill a large hall, although great care was shown in regard to shading and attack. The principal vocalist was Madame Marchesi, who ably sustained her reputation. Miss Janet Duff, who appeared as a *débutante*, created a favourable impression.

The Stirling Choral Society concluded the season's concerts, on the 2nd ult., with a performance of Coleridge-Taylor's "Hiawatha's Wedding-Feast" and Mendelssohn's "Hymn of Praise," the latter work having been given twice before by the Society. The conductor, Dr. Allum, had evidently taken great pains with Mr. Taylor's cantata, which the choir sang very sympathetically; they also sang the choruses in the "Hymn of Praise" with great spirit. The orchestra, led by Mr. W. H. Cole, was thoroughly satisfactory. Miss Helen Jaxon (joined in the duet "I waited for the Lord" by Miss M. Graham) and Mr. T. H. Brearley were the solo vocalists, the latter singing the tenor solo in "Hiawatha" with much charm.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Sunderland Philharmonic Society closed its season, on the 13th ult., with an excellent performance of Haydn's "Creation," which was given in the Victoria Hall, Sunderland. In Miss Maggie Davies, Mr. William Green, and Mr. Charles Knowles the Society was fortunate in the selection of soloists for the particular work in hand. They one and all did full justice to Haydn's familiar melodies,

which were none the less appreciated in that the "Creation" had not been heard in Sunderland in its entirety for many years. The choruses were exceedingly well sung and the orchestra acquitted itself admirably. Mr. Kilburn conducted with his customary skill and discretion.

On February 25 an immense audience gathered in the Tyne Theatre, Newcastle, to hear a vocal recital, entitled "European Songs of three Centuries," given by Mr. and Mrs. Henschel. The programme consisted of songs and duets by Handel, Mozart, Mendelssohn, Schumann, Schubert, and other masters, sung in the inimitable style characteristic of these gifted artists.

The Chester-le-Street Choral Society gave a very creditable performance of Mr. F. H. Cowen's cantata "The Rose Maiden," in the Church Institute, Chester-le-Street, on February 22. The soloists were Miss Janet Reed, Miss Armstrong, Mr. William Curry, and Mr. William Lyall. Mr. W. F. Lonsdale led a small orchestra, which was supplemented by Mrs. W. Richardson at the pianoforte and Mr. John Young at the organ. The Rev. Canon Firth, of Durham Cathedral, conducted.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

The Nottingham Orchestra gave its second and last concert on the 7th ult., when the programme was chiefly chosen from the works of Wagner. Despite the fact that no less than five of the works selected had been previously produced by this Society, they were warmly appreciated, and, doubtless, better calculated to show the improvement which the Society has made under Mr. Henry J. Wood's direction. The "Siegfried Idyll" deserves special mention on account of the great artistic performance which it received. The introduction of Mozart's G minor Symphony was most welcome. Mr. Louis Fröhlich sang the Evocation from "Robert le Diable," and selections from Handel and Wagner.

On the 1st ult. Miss Cantelo's programme included an early Beethoven Trio, played with all tenderness and reverence by Mr. Willy Hess, Mr. Whitehouse, and Miss Cantelo. Mr. Whitehouse displayed his magnificent technique in Mendelssohn's Violoncello Sonata in B flat, and Mr. Hess's violin solos were splendidly rendered. Miss Cantelo's performance of Schumann's Fantasiestücke (Op. 12) was at once refined and artistic. Arensky's Trio in D minor, which concluded the programme, was played with admirable finish and breadth of tone.

"Judas Maccabæus" was given in the Parish Church, Wirksworth, by the Choral Society, on the 21st ult. The vocalists were Miss Ethel Bird, Miss Gandy, Mr. Kemp, and Mr. Cradock. The choir, numbering seventy voices, did justice to the choruses. The organ accompaniments were played by Mr. Neville Cox, of Derby, and Mr. Carl Ashover conducted.

MUSIC IN OXFORD.

(From our own Correspondent.)

Of music here this term "verily there has been no end." We can therefore only attempt to mention a few of the most important events. On January 5 the Cowley Vocal Society, under the conductorship of Mr. Day, gave a very creditable rendering of Mendelssohn's "Elijah" in the Town Hall. On February 7 took place the most important concert of the term, when, under the auspices of the Musical Club, the Royal College of Music Orchestra, under the conductorship of Professor Stanford, gave an interesting concert in the Town Hall. The principal works performed were Beethoven's Pianoforte Concerto in G (Mr. W. Scott commendably playing the solo part) and Dvorák's Symphony "From the New World." As this was the first performance of the Symphony in Oxford, it was looked forward to with the keenest interest. From first to last the performance was excellent and evidenced great care in its preparation, the audience being roused to a pitch of enthusiasm rarely met with here. On February 26 an important Chamber concert was given, under the auspices of the Musical Union, by the Schiever Quartet, the two principal works being Beethoven's magnificent Quartet in E flat, Op. 127 (now so rarely performed), and Dvorák's delightful work in F major, "Aus der neuen Welt." Both were exquisitely played, evoking great applause and affording genuine pleasure to a large and critical audience.

On the 6th ult. another good concert took place, when two trios for pianoforte and strings formed the chief features of the programme, the first being Beethoven's Op. 97, in B flat—the greatest of all trios—and the other Schumann's Op. 63, in D minor, one of the most characteristic of his compositions. When we say that Mr. Leonard Borwick, Herr Karl Halir, and Herr Hugo Becker were the executants, we have said sufficient to warrant the assumption that a musical treat was in store for the audience, and so it abundantly proved. Between the trios Mrs. Hutchinson sang very beautifully songs by Handel, Mozart, and Schubert.

The new Professor of Music in this University, Sir Hubert Parry, delivered his inaugural lecture in the Town Hall, as the Sheldonian Theatre is undergoing repairs, on the 7th ult., taking for his subject "Varieties of style in music." He began by paying a most graceful tribute to our much-beloved Sir John Stainer, the retiring Professor, whom the lecturer described as the most valuable Professor of music that Oxford had ever possessed, and who had done work of more sterling value than any of his predecessors. He could gladly run on for the whole of the allotted time for his lecture in singing Sir John's praises, but he thought that would be superfluous in Oxford. None, said the lecturer, but those whose inner vision was constitutionally oblique could fail to appreciate the large-hearted generosity, the frank sincerity, open-mindedness, wide range of interests, shrewdness of judgment, vivacity of mind and intelligence, the constancy in labouring to accomplish perfectly whatever came to him to do, his loyalty to friends as well as to ideals, all of which combined to make a unique professor, in whose footsteps he would endeavour to follow. Sir Hubert Parry then dealt with the subject proper of his discourse, "Varieties of style." There were a few illustrations, in which he was assisted by students of the Royal College of Music.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Chapeltown and District Sacred Harmonic Society performed Costa's "Naaman," on the 13th ult., under the direction of Mr. Thomas Bool. Considerable interest attached to the concert as a result of the enterprise recently displayed by the management of the Society and the success of the last concert. The performance was an entire success, the fine chorus-singing being one of its most striking features. An excellent orchestra was led by Mr. H. Parker. The principals were Miss Maggie Jaques, Miss Amy Skerritt, Mr. G. W. Riley, and Mr. J. Lycett, each of whom was heard to advantage. Mr. Frank Senior was the organist.

At the second Subscription concert of the Sheffield Amateur Instrumental Society, held on the 12th ult., two movements from Schubert's colossal C major Symphony were admirably played by Dr. Coward's numerous and enthusiastic forces. The programme also included Mackenzie's "Scottish" Rhapsody, the ballet music from Gounod's "La Reine de Saba," the Overture to Glinka's "Life for the Czar," and Auber's Overture "Haydée."

Mention should also be made of an enjoyable concert given by the Brincliffe Musical Society, on the 2nd ult. The orchestra, directed by Mr. J. H. Parkes, played in excellent style Beethoven's "Prometheus" Overture, Symphony, No. 2, in D (Beethoven), Prout's Triumphal March, "Felsenmuhle" Overture (Reissiger), and other pieces.

Dr. Coward terminated, on the 9th ult., an admirable series of lectures on English music, which he has been delivering at Attercliffe in connection with the University College extension scheme. "English instrumental music, opera and oratorio," was the subject of Dr. Coward's last discourse, which was ably illustrated by Miss Coward, Miss Chisholm, Mr. Hudson, and Mr. Shimeld (vocalists), and Mr. George F. Cawthorne (pianoforte).

At the fourth of Miss Foxon's chamber concerts, given on the 15th ult., M. Johannes Wolff, Miss Fanny Davies, Mr. W. E. Whitehouse, and Miss Louise Phillips appeared. Mr. S. Liddle accompanied.

On the 26th ult. Spohr's "Last Judgment" was performed in St. Mary's Church, Sheffield, under Mr. J. A. Rodgers. The choir of the church was largely augmented for the occasion.

MUSIC IN STAFFORDSHIRE.

(From our own Correspondent.)

The Wolverhampton Orchestral Society gave an excellent concert in the Agricultural Hall, on the 5th ult. The band of about fifty performers, under the conductorship of Mr. T. E. Clarke, played Mendelssohn's picturesque "Fingal's Cave" Overture and two movements from Beethoven's C minor Symphony. A special feature of the concert was the appearance of Mr. W. J. Read, solo violinist, who played Bach's "Chaconne" and Wieniawski's "Airs Russes." Miss E. Knott sang several songs (including the "Jewel Song" from "Faust"), all being given in good style. Miss Christie ably officiated as accompanist.

The Hanley Glee and Madrigal Society has been responsible for some remarkable entertainments during the past twelve years, but probably no programme it has submitted for public approval has been so generally appreciated as that given in Victoria Hall, on the 8th ult., when its members gave a concert-platform arrangement of Gounod's "Faust." Evidences were abundant that the presentation of the opera in this form afforded general delight, and it is, therefore, almost useless to offer a protest against the growth of a practice which is in reality an act of vandalism. The principals included Madame Fanny Moody, Miss Lily Moody, Mr. John Child, and Mr. Charles Manners. The soloists, chorus, and band all deserve unstinted praise for a most excellent performance, and Mr. James Garner once more proved himself a skilful conductor.

The members of the Stafford Choral Union, assisted by the Male voices of Uttoxeter Choral Union, gave a good performance of Sullivan's "The Golden Legend," in the Borough Hall, on the 20th ult. The principals were Miss Lilian Coomber, Miss Minnie Dackett, Mr. Gwilym Richards, Mr. Arthur Barlow, Mr. F. Ward (solo violin and leader), Mr. A. J. Brak, Nottingham (solo Cor Anglais), and Mr. J. Jackson, organist. Mr. D. Drury conducted. The band and chorus numbered 160 performers.

MUSIC IN WALES.

(From our own Correspondent.)

The Cardiff Musical Society gave its second concert of the season in the third week of February. The soloists were Miss Ada Crossley and Mr. Charles Tree, Mr. W. H. Squire contributing a number of excellent violoncello solos. Mr. Aylward has a fine body of singers under his control, and their rendering of Stainer's "Triumph of Victoria," Oliver King's "Soldier, rest," and other part-music left nothing to be desired. Mr. W. A. Richards presided at the pianoforte.

A festival of Welsh choirs was held at Llandaff Cathedral on St. David's Day—in honour of the patron saint of Wales. The music consisted of chants by Barnby, Rimbault, and Russell, hymn-tunes sung to Welsh words, Stainer's "Sevenfold Amen," and Handel's "Hallelujah Chorus."

A performance of Stephen's oratorio "The Storm of Tiberias," the first Welsh work of its class (published in 1855), was given by the Ebenezer Choir, Trecynon, Aberdare, under the conductorship of Mr. W. E. Thomas, assisted by a small but well-balanced orchestra led by Mr. Paul Draper, on the 8th ult., the orchestration of the work being by Mr. Emlyn Evans.

On the 9th ult. Mr. David Jenkins, Lecturer in Music at the University College of Wales, Aberystwyth, inaugurated his lecturership by giving an address on Welsh national airs, their history and characteristics. The discourse proved instructive and interesting and was much appreciated.

On the 16th ult. a very interesting lecture was given by Dr. Roland Rogers, at the Penrhyn Hall, Bangor, on Schumann. Musical illustrations from the composer's works were also contributed by Dr. Taylor Jones (violin), Mrs. Reichel (songs), the lecturer (pianoforte), male-voice chorus, and an efficient choir.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

LEEDS.

The first Leeds event I have to record is a good all-round performance of "Elijah," on February 21, by the Leeds Choral Union, which possesses a large and well-trained chorus, trained and conducted by Mr. Benton, the Parish Church organist. The principals were Miss Alice Esty, Miss Bertha Salter, Messrs. Gregory Hast and Watkin Mills, so that a satisfactory result was pretty nearly a foregone conclusion. Two days later one of the local orchestras that struggle for existence against general apathy and municipal contempt gave a concert. Mr. E. Elliott, a young violinist who is possessed of more than an average artistic enterprise, founded the "Leeds Orchestra" in 1898. Its programme on this occasion included a very able reading of Max Bruch's G minor Violin Concerto by Mr. Elliott himself, and an equally clever performance by Mr. A. Bolton of Popper's Violoncello Concerto in E minor, as effective a piece of its kind as one meets with. Native music was happily represented by Stanford's "Shamus O'Brien" and Mackenzie's "Little Minister" Overtures, both of which were played with capital spirit.

Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast" will soon be known to every choral society in the Riding. It was given with success on February 26, by the St. Chad's Choral Society, under Mr. Percy Richardson's conductorship, and with Mr. Barnes to sing the tenor solo. A very enjoyable Chamber concert was given on the 1st ult. by Miss Gertrude Wortley, who, with Messrs. Elliott and Bolton, gave refined performances of Dvorák's F minor Trio (Op. 65) and Schütt's Suite for pianoforte and violin (Op. 44), a pleasant and effective work. Miss Cover was the vocalist. Messrs. Haddock's "Musical Evening," on the 6th ult., took the form of a vocal and pianoforte recital. The pianist was Mr. W. Richter, whose choice of solos and whose playing were of an equally high artistic order. The same can hardly be said of Miss Clara Butt, who sang charmingly, but whose songs were, for the most part, sadly lacking in distinction. No more enjoyable concerts are given in Leeds than those of Mr. Rawdon Briggs, the violinist, who, with his well-practised quartet, gave an excellent programme on the 9th ult. With Miss Olga Néruda as pianist, a most sympathetic and brilliant performance was given of Brahms's fine Pianoforte Quartet in G minor, which was the chief feature of a good programme. Chamber music was also the subject of the Philharmonic and Subscription concert, on the 14th ult., when the Kruse Quartet and Mr. L. Borwick played Dvorák's fine Pianoforte Quintet, and, with Messrs. Gomez, Borsdorf, James, and C. Hobday, gave an artistic performance of Schubert's Octet. Mr. Kennerley Rumford introduced to the town the "Four Serious Songs" of Brahms, and sang them with admirable dignity and feeling, the accompanist, Mr. S. Liddle, greatly enhancing their effect by his sympathetic playing. This brings to a close a record of a month's concerts which, in both quality and quantity, is above the Leeds average.

BRADFORD.

At Bradford the Old Choral Society gave, on February 27, a performance of Smart's "Bride of Dunkerron." "Acis and Galatea" formed the second part of the programme, and both works were very satisfactorily given under Mr. Robertshaw's direction. The principals were Miss Ethel Wood, Messrs. Trevor Evans, C. H. Mort, and Watkin Mills. On the 2nd ult. the last of the Subscription concerts took place. It was originally intended to be the last appearance of Mr. Edward Lloyd at these concerts, and, at his suggestion, the two works chosen were "The Hymn of Praise" and Rossini's "Stabat Mater." It

scarcely need be added that these proved exactly fitted to the public taste, and that, with Miss Palliser, Miss Crossley, and Mr. Watkin Mills as the other principals, the Hallé Orchestra and the Bradford Festival Society's chorus, and under Mr. Cowen, the performances gave satisfaction to an audience very ready to be pleased. Mr. Cowen's influence on the policy as well as the playing of the Bradford Permanent Orchestra was happily illustrated, on the 10th ult., when the strongest programme they have yet attempted was given. With the "New World" Symphony of Dvorák, very creditably played, we had two movements from Tschaïkowsky's Violin Concerto, the solo part being played by Mr. John Dunn with remarkable go and brilliance, though he shows a tendency to exaggerate *portamento* effects beyond what they will legitimately bear. Miss Lilian Wormald was the singer. At the last of the Harrison concerts, on the 15th ult., the Harrison Orchestra made its appearance, and gave some remarkably smart and finished performances of popular orchestral pieces under Mr. Jaeger's able conductorship. Mr. de Greef played Grieg's Pianoforte Concerto with sparkling effect, and Miss Ada Crossley and Mr. Watkin Mills helped to make the concert by far the most interesting of the whole series.

OTHER YORKSHIRE TOWNS.

The Halifax Subscription concerts, which, without much pretension, are as enjoyable a series as any in the West Riding, came to a close on February 27, when Mr. Leonard Borwick and Mr. Plunket Greene gave one of their delightful recitals. On the following day the Choral Society gave a concert under most unfortunate conditions, having to undertake Dvorák's "Spectre's Bride" in the absence of the *Bride!* At the last moment a lady amateur who was in the audience pluckily undertook to prevent an utter collapse by singing the soprano part with the exception of the two solos. Mrs. Drury got through her trying task most creditably, but could not, of course, make up for the unfortunate mishap. The other soloists were Mr. Gwilym Richards and Mr. Andrew Black, and Mr. T. Smith conducted. The "Walpurgis Night" was also included in the programme and was sung with fair success. The Northgate End Orchestral Society, a Halifax institution with a rather clumsy title, gave a concert on the 8th ult., of which Schubert's "Unfinished" Symphony was the most important feature. The performance was creditable, but not remarkable for variety or refinement of tone. Madame Edith Mellor sang and Mr. Priestley conducted.

Schubert's "Unfinished" Symphony, which is a special favourite with amateur societies, was also given, on the 7th ult., by the Keighley Orchestral Society, and was played with precision and fair intelligence, though without a sufficient observance of the strong contrasts that are so characteristic a feature of the music. Miss Louise Dale sang very gracefully, and Mr. Henley played very cleverly a series of violin solos whose object was less to charm than to startle. Mr. Summerscales conducted with marked ability. On the 13th ult. the Keighley Musical Union resuscitated Benedict's "St. Peter," under Mr. Alfred Benton's conductorship. The principals, Miss Florence Lancaster, Miss Margaret Kay, Messrs. Brearley and Douglas Powell, were all efficient, and the performance seems to have been quite worthy of the Society's repute.

At Huddersfield the Subscription concerts have been running their accustomed course. An unusually high level was reached in the annual visit, on February 27, of the Hallé band, which, under Dr. Richter's consummate leadership, gave superb performances of Tschaïkowsky's "Pathetic" Symphony, Brahms's Variations on a Haydn chorale, and some familiar overtures. Madame Duma was the vocalist. On the 13th ult. Mr. Plunket Greene sang in his usual interesting style. On the 16th ult. the Huddersfield Choral Society gave "Judas Maccabæus," with Madame Emily Squire, Miss Muriel Foster, Messrs. W. Green and David Hughes as principals. The chorus-singing, under Mr. Bowling's baton, was as remarkable for power and force as it generally is, especially in Handel's music, which shows to advantage the strong points of the Society, and does not unduly expose its weak ones. The Glee and Madrigal Society, on the 20th ult., gave some admirable examples of part-singing, powerful, yet refined, and without the exaggerations so often indulged in. Mr. Ibeson conducted.

The Dewsbury Choral Society, which is one of the highest in its aims and most efficient in its performances in the West Riding, fell somewhat short of its repute at its last concert, on the 6th ult. Owing, no doubt, to the illness of the conductor, Mr. Chadwick, the chorus was hardly up to its work, and both Goring Thomas's "Swan and the Skylark" and Stanford's "Revenge" showed signs of unfamiliarity. Mr. G. H. Hirst, the Society's former conductor, who has done so much to raise it to its present state of efficiency, conducted, and gave a fine reading of the "Oberon" Overture. The most striking feature of the concert was the fine singing of Miss Agnes Nicholls, whose performance of the florid soprano part in Thomas's work and of the familiar "Ah! fors' è lui" was full of verve and brilliance. The Morley Society, which Mr. Benton conducts, combined, on the 15th ult., the popular "Hiawatha's Wedding-Feast" and Rossini's "Stabat Mater," and did sufficient justice to both. Miss Jaques, Mrs. Baines, Messrs. Riley and Lycett were the principals. A creditable performance by the Pudsey Choral Union, on the 19th ult., of Coleridge-Taylor's "Hiawatha's Wedding-Feast," preceded by the "Hiawatha" Overture, which had not previously been heard in Yorkshire, deserves record. Mr. A. Jowitt was the conductor.

The York Symphony Orchestra, which forms a convenient outlet for the artistic enthusiasm of the Cathedral organist, Mr. T. T. Noble, gave its second concert on February 21. There was pleasant evidence in both programme and performances of improvement. Mendelssohn's "Reformation" Symphony, the first "Peer Gynt" suite, Mozart's "Magic Flute" Overture, a suite by Olsen, and some of Mr. Noble's incidental music to "The Wasps" furnished a sufficient test of the ability of the persevering amateurs in the orchestra and of the pains taken by their energetic conductor. Miss Knocker played a violin solo and the Minster Choir helped in giving variety to the concert.

MISCELLANEOUS.

A patriotic concert was given at the Princes' Building, Port of Spain, Trinidad, on February 9, and patronised by Their Excellencies Sir Hubert Jermingham, K.C.M.G., Lady Jermingham, Vice-Admiral Sir Frederick E. D. Bedford, K.C.B., and the officers of the North American and West Indian squadrom, Major-General Sir Francis C. Scott, K.C.B., K.C.M.G., and the officers of the local forces. The concert was in aid of the wives and children and the widows and orphans of soldiers and sailors fighting in South Africa. There was a strong chorus and orchestra, under the direction of the Rev. Canon Doorly, assisted by the Police band, under Mr. S. Grainger, and the Admiral's band from H.M.S. "Crescent." The songs included Boyce's "Heart of Oak," "Rule, Britannia" (arranged by Vincent Novello), "God save the Queen" (Costa's arrangement), Mackenzie's "Empire Flag," and the "Soldiers' Chorus" from Gounod's "Faust." In addition to the following "The Meteor Flag" (sung by Dr. Doyle) was composed to words written by Mr. L. M. Fraser, by His Excellency Sir Hubert Jermingham. Mr. A. W. Selton, honorary secretary of the concert committee, was responsible for the words and music of another novelty, "Britannia's Daughters," sung by Mrs. Doorly. Mr. S. Grainger produced two pieces, "The Volunteers' March" (played by the Police band) and "Canada's aid to the Empire," with its popular and rollicking chorus. This song was most effectively sung by Mr. J. K. Horsford. The building, which was decorated in an elaborate and appropriate manner, was packed with a most enthusiastic audience, and the pecuniary result amounted to the satisfactory sum of between £300 and £400. During the evening "the hat" was passed round, and yielded in addition £38 15s. 5d., and a watch!—the latter a very timely gift.

Mr. John S. Bumpus read the concluding portion (Part II.) of his paper on "Irish Church Composers" before the Musical Association, on the 13th ult. In the course of his survey the erudite lecturer referred to several Dublin musicians, including John Spray, the Robinsons, and Sir Robert Stewart. Amongst the amusing stories

related of Dr. John Smith, one of the predecessors of Professor Prout in the Chair of Music at Dublin, Mr. Bumpus gave the following—but in order to show its point, it should be stated that Professor Smith was *not* a profound theorist. One day, Dr. Smith received a letter purporting to have come from Rossini, thanking Smith, in fulsome terms, for his "magnificent and standard work"—a treatise on harmony. He regretted that it had not been written when he (Rossini) was young, as it would have saved him all the trouble he had experienced in the study of music! Rossini concluded by invoking "heaven's blessing upon the name of Smith, which," said he, "will go down with a halo of glory to the latest posterity!"

Royal College of Music.—Free Open Scholarships have been awarded, after competition, as follows:—Pianoforte: Ethel M. Brigstock, London; James Friskin, Glasgow; and Clara E. Smith, London. Singing: Mildred F. Evans, Manchester; Julia E. B. Hall, Bristol; Seth Hughes, London; Norman E. Ridley, Gateshead; and Harold E. Wild, Manchester. Organ: George Dyson, Halifax; and Walter B. C. Wiltshire, Brighton. Violin: Vera L. D. W. Evans, London; and Valentino Gennari, London. Violoncello: Charles G. Blackford, London. Flute: George Ackroyd, Bradford. Trumpet: Frank R. Moore, London.

Royal Academy of Music.—The competition for the Llewelyn Thomas Prize took place on the 12th ult., when the prize was awarded to Ethel Wood (a native of Holmfirth). The competition for the Goldberg Prize took place on the 5th ult., when the prize was awarded to W. R. Maxwell (a native of New York, U.S.A.). Mr. Maxwell was also successful in obtaining the Evill Prize at the competition on the 12th ult. The Emile Sauret Prize has been awarded to E. Spencer Dyke (a native of Plymouth).

Miss Katie Smith proved herself a resourceful and competent artist at a recent Queen's Hall Sunday evening concert. Owing to the sudden hoarseness of the principal soprano during the concert, Miss Katie Smith, who had been singing in Parker's "Holy Child," promptly came to the rescue and sang the solos in the "Stabat Mater" with skill and success, although she had not previously appeared in Rossini's work.

A lecture was delivered at Islington Presbyterian Church Lecture Hall, by Mr. H. E. Mackinlay, organist and choirmaster of the church, on the 5th ult., the subject being "The Life and Work of Schubert," with musical illustrations.

FOREIGN NOTES.

Berlin.—Eugène d'Albert's new one-act music-drama, "Cain," was produced for the first time at the Royal Opera, on February 27, under Dr. Muck's direction, with great success.——Two new works were included in the programme of the Philharmonic concerts, under Herr Nikisch's direction, on the 4th ult.—viz., a Symphony in G minor, by F. Gernsheim, and Tschaïkowsky's Overture "Hamlet."——A concert, devoted exclusively to works by Antonin Dvorák, was given on the 2nd ult., under the direction of Herr Nedbal, at the Beethoven Saal, and included the Bohemian master's E minor Symphony, "From the New World," the symphonic poem "Die Waldtaube," the Violin Concerto (Op. 53), finely played by Herr Carl Hoffmann, and other pieces, many of them entirely unknown here hitherto.

Cologne.—A new choral work by Friedrich Koch, entitled "Sonnen Lied," was produced with considerable success at the eighth Gürzenich concert, under Dr. Wüllner's direction, last month. The words have been taken from the "Solar Song" in the "Edda," and the music, which includes solo numbers, is both characteristic and melodious.

Crefeld.—A new choral composition, with orchestra, by D. Müller-Reuter, was produced for the first time by the Concert Society, on the 2nd ult., and received with great favour, it being a highly effective and finely instrumented work of the romantic order. It is entitled "Hackelberend's Begräbniss," and deals with an episode in Julius Wolff's weird poem "The Wild Huntsman."

Dordrecht.—A performance was given on February 25, by the Maatschappy tot Bevordering der Toonkunst, of August Klughardt's remarkable new oratorio "Die Zerstörung Jerusalems," the audience being throughout most enthusiastic in their appreciation of the work.

Frankfort-on-Main.—An interesting feature of the eighth Museum concert of the season, last month, was the performance, by the pupils of Julius Stockhausen's Academy, of a number of compositions by Palestrina, Gabrieli, Schumann, Loewe, and Brahms, illustrative of vocal styles of different periods, which was greatly appreciated. The veteran professor, Germany's greatest vocal teacher, conducted with youthful energy, and received quite an ovation from the audience.

Genoa.—A new "Requiem," by the Maëstro Giuseppe Ceccherini, produced a very marked impression on its first performance, recently, at the Church of St. Annunziata, under the composer's direction.

Göttingen.—The Bach-Verein gave its twenty-fifth public performance last month, when the programme included the cantata "Herr Jesu Christ" and several numbers from the "Hohe Messe." During the fifteen years of its existence, this excellent society has produced over fifty of the great Leipzig Cantor's cantatas, not a few of them having never been previously performed in public.

Graz.—At the concert of the Musik-Verein, on the 7th ult., highly favourable notice was taken of a "Sonata quasi fantasia," for organ, by Ludwig Neuhoff, finely interpreted by Professor Degener, the leading organist in this city. In the opinion of many musicians present, the Berlin composer has raised himself with this composition into the front rank of contemporary German composers for the instrument.

Mayence.—Three performances were given recently, by the combined forces of the Liedertafel and Damen-Gesangverein, of Mendelssohn's oratorio "St. Paul," under Dr. Volbach's direction, and with Professor Messchaert, of Amsterdam, amongst the solo interpreters. Two of these performances were given at the "Volks Concert," an excellent institution, intended chiefly for the working classes, where the charge for admission (about 4½d.) includes a copy of the book of words!

Milan.—Don Lorenzo Perosi has completed the score of another oratorio, "Christ's Entry into Jerusalem," which, together with the preceding one, "The Slaughter of the Innocents," is to be first produced, next month, at the newly-decorated concert hall dedicated exclusively to the performance of the young Maëstro's works.

Munich.—A remarkable new operatic work—viz., the three-act "legend" entitled "Buddah," the poem by T. von Hornstein, the music by R. von Hornstein, was produced for the first time on the 5th ult., at the Royal Opera, with great success.

Paris.—Under the able and zealous direction of M. d'Harcourt, excellent performances were given recently by the Oratorio Society, at the Church of St. Eustache, of Berlioz's "Requiem" and of a portion of Gounod's oratorio "Mors et Vita." At the concert taking place on the 15th ult. a new oratorio, "La Terre Promise," written to words selected from Biblical texts, by M. Massenet, was performed for the first time, producing a very favourable impression.——An interesting feature of the historical concerts, now being organised in connection with the forthcoming "World's Fair," will be the performance of the most noteworthy patriotic hymns and choral compositions, emanating from the period of the Revolution and of the Consulate, and including works by Méhul, Cherubini, Lesueur, Gossec, Martini, and others.——"Euphrosine et Coradin," one of the earliest and most charming comic operas by Méhul, was revived at the Théâtre Lyrique last month, with great success.

Prague.—The first performance took place, on the 3rd ult., at the Czech National Theatre, of a characteristic and somewhat novel musical stage-work, entitled "Babicka," set to music by Adalbert Horák. The piece consists of a series of idyllic scenes from Bohemian peasant life, not too palpably idealised by the national poet, Bozéna Némec, to which the composer has wedded his characteristic and, in parts, highly effective music. The work is not an opera, in the conventional acceptation of the term, but a peculiarly

national production, in which the rising Czech element asserts itself to good purpose. Needless to add that both poet and composer were recalled after every one of the three acts.

St. Petersburg.—Wagner's "Tristan und Isolde" was given for the first time at the Marie Theatre, on February 28, in the Russian language, and received with considerable reserve by an audience accustomed to operatic music cast in a somewhat lighter vein. The translation of the book, by M. Tchechichin, is considered an excellent one.

The Hague.—Two "model performances" were given last month of "Fidelio," by the members of the very active Wagner Society, under M. Viotta's inspiriting direction. Queen Wilhelmina, herself an accomplished and enthusiastic musician, was present at the first of these performances, which attained a very high standard of excellence.

Vienna.—A new composition, for chorus, soli, and orchestra, entitled "Frühlings-Begräbniss," by A. von Zemlinsky, to a poem by Paul Heyse, was a principal and most successful number in the concert given last month by the Gesellschaft der Musikfreunde, the composer conducting his own work. At the concert of the Tonkünstler Verein, on the 1st ult., an interesting Sonata for pianoforte and violoncello, by the Viennese composer, Hans Fink, had the good fortune of meeting with the approval of both amateur and professional musicians present. A new Pianoforte Sonata, by Jacob Foerster, was introduced by Fräulein Kerndl, at her recital of the 7th ult., and proved a valuable addition to the literature of the instrument.——A new monument to the memory of Mozart, in the shape of an ornamental fountain, surmounted by a statue of the master, is to be erected in the centre of the Mozart Platz, in the vicinity of the Paulaner Kirche, the necessary funds for the purpose having already been voted by the City Council.

OBITUARY.

We regret to record the death of Dr. Horace Hill, of Norwich, which occurred with tragic suddenness—he died while he was driving home from the railway station—on the 16th ult., at the age of sixty-seven. Dr. Hill, who was a native of Norwich, is best known outside the city as the chorus master of the Norwich Festival, a position to which he was appointed for the Festival of 1881, and which he has since held. He conducted some societies in and around Norwich, including, for some years, the Lynn Philharmonic Society. He composed an oratorio, "Nehemiah," and a cantata, "A Song of Praise"; the latter and some smaller works had the distinction of being performed at various Norwich Festivals. The deceased musician, who graduated Doctor in Music at Cambridge in 1878, was much esteemed in Norwich, where his genial presence will be greatly missed.

The death is announced, on the 10th ult., at Copenhagen, in his ninety-fifth year, of Johann Peter Emil Hartmann, one of the most gifted, and certainly the most popular of national Danish composers. The scion of a family of musicians, originally German, he studied under Spohr at Cassel. He subsequently made his *début* as a composer in his native Denmark with the successful production of the operas "Ravnen" and "Liden Kirsten," the latter particularly enjoying great popularity, as did, later on, the national ballets "Valkyrien," "Folkesagen," and others of his numerous works, both for the stage and the concert-room. He was for many years director of the Copenhagen Conservatorium, and up to within a year or two of his death regularly performed the duties of organist at the Church of our Lady, he being a consummate master of the "king of instruments." Among his numerous pupils were the family of the reigning King of Denmark, including Her Royal Highness the Princess of Wales. Hartmann was the father-in-law of Niels W. Gade.

Eugène Vivier, the famous hornist, died on the 4th ult., at Nice, aged eighty-three. Some of the effects produced by him on his beautiful, but difficult instrument were altogether unique, and have never been satisfactorily explained, the artist himself carefully guarding the secret.

Charles Jean Batiste Duchemin, for many years prominent in the musical life of Birmingham, died at Edgbaston, on the 16th ult., aged seventy-two.

Leopold Grützmacher, the excellent violoncellist, well known to London amateurs, died on February 26, at Weimar. He was for a great number of years a leading member of the Grand Ducal Orchestra.

The death occurred on February 29, at Dresden, aged eighty, of Clara Wieck, the widow of Friedrich Wieck, the renowned pianoforte teacher, and stepmother of the late Clara Schumann.

The death is announced, on the 6th ult., at Berlin, of Commerzienrath Carl Bechstein, the founder and chief of the great pianoforte manufacturing house in Berlin. He had nearly completed his seventy-fourth year.

On the 21st ult., at 65, Comeragh Road, West Kensington, Josiah Clippingdale, aged sixty-six.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Barnet.—Mr. W. R. Driffill's Choral Society gave a highly satisfactory performance, on the 8th ult., of Franco Leoni's "Gate of Life," preceded by Mendelssohn's "Hymn of Praise." The principal vocalists were Miss Stella Maris, Mr. Douglas St. Aubyn, and Mr. J. W. Hall. Miss L. Barnetto Bowden and Mr. Fred. Gostelow presided at the pianoforte and organ respectively. The singing of the choir gave evidence of careful and efficient training, which reflected great credit on the conductor, Mr. Driffill.

Bath.—The Choral and Orchestral Society gave its last concert this season on February 26, in the Assembly Rooms, when the chief piece in the programme was Dvorák's "Spectre's Bride." Both chorus and orchestra gave a spirited performance of the cantata, and Mrs. Hutchinson, Mr. E. Branscombe, and Mr. W. Llewellyn were efficient exponents of the solo parts. The orchestra was also heard with effect in Tschaïkowsky's suite, "Casse-Noisette." Mr. Harry T. Sims, who conducted, deserves credit for the excellence of the performance.

Bournemouth.—Mr. Dan Godfrey, Jun., the popular conductor of the Municipal orchestra, gave a Benefit concert at the Winter Gardens, on February 24, when there was a crowded and enthusiastic audience. The programme included "Marche Heroïque," by Miss Craigie Ross, Tschaïkowsky's "1812" Overture, and the third movement from the "Pathetic" Symphony. The artists who assisted were Mrs. Helen Trust, Mr. Mandeno Jackson, Madame Newling, and Mr. Bantock Pierpoint (vocalists), Miss Craigie Ross (pianist), Mr. Charles Fletcher (violinist), and Mrs. Charles Sugden (reciter). During the seven years that have elapsed since Mr. Godfrey was appointed, nearly 4,000 concerts have been given, including nearly 300 Symphony concerts—a splendid record.

Calne.—The Musical Society (which is in its fourteenth season) gave an excellent rendering of Sir A. Sullivan's "Golden Legend" on February 27, and the conductor, Mr. W. R. Pullein, who had been indefatigable in the preparation of the work, is to be congratulated on the success of the performance. The solo vocalists were Miss Maggie Jaques, Madame Marie Hooton, Mr. Edward Branscombe, and Mr. Dan Price, all of whom did justice to their parts. The singing of the chorus was admirable and the orchestra (ably led by Mr. J. W. Duys, of Bath) did excellently throughout.

Camberley.—On the 14th ult., in aid of the Soldiers' and Sailors' Help Society, Haydn's "Creation" was successfully performed by the Yorktown and Camberley Choral Society, in the Drill Hall. The orchestral portions of the work were rendered by the string band of the Royal Military College, Sandhurst (by kind permission of the Governor, Lieutenant-General Sir E. Markham, K.C.B.), assisted by a few members of the Ladies' Amateur Orchestra. The soprano solos were sung by Madame Blanche Powell and the tenor and bass solos by Messrs. Harry and George Stubbs respectively. Mr. H. L. Steele was at the pianoforte and Mr. A. Lake conducted.

Chorlton-cum-Hardy (Manchester).—The Choral Society gave its second concert this season on the 10th ult., at the Public Hall. Mendelssohn's "Hymn of Praise" and "Loreley" were the works performed, the principal vocalists being Miss Rosa Travis, Miss Ethel Coulter, and Mr. Harry Tudor. The choruses were sung with marked precision and adequate expression. The accompaniments were played by a quintet of strings, pianoforte (Miss Norquoy), and organ (Mr. G. F. Walter). Mr. T. M. Ferneley conducted with skill and alertness.

Colchester.—The Essex Musical Union, which has lately been formed, gave its first concert on the 22nd ult., when Coleridge-Taylor's "Hiawatha's Wedding-Feast" was the principal feature of the programme. A chorus of nearly 100 voices and an orchestra of about thirty performers gave an admirable performance of the work under Mr. E. Pennington Nunn's conductorship, showing ample proof of the thorough training during the year. The solo was sung by Mr. W. R. Maxwell, who made a most favourable impression in the exquisite tenor song. The band, which was strengthened by several London professionals, gave an excellent rendering of the accompaniments, and played some effective pieces in the second part, which included Cowen's English Dances, and Elgar's "Imperial March." This successful start of the Society should do much to encourage its members to further exertions and uphold the efforts made by Mr. Nunn in the cause of music in the locality.

Gateshead.—The Vocal Society gave a concert on the 14th ult., when Mendelssohn's "Walpurgis Night" was performed, together with a miscellaneous selection, which included the part-songs "Eldorado" (Pinsuti), "The river floweth strong" (Roland Rogers), and "It was a lover and his lass" (Joseph C. Bridge). The choir displayed much intelligence and excellent tone and indicated the care taken by their trainer, Mr. Newton Laycock, who conducted. The solo vocalists were Miss Emily Forster, Mr. F. Fallas, and Mr. John Browning, and Mr. J. E. Hutchinson accompanied.

Ormskirk.—The Musical Association, under the conductorship of Mr. W. Ormesher, gave its second concert of the season at the Institute, on the 6th ult., the chief piece being Coleridge-Taylor's "Hiawatha's Wedding-Feast," which was very well interpreted. The chorus rendered the different movements in a bright and intelligent manner, the *piano* chorus previous to the tenor solo being especially well sung. The beautiful solo was feelingly interpreted by Mr. Robert Hurst, and the orchestra throughout played the accompaniments in a most capable manner. The most important feature of the second part was the performance of Mendelssohn's first Pianoforte Concerto, Miss Garside playing the solo part very brilliantly, especially the last movement, which had to be repeated.

Reading.—A concert was given by the Erleigh Musical Society, on the 6th ult., in aid of the Mayor's War Fund. The programme included Elgar's "Banner of St. George," which was excellently performed by the chorus and orchestra. Miss Marian Lindars very ably presided at the pianoforte, and the conductor, Mr. G. Stanley Brewer, merited high praise for the success of the performance. The miscellaneous part of the programme included several vocal and instrumental pieces, which were well rendered, and the concert was concluded with Sullivan's "Song of Peace," by chorus and orchestra.

Ulverston.—The Choral Society gave a concert on February 23, in the Drill Hall, when the chief feature in the programme was Gade's cantata "The Crusaders." The music of this cantata is so fresh and original, and yet within the capabilities of all fairly good choral societies, that the work should claim more frequent recognition. The chorus sang throughout admirably, and in the scene of *Rinaldo's* enchantment, the female voices in "The wave sweeps my breast" and the sterner sex in "The Crusaders' Song" displayed to advantage the good qualities of each section of the choir. The small string orchestra rendered the delicate accompaniments in a thoroughly efficient manner, Miss T. Hubi-Newcombe, Mr. T. Henry Brearley, and Mr. Wardley rendered full justice to the solos, and the performance was conducted with ability by Mr. Edmund Telfer.

Wells.—The Musical Association gave its first concert under the conductorship of the Rev. T. H. Davis, the new Cathedral organist, on February 27, when the programme included Coleridge-Taylor's "Hiawatha's Wedding-Feast," in which the tenor solo was well sung by Mr. Partridge, a vicar-choral of the Cathedral; Brahms's "Song of Destiny," and two part-songs by the same master. The chorus sang in a manner which proved that they had given much time and attention to their task. The orchestra gave admirable renderings of Schubert's "Unfinished" Symphony and Grieg's "Peer Gynt" suite (No. 1). A novel feature of the programme was the performance of Schumann's "Märchenbilder" for violin and pianoforte, by Mr. Osborne and the Rev. T. H. Davis. At the final rehearsal the orchestra and chorus presented Mr. Davis, their conductor, with a silver-mounted baton, on the occasion of his recent marriage.

Worthing.—A very good performance of Coleridge-Taylor's "Hiawatha's Wedding-Feast" was given at the Theatre Royal, by the Worthing Choral Society, on February 21. The chorus acquitted themselves admirably, the balance and quality of tone being exceptionally good, and the clear enunciation of the words being excellent. The orchestra, which numbered nearly forty, was thoroughly efficient, and Dr. Sawyer lent valuable aid at the organ. The beautiful solo "Onaway! Awake, beloved!" received justice at the hands of Mr. Edgar Barnes. Mr. F. D. Carnell conducted with much care and ability.

ANSWERS TO CORRESPONDENTS.

Anxious.—(1) *Tschaïkowsky's "Chant sans paroles" and "Romance in F minor" are arranged for the organ by Mr. E. H. Lemare, in Nos. 8 and 9 of his Recital Transcriptions for the Organ.* (2) *We do not know of a* "Josiah *Bates who lived about 100 years ago." Is the portrait to which you refer one of Joah Bates (1740-1 to 1799)?* (3) *Yes, Concone's Studies are excellent. See also "Forty Melodic Exercises" by Panseron, edited by Randegger (two books) and Henschel's "Progressive Studies for the Voice" (Parts 1 and 2). You should state the kind of voice in ordering either of these books.* (4) *Yes, you had better apply to the publishers for permission to use the poems, as the copyright in them may not have expired.*

S. W. S.—(1) *Yes; the six sonatas for the violoncello by J. S. Bach, published by Breitkopf and Härtel, are original compositions for the instrument. The three sonatas by Bach in the Peters edition were originally composed for the viol da gamba, or violoncello, and harpsichord.* (2) *Yes; Schumann's "Fünf Stücke im Volksten" (Op. 102) were written for violoncello and pianoforte. They have been frequently performed by Signor Piatti at the Popular Concerts, therefore they can be played. As a motto to the first, Schumann has put "Vanitas Vanitatum."*

Organist.—(1) *The "best" University at which to take the degree of "Mus. Bac." is a matter of opinion, and qualified by certain contingencies which are obvious.* (2) *For the study of musical history for such an examination your reading should be wide and not limited to one book. Consult Hawkins's "History of Music," James E. Matthews's "History of Music," Grove's "Dictionary of Music and Musicians," Rockstro's "History of Music," and, of the note-book type, Bonavia Hunt's "Concise History of Music."*

H. C. F.—*The characters in "Charles Auchester" are presumed to be as follows:*—Seraphael = *Mendelssohn;* Charles Auchester = *Joachim;* Clara Benette = *Jenny Lind;* Anastase = *Berlioz;* Aronach = *Zelter;* Starwood Burney = *Sterndale Bennett;* St. Michel = *Costa; and* Maria Cerinthia = *Fanny Hensel, Mendelssohn's sister. The authoress of the book was Miss Elizabeth Sara Sheppard, who died, aged thirty-two, on March 13, 1862. She wrote the novel at the age of sixteen.*

Musica.—(1) *You had better write to the Registrar of the Royal College of Music for the desired information.* (2) *Mr. Franklin Taylor's "Primer of Pianoforte Playing" gives some useful hints upon the fingering of arpeggios and other pianoforte matters.*

H. R.—(1) *All three of the Nottebohm books on Beethoven are procurable, and may be obtained through Messrs. Novello; but they are only available in the German language.* (2) *In order to acquire facility in playing from the different clefs you could not do better than make a start with "Examples in Strict Counterpoint," by Gordon Saunders (No. 41 of Novello's Primers). You could then go on to the scores you mention.*

F. P.—*We are unable to trace at present the original source of Bishop's glee, "Full of doubt and full of fear." It formed one of a collection of his glees published in 1839, and it was probably a portion of the salvage of one of his numerous operas. This may account for the ambiguity of the words when the glee is sung as a detached piece. If we succeed in finding anything more concerning its origin, we will let you know.*

"Cork."—(1) *The history of the baton and its introduction on the Continent is not very get-at-able. The few references to Mozart as a conductor by Otto Jahn, his great biographer, do not expressly state whether the composer used a baton or not. The history of the introduction of the baton into England is given in* The Musical Times *for 1896, p. 372.*

A. J. C.—*Lipinski's "Concerto Militaire in D (Op. 21)" may be played thus:—First movement, crotchet = 144; second movement, crotchet = 96; third movement, crotchet = 152. Grieg's Sonata for violin and pianoforte (Op. 13):—Lento, crotchet = 48; Allegro vivace, crotchet = 176; Allegro, crotchet = 132; and Allegro animato, crotchet = 168.*

May.—*Beethoven's "Andante in F" (Op. 35) is a freely constructed movement, chiefly in the variation form. Schumann's "Arabesque" (Op. 18) is written in a form somewhat analogous to that of the Rondo.*

P. A. W.—*The Secretary of the Folk-Song Society, Mrs. Kate Lee, 8, Victoria Road, Kensington. Mrs. Lee will gladly reply to any enquiries in regard to the Society.*

F. M.—*You are quite right. "Rule, Britannia," was composed by Dr. Arne (see its history in the present issue). Vincent Novello arranged the air for four voices.*

J. T. G.—*Pinsuti's part-song, "Tell me where is fancy bred," may be sung at about crotchet = 100, with perhaps a slightly lower speed at the dolce cantabile.*

Organist.—*There does not appear to be any historical work extant as to "music and its employment in connection with, or its application to Freemasonry."*

R. D.—*The songs by Henry Russell about which you enquire are published at prices from 3d. to 6d., and may be obtained from any musicseller.*

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The really melodious and strikingly impassioned "Ballade" by Mr. Percy Pitt, a composer who is rapidly making his way to the front. Here, happily, no dull moments supervened, and the richly-coloured piece, extremely modern in style, and adorned with numerous piquant orchestral touches, created a highly favourable impression. Its flowing phrases were interpreted with a full measure of sentiment by Mr. Ysaye, who, though summoned again and again, very sensibly declined to concede an encore.

MORNING POST.

A composition teeming with imagination, rich in its instrumental colouring, new in its harmonic texture, and unconventional in its form. The music seems to throb with passion. Though placed almost at the end of a long concert, when the attention of the audience might well be fatigued, it achieved a great success. M. Ysaye, who played the solo part to perfection, was recalled again and again.

OBSERVER.

Mr. Pitt's Ballade will assuredly enhance his reputation. It is an earnest, deeply felt piece, the polyphonic texture of which shows a mastery of modern methods and an instinct for colour that promise great things. Mr. Pitt has long been recognised as a "coming man." We think it time to class him among those who have "arrived."

SUNDAY TIMES.

Mr. Pitt's piece strikes a deeper note of passion, and abounds with more or less striking climaxes, set forth amidst much glowing orchestral colour, whilst here again individuality of feeling is a welcome feature.

GUARDIAN.

Mr. Pitt's "Ballade" is in direct contrast . . . in its sustained interest and remarkable structural coherence. Moreover, it vibrates throughout with passionate feeling, and, in the hands of a great player like M. Ysaye, it produces a really thrilling effect.

THE WORLD.

Mr. Percy Pitt's Ballade is a passionate and poetical utterance which makes one think still more highly of him. He is a past-master of harmony, and his skill in orchestration is quite out of the common; and both these qualities appear in this Ballade, together with a vein of poignant melody and a dramatic sense which had not hitherto been in evidence.

YORKSHIRE POST.

Mr. Pitt's Ballade is of an entirely different character. Its themes express deep emotion, agitation, passion, and that peculiar phase of romantic feeling that is so wonderfully depicted in Wagner's "Tristan and Isolde," but which as yet lacks a name. They owe their effect, however, in large part to the polyphonic treatment that marks their harmonisation, and the rich though sombre hues of the orchestral colouring.

MORNING LEADER.

Mr. Percy Pitt's Ballade, on the other hand, strikes a full-blooded note from the first. It is subjective music and not descriptive, and it has the natural logical cohesion of form, although the violin part is also in the nature of a rhapsody. Its climaxes are well worked up to, and there are many exceedingly clever touches in the scoring and in the harmony. The violin part is effective and often quite poetic.

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Well wrought and ingenious are all these variations, exhibiting in a very high degree Mr. Elgar's fertility of resource and the ample freedom of his method. As those who had previous experience of their author expected, the variations are quite modern in style and texture. . . . will certainly add to the composer's reputation.

DAILY NEWS.

The sections entitled "Nimrod" and "Dorabella" were much applauded, and also the last movement, which has now been revised, although the alterations do not appear to be very great.

MORNING POST.

The variations are all remarkably clever, and some of them are distinctly humorous. The orchestral treatment is throughout ingenious. Mr. Elgar was called on to the platform at the conclusion of his interesting work, and loudly applauded. . . . The matter since added at the conclusion of the last variation was heard to-night for the first time, and was a great improvement, imparting increased brilliancy and importance to the work.

DAILY CHRONICLE.

Mr. Edward Elgar conducted his admirably written "Variations on an Original Theme," produced at a Richter concert in London in the summer. The work was then warmly approved, and its merits are increasingly conspicuous on a second hearing. The variations that were special favourites this evening were the ninth and tenth. Upon the brilliant *Finale*, with its bold march, Mr. Elgar was also highly complimented.

DAILY GRAPHIC.

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GUARDIAN.

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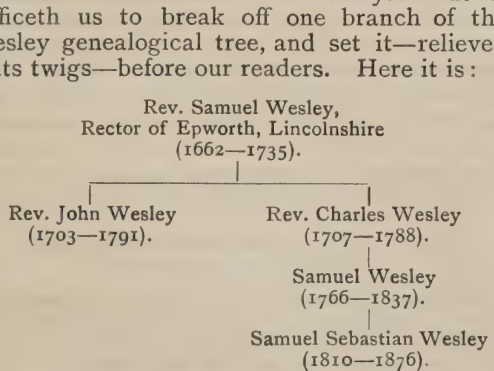
FORBEARS.

Biographers of the musician-Wesleys have hitherto dwelt upon the illustrious members of collateral branches of the family. But it sufficeth us to break off one branch of the Wesley genealogical tree, and set it—relieved of its twigs—before our readers. Here it is:



The first of the above Wesleys was the father of two very eminent sons: (1) John Wesley, the founder of "The Society of the People called Methodists"—better known as "Wesleyans"—whose religious zeal has spread even unto the uttermost parts of the earth, and (2) Charles Wesley, the hymn writer—he is said to have written 6,500 hymns—whose name will long be preserved from the shades of oblivion by such well-beloved lyrics as "Jesus, Lover of my soul," and "Hark! the herald angels sing." The second son of Charles, named Samuel after his grandfather, was not only a really *great* musician, but, as the Scotch folk would say, "a man o' pairts." Moreover, was he not the great propagandist of the music of John Sebastian Bach in this country? Those who have any doubt upon that subject may be invited to peruse a series of articles on "Bach's music in England," which appeared in this journal from September to December, 1896. The son of "Old Sam" Wesley, as he came to be called, forms the subject of this biographical sketch. Truly a goodly company of forbears, and any believer in the saying that "genius skips a generation," may derive what satisfaction he can from the above pedigreeic fact.

Samuel Sebastian Wesley, son of Samuel Wesley, was born in London, August 14, 1810. He was named Sebastian after his father's revered idol, John Sebastian Bach. Letters from "Old Sam" containing such expressions as "little boy blue," "Sammy sixpence," furnish proof that the boy was a great favourite with his father.

A CHAPEL ROYAL CHORISTER.

Young Sam was reared in an atmosphere of music. He received his earliest instruction from his father, though he was undoubtedly more or less self-taught. "I had been brought up by my father with great views," he wrote in his sixtieth year, "and little doings disgust me. I mean by little doings, *little* musical compositions." The statement that he was educated at Christ's Hospital (the Blue-coat School) is not confirmed by the records of that charity. Moreover, an "old Blue," in the person of the late Mr. Frederick Cox, C.C. (born in 1809), had no recollection of a schoolfellow named Wesley, and his (Mr. Cox's) father was a personal friend of the Rev. Charles Wesley. Master Sam is stated to have become one of the Children of the Chapel Royal in 1819. There are records of the admittance of the Gentlemen of the Chapel at that time, but not of the Children, therefore this date cannot be verified. Wesley, as one of the Children, would come under the tender mercies of Mr. William Hawes, the Almoner, with whom, at his residence, 7, Adelphi Terrace, Strand, he probably lived. Like Dr. Hopkins in later years, young Wesley was undoubtedly made to do extra duty at St. Paul's Cathedral, Mr. Hawes being also Almoner of the St. Paul's choristers.

BRIGHTON AND ROSSINI.

Wesley being a good solo boy, was one of the chosen few who went to Brighton week by week to sing in the private chapel of the Pavilion on Sundays during the sojourn of His

Majesty King George IV. at his marine abode. One of the earliest appearances of Wesley's name in print is to be found in the *Morning Post* of March 11 and 17, 1823, under the Court News from Brighton. Wesley was then twelve years of age.

Master Wesley, from His Majesty's Choir at the Royal Chapel, St. James's, took the soprano and leading parts in the anthem, &c., with sweet and divine effect.

Master Wesley was included in the new choir.

But a still more interesting reference is contained in the same journal of December 30, 1823:—

The soprano of Master Wesley was remarkably clear; his shake was open, his every intonation distinct and correct. The King's Band, with Mr. Attwood at the organ, were on duty.

The anthem was "O Lord, our Governor," but the name of its composer is not stated. On that occasion Rossini was on a visit to the First Gentleman in Europe, and at a concert on the following (Monday) evening, young Wesley was a fellow performer with the composer of "Il Barbiere." The King was so pleased with the boy's singing at the chapel services that he presented him with a gold watch. In a typically boyish letter to his mother Master Sam thus refers to his habiliments:—

Dear Mother,

I write to let you know that I am going to Brighton next Saturday week, so I hope you will let me have a new coat, as this is to (!) small. Let me know if you will let me have it by Michelmore. Don't forget to send my box and those wooden things. . . . I hope you will send me word about the coat, as I should not like to go in the same one as I did last year. Mind you send those bits of wood out of the Catherine wheels.

I remain, your affectionate son,

S. S. Wesley.

Mrs. Wesley, Euston Street, Euston Square (near the plumbers and glaziers), New Road.

In a letter to his father, in addressing which he imitates the characteristic flourish of "Old Sam's" signature, he says: "I have not seen the Bandit yet. I should be very glad if I should never see him again." There is no clue as to the identity of this "Bandit.'

First Organ Appointment at the Age of Fifteen.

In 1826 (not 1827, as is always stated) Wesley, aged fifteen, obtained his first organ appointment. A little note, bearing the post-mark date "March 25, 1826," written to Mr. Emett, a friend of the family, thus records the fact:—

Dear Sir,

I write to let you know I have been appointed organist of St. James's Chapel, Hampstead Road. My father goes to Cambridge on Monday. I hope Mrs. Emett and your daughters are well. Pray come and see us soon.

S. Wesley.

On January 12, 1829, Wesley was elected, by open vestry, organist of the Parish Church of St. Giles's, Camberwell. There were twelve candidates, and although so very young—eighteen years of age—he was "decidedly superior to the others." He had a distinguished brother-organist close by in the person of Thomas Adams (the W. T. Best of his day), who was organist of the neighbouring church of St. George's, Camberwell. In the same year, probably upon the death of Benjamin Jacob, Wesley became organist of St. John's Church, Waterloo Road. Unfortunately there are no records in existence which would throw light upon Wesley's appointment to, or connection with this church. The same tale has to be told in regard to Hampton Church, to the organistship of which Wesley is said to have been appointed in "1830." But as the church was then being rebuilt, and was not re-opened till September 1, 1831, the latter date is probably more correct. The tradition is that Wesley was attracted to Hampton (where he was probably Sunday *evening* organist only) because of the fishing prospects which the quiet Thames-side village afforded. Writing to Mr. W. H. Blanch, author of "Ye Parish of Camerwell" (1875), on November 25, 1874, Wesley gives the following piece of autobiographical information:—

> "I made a mistake when I said I held the organ posts at Camberwell, St. John's, Waterloo Road, and Hampton simultaneously. Hampstead Road Chapel was my first post after leaving the Chapel Royal choir as a boy; but I held Camberwell and Hampton together for some time, having resigned St. John's, Waterloo Road, and the Hampstead Road Chapel, there being a fuss about my holding three posts together."

Theatrical Experiences.

Thus we have traced Wesley's organ appointments up to his Hereford period. One or two incidents of his last years in London—1829-1832—must now be recorded. First, the curious and generally unknown fact that at one time Samuel Sebastian Wesley conducted a theatre band! One of several playbills (kindly placed at our disposal by Mr. Burnham Horner) furnishes the necessary information:—

Theatre Royal, English Opera House, Strand

[now the Lyceum Theatre].

This Evening, Monday, June 29, 1829, will be presented a Comick Opera, the music from the masterly compositions of Mozart, called Tit for Tat, or the tables turned! altered and adapted from the Cosi Fan Tutte.

The whole of the musick arranged and produced under the superintendence of Mr. Hawes. The choruses conducted by Mr. S. Wesley, Jun.

Wesley not only conducted the choruses, but his name appears in a list of the band, thus: "Pianoforte, Mr. S. Wesley, Jun.," therefore he practically conducted the "comick

opera." Three years later—on July 30, 1832, and three weeks after Wesley was elected organist of Hereford Cathedral—this "English Opera Company," then at the Royal Olympic Theatre, Newcastle Street, Strand, produced "a new Melo-drama, called the *Dilosk Gatherer*, or *Eagle's Nest* [written by Fitzball]. The vocal music selected by Mr. Hawes. The Melo-dramatick music by Mr. S. S. Wesley!" The *Theatrical Observer*, in a notice of the play, said: "Messrs. Hawes and S. S. Wesley claim the honour of composing the music; but, to our thinking, it is scarcely to the reputation of either of those gentlemen." Notwithstanding this adverse criticism, it would be extremely interesting to see a specimen of Wesley's "Melo-dramatick music." In later years he told a favourite pupil that it was the great ambition of his life to write a comic opera!

For three successive seasons, 1830-1832, Wesley was organist at the Lenten oratorios (so-called) given at Drury Lane Theatre under Sir Henry Bishop's conductorship. On one of these occasions—March 30, 1832—a "new quartette, Benedictus," composed by S. S. Wesley, was performed.

"God save the Queen" variations.

In regard to other incidents of his ante-Cathedral career, we find that Samuel Sebastian accompanied his father to Bristol in October, 1829, for the re-opening of the organ in St. Mary Redcliffe church, after its rebuilding by Mr. Vowles. The elder Wesley was announced as "The celebrated extempore Fuguist and Editor of the works of the Immortal Sebastian Bach." Young Sam not only played a duet on the organ with his father, but wrote his masterly variations on "God save the Queen" for that organ re-opening. The *Bristol Gazette* of October 8, 1829, thus eulogistically records the event:—

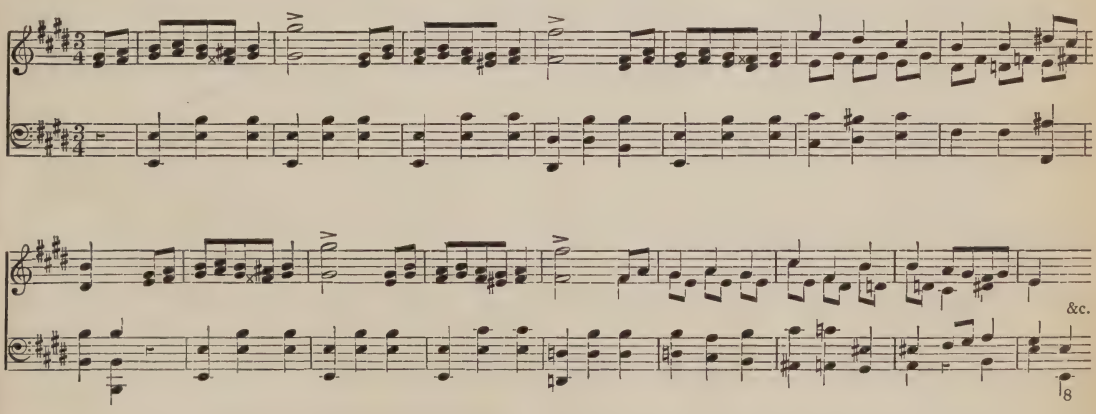
> The great praise of Mr. W. and his able and interesting Son, who occasionally accompanied him in a Duet, and gave also *God save the King*, with variations of his own composition, is, that to that powerful instrument, the Organ, they have far beyond their compeers,
>
> "Enlarged the former narrow bounds
> And added length to solemn sounds."

In September, 1830, the *Harmonicon*, the only musical journal of the day, contained a short waltz, of which the following is the opening strain:—

WALTZ

Composed and presented to the *Harmonicon*

By S. Sebn. Wesley.



Fishing in the Commercial Docks.

A fishing ticket, admitting "Mr. S. S. Wesley" to the piscatorial privileges of the Commercial Docks, from June 9 to December 31, 1830, is extant, which shows that Wesley pursued his rod-and-line hobby even in London. But the fishes have doubtless long ago taken their departure from the Commercial Docks! At this time he composed a somewhat remarkable "Air with variations, in E," for the pianoforte. The theme is the quintessence of melody, and the variations, by no means easy to play, are exceedingly ingenious and highly interesting. The piece is dedicated to J. B. Cramer, of whom Wesley, who was an excellent pianoforte player, may have been a pianoforte pupil. An anthem, "O God, whose nature and property," "sung at St. Paul's Cathedral and Westminster," and reviewed in the *Harmonicon* of September, 1831, was the presage of those alpine-like compositions with which the name of Wesley is so worthily associated.

Organist of Hereford Cathedral.

Thus far we have endeavoured to gather up the threads of Wesley's early career—the first twenty-two years of his life—which was spent in his native London. With the year 1832 he entered upon that Cathedral life which came to be a period of storm and stress to him for

nearly forty years. He had almost attained the age of twenty-two when he became organist of Hereford Cathedral. The Chapter books thus record his appointment:—

1832. July 10. Mr. Wesley, the organist of Hampton Church, near London, was elected to succeed Dr. Whitfeld as organist of this cathedral at a salary of fifty-two pounds (and eight pounds paid by the custos and vicars) and the addition of forty pounds to take place after the decease of Dr. Whitfeld.

At the time of his appointment the Cathedral organ was undergoing important alterations at the hands of Messrs. Bishop and Son. Through the kindness of that Firm we are enabled to give from their books particulars of these alterations, &c.:—

1832. September 11 and October 12. Key pedals from CC, two octaves. New Swell from 4-ft. C to F, with Open, Stopd., Principal, Trumpet, and Hautboy. Choir action altered to form a bass. Steadying wind. Coupler Sw. to G. O. 12th, Tierce, rank six. GG added to Bass, and D E F to Treble in Choir and Great. Re-voicing. New pedal action. Clarabella, Cremona, from F. New keys, three sets. 14 pedal pipes from CCC to meet GG and F at top.

Wesley seems to have arrived at Hereford in October, 1832. From a letter to his mother in London we get some glimpses of his solitary life in the Cathedral city:—

I have taken comfortable lodgings near the Cathedral for the present. I think it probable that soon I shall be allowed rooms in the College here. I should then have to get furniture. I find that much teaching may be had within fifteen miles of Hereford. I should of course have been better pleased to have lived quietly, without this tiresome and degrading occupation. The salary at the Cathedral is, however, insufficient. . . . I must hire or keep a horse when I commence, as the pupils live many miles away and apart. I shall not do any duty at the Cathedral until the sixth of November. The organ is being enlarged considerably. My payment will however be the same; I am therefore glad of the liberty. If I can afford it I think of going a short distance into Wales. . . .

Hawes, Atkins, etc., have been down here giving a concert at which I played a pianoforte and violin duet with Loder of Bath. We got on tolerably well, but I hate playing the mountebank on these occasions. Nothing is to me so pleasant as to join in the performance of good music; but when a certain quantity of twaddle is to be played that some imposter may beg money, I'd rather be far off than mix in the mess. The "concert" was for a resident singer of Hereford. I got nothing for my share. . . .

I have not been able to go and buy poultry yet; tell me when you want it most. Fine geese cost about three and sixpence, fowls two and threepence a couple, ducks in proportion. . . .

"I WISH I WAS A DEAN!"

Subsequent home letters state that he was "getting very melancholy" at Hereford, which he found to be "very dull." They contain references to the crippled state of his finances, to domestic affairs at home, and advice on business matters, &c., such as would come from an experienced man of the world. "Our Dean is made a Canon of Windsor," he says, "which adds about 14 hundred a year to his income!! I wish I was a Dean!"

In due time—on November 6, 1832, and the date is important—the organ in the Cathedral was re-opened. The *Hereford Journal*, in recording the event, said:—

Yesterday, being the first day of the Audit, the organ in our Cathedral, which has been for the last six months repairing and tuning by Mr. Bishop, of London, was opened under the conduct of Mr. S. Sebastian Wesley, the organist. The Audit was never more fully attended on any former occasion, and never were the full powers of the beautiful instrument more successfully and skilfully developed, very much to the admiration and gratification of all present.

"THE WILDERNESS": ITS HISTORY.

We now come to an unusually interesting episode in the life of Samuel Sebastian Wesley—the history of his famous anthem "The Wilderness." Although most of the available evidence is of a circumstantial nature, we venture to think it is conclusive. The present folio edition of the anthem states that it was "composed for the re-opening of a cathedral organ, 1831." But this must be a misprint for "1832," the reference undoubtedly being to Hereford. Moreover, it should be borne in mind that this information does *not* appear on the earlier editions of 1840 and 1853, for a reason which will presently be given.

In the year anterior to Wesley's appointment to Hereford, Miss Maria Hackett, "the choristers' friend," had instituted an annual prize of a gold medal, value five guineas, "for the best original composition in sacred vocal music." This reward she named "The Gresham Prize Medal," after the Gresham Professor of Music. For the competition of 1832, about a month after the re-opening of the organ at Hereford, Wesley sent in his "Wilderness." Writing to his mother in London, on December 15, 1832, he says:—

Call on Monday morning at the coach office for a parcel It is an anthem I have written for a prize in London, and must be delivered Monday, or it is too late. . . . Pray don't fail to *meet* the coach and open the parcel when *you* get it, and then do as I will tell you in the letter. You must keep father at home, as he will have to write something in a letter, it is only just to write a motto in Latin. You had better mention it at once. Tell him I wish it to be "*Let justice be done*," or "Weigh and consider," or anything he chooses—only in Latin it must be. . . .

Yours, S. S. Wesley.

If this music is not sent on Monday I am too late.

The young competitor's letter is duly endorsed, in his father's inimitable "pothooks and hangers," with the words, "*Fiat justitia*."

A fortnight later he wrote as follows:—

. . . At present I don't give a lesson. I am writing some voluntaries that I must sell. . . . If you like, you may treat me with a copy of this month's *Harmonicon*, it will be published the day you receive this. I suppose an account of the Gresham Prize will be in that. If any body else gets it, you must go and fetch my manuscript back.

That the anthem arrived too late for that year's competition (1832) is proved by the following letter (now in the possession of Mr. John S. Bumpus) written by Mr. Alfred Novello, with whom the compositions had to

be deposited, to Miss Hackett, the donor of the prize:—

London, 67, Frith Street, Soho,
Nov. 12, 1833.

Madam,

One of the compositions sent in last year, "The Wilderness and the solitary place," was too late to be received; but the author understands that it is still in the umpires' hands, and he is anxious to let it be a candidate this year. If you would be so kind as to make the necessary enquiries it would add to the many already conferred on, Madam,

Your obliged and obedient servt.,
J. Alfred Novello.

"'THE WILDERNESS'—NOT CATHEDRAL MUSIC!"

Another letter, dated "November 30, 1833," to Miss Hackett, from R. J. S. Stevens, one of the adjudicators, thus records his opinion of the composition: "One copy is written *so close*, that I have had much trouble in understanding it. It is a clever thing, but not cathedral music ('The Wilderness')." You were right, Mr. Stevens. 'Tis a "clever thing"; but posterity has decided that it *is* "cathedral music." Wesley failed, however, to get the prize, which, assuming that it competed for the 1833 medal, was awarded to John Goss for his anthem "Have mercy upon me, O God." There is a tradition that Dr. Crotch, Professor of Music in the University of Oxford, one of the judges, drew on the margin of Wesley's manuscript a caricature of a boy trying to sing the high A in "and sorrow and sighing shall flee away."

It may be convenient if we complete the history of "The Wilderness" before proceeding further with biographical matters. Shortly after his defeat Wesley seems to have sent his anthem to an unnamed music publisher, as there is extant a draft of a letter in his handwriting couched in the following terms:—

Hereford, March 9, 1833.

Dear Sir,

I send you the anthem I spoke of. Will you print it?

The Dean offers to have it performed at Windsor before the Queen, and to take me to accompany it, if I choose to go, which would be expensive. I should dedicate it to the Dean—he offered to permit me to present it to Her Majesty, but I prefer his name—if you think it worth printing. I will send you the title-page. Let me have a letter *if you print*. If you do not, oblige me by sending the thing to No. 8, King's Row, Pentonville, directed to me.

Believe me, truly yours,
S. S. Wesley.

Chapter Garden,
Cathedral, Hereford.

GAUNTLETT AND WESLEY ON "THE WILDERNESS."

"The thing," otherwise "The Wilderness," remained unpublished for seven years. It, however, received honourable mention in an article contributed to the *Musical World* of August 5, 1836, by Dr. Gauntlett, on "Ecclesiastical composers of the present age." Gauntlett said:—

We beg to refer our readers to example A [the last seventeen bars of the chorus "And the ransomed of the Lord," from Wesley's "Wilderness"—not quite correctly quoted, by the way]. It is taken from a five-part chorus in an anthem which forms one of six composed to some of the most poetical portions of Isaiah, by the younger Wesley. The chorus is in E, with 4 sharps, and is formed on a fugue, the subject of which affords a fine opportunity for the florid sequence. There is a glorious pedal point upon the dominant of the key, in which the five parts are interwoven with consummate skill; and immediately afterwards the passage we have quoted follows, with which the point concludes, and a slow movement succeeds in the tonic. It speaks for itself, and needs no commendation of ours.

"But," continued Gauntlett, "we would have given a dozen Gresham medals to have written the point on the E, in the 8th bar" [*i.e.*, the 10th bar from the end of the movement]. In a foot-note Gauntlett rather satirically says: "As a hint to the competitors of the Gresham Prize, we beg to quote the words of this composition, 'The Wilderness,' &c."

Wesley's own opinion of the adjudicators for the Gresham Prize is thus expressed in the trenchant preface to his Service in E, published in 1845. He says:—

> "But Musical Art, notwithstanding its various claims on the gratitude of society, especially as regards its connection with the worship of the Church, this Art, with reference to the higher branches of composition, has not a single instance of liberal encouragement to point to, NOT ONE of any kind whatever! A consideration of this circumstance should, perhaps, deter the veriest Tyro from again entering into competition for the 'Gresham Prize.' The few who have already done so, especially those who have *gained* the '*Prize*,' are sufficiently punished by the fact of one of the two umpires employed to select the best Candidate having declared that the awards hitherto made have ever been in opposition to *his* judgment; for that his colleague would always have *his own way*, and so, he would have nothing more to do with the matter."

Poor Wesley! He was very sore, and justly so, at his defeat with "The Wilderness."

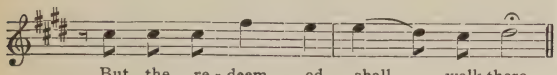
THE VARIOUS EDITIONS OF "THE WILDERNESS."

In the year 1840 Wesley, then at Exeter, evidently intended to publish, by subscription, "Six anthems." An advertisement (*Musical World*, October 15, 1840) stated that "The Work is prefaced by some remarks on the present state of Musical Art as connected with Divine Worship, and the sentiments of the Musical Profession and the Public on the subject." Only two anthems and a part of a third seem to have been issued, but not the preface. One of these anthems was "The Wilderness," the Leeds copy of which, containing additions in Wesley's own hand, we have examined. Its title-page is—

The Wilderness, and the solitary place. | The 35th chapter of Isaiah | adapted to music | by | Samuel S. Wesley. | Price (blank).

No publisher's name is given, and the music, with a few trifling exceptions, is the same as that in the current version. Two differences, however, are worthy of notice. That exquisitely

poetical passage, "But the redeemed shall walk there," is, in the earliest edition, written in notes of half their present value, and without a *ritard* :—



In the accompaniment to the last seventeen bars of the chorus, "But the ransomed of the Lord," the chords are much fuller, and the pedal part, written on a separate stave, is in octaves.

What may be considered as the second edition of "The Wilderness" appeared in the volume of twelve anthems published by subscription in 1853 and dedicated to Dean Garnier, of Winchester. This was probably an amplification of the "Six anthems" abortively issued in 1840. A proof copy of the third edition (1871), in the possession of the present writer, contains some characteristic marginal comments in Wesley's handwriting. In reply to the proof reader's remark, "1st and 2nd in unison?" (twenty-six bars from the end), Wesley writes: "I don't know what this refers to, S. W. Oh, it means treble and alto. All right."

A MYSTERY SOLVED.

The question may be asked: "Why did Wesley add that foot-note "composed for the re-opening of a cathedral organ, 1831," to the third and not to the previous editions of his "Wilderness"? The answer is that he probably wished to remove from the public mind the reproach of its having failed to obtain the Gresham Prize. That "1831" is a *lapsus calami* for "1832" is largely confirmed by a letter in the *Musical World* of October 9, 1852, from the late Dr. William Spark, Wesley's pupil, who said that "The Wilderness" was "composed . . . for the re-opening of Hereford Cathedral organ, which had been rebuilt by Bishop."

Thus it has practically been proved that Wesley, at the age of twenty-two, and while waiting for the re-building of the Hereford Cathedral organ, composed his "Wilderness," and that it was first performed there on November 6, 1832. Moreover, may we not surmise that he actually made that journey into Wales, and that while sojourning amongst the "solitary places" of that picturesque country, where "waters break out" in mountain torrents, his genius was stimulated to conceive one of the most wonderful and beautiful anthems ever written—whether regarded from the point of view of its technical construction, its originality, its melodic beauty, its masterly organ accompaniment, its depth of expression, and, above all, its ideal poetic imagination—all of which combine to stamp "The Wilderness" as a masterpiece of the highest rank!

(To be continued.)

THE CHOIR SCHOOL OF ST. PAUL'S CATHEDRAL.

An incident of the choristership days of Sir John Goss, organist of St. Paul's, 1838-1872, may be retold as an introduction to this article, and to furnish a contrast between the old and the new treatment of cathedral choristers. Goss (born in 1800) was one of the Children of the Chapel Royal. Small of stature as a man, he was doubtless "a tiny mite" of a boy. Out of his non-superabundant pocket-money he had purchased a copy of Handel's organ concertos. One day, while walking across the schoolroom with his precious possession under his arm, his master accosted him with the enquiry, "What is that you have there?" "Please, sir," replied little Goss in trembling tones, "it's only Handel's concertos, and I thought I should like to play them." "Oh! only Handel's concertos," replied the master; "and pray, sir, did you come here to learn to *play*, or to *sing?*" "To sing, sir," answered little Johnnie Goss, utterly discomfitted. The master (if so honoured a term can be applied in such a case) then seized the book, which Goss never beheld again, and literally crowned his argument by hitting the little fellow on the head with the pocket-money purchased volume. "Brutal," is the natural exclamation of all human-hearted men and women. Aye, gentle reader, and this is not an isolated case. But how very different the present-day methods of treating the choristers in our cathedral choir schools. Are they not cared for and nurtured with an affection closely akin to parental love? Some such reflections were vividly impressed upon us during a visit we had the privilege and pleasure of paying last month to the Choir School of St. Paul's Cathedral. This substantial building, erected during the beneficent reign of Sir John Stainer, is located in Carter Lane, and thus reposes under the shadow of Sir Christopher Wren's noble masterpiece.

First, a few words in regard to the history, by no means unbroken, of this Choir School. It is the most ancient choral grammar school in the country, as it dates from the time of Edward the Confessor, and it is mentioned by Ingulphus. "Founded anew in 1108 by Belmeis, Bishop of London, its revenues were considerably augmented by Richard I., Henry III., and Edward II. The school property seems to have escaped unscathed through all the troubles of the early Anglican Church, and was spared at the time of the Reformation."* As is the case with many similar foundations of an ecclesiastical nature, the school funds were misappropriated, with the result that the school, *per se*, ceased to exist. The choristers were boarded at different houses, one of them being "The Golden Cup," situated in St. Paul's Churchyard, with "Jerry" Clark (*circa* 1700). It was not until Miss Maria Hackett,

* "The Organists and Composers of St. Paul's Cathedral." By John S. Bumpus. 1891.

"the choristers' friend," began, in 1811, to wage war with the Dean and Chapter of St. Paul's that attention was called to the shamefully neglected condition of the eight Cathedral choristers and the misappropriation of the school funds. With unwearying patience and dauntless energy Miss Hackett not only unceasingly "pegged away" at all Cathedral authorities, but made known her views with commendable pertinacity in several publications. Although more than sixty years elapsed before the seed she had sown began to bear fruit, yet this good soul had the supreme satisfaction, in her ninetieth year, of going over the present school building when it was nearing completion. How her warm, child-loving heart, so soon to be stilled in death, must have leapt for joy at the prospect of seeing the dream of her long life fulfilled at St. Paul's.

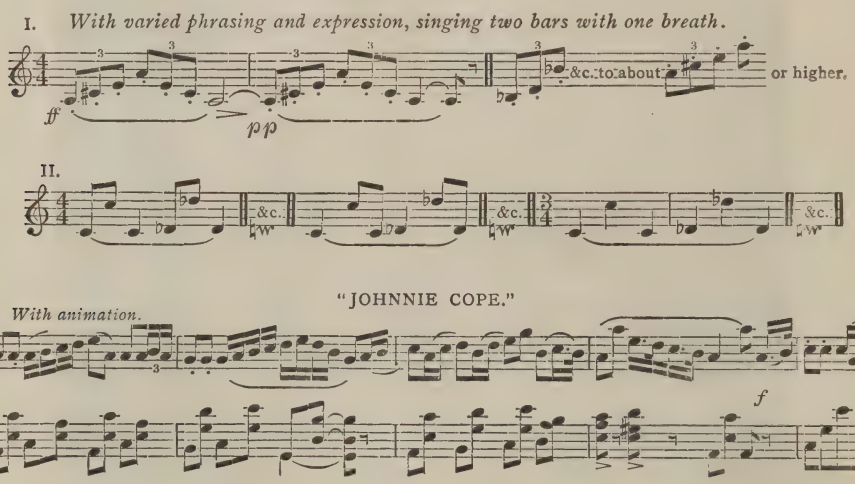
MISS MARIA HACKETT (1783-1874), "THE CHORISTERS' FRIEND."
(From a photograph taken in 1857, belonging to Mr. John S. Bumpus, who also possesses all Miss Hackett's letters and papers relating to the St. Paul's Choir School.)

And now to describe—or attempt to describe—a practice of the St. Paul's choristers. This important feature in their "daily round" takes place in the afternoon, from 2.15 to about 3.30, of every week-day, except Thursday, which is a well-earned half-holiday.

The boys are trained by Mr. Charles Macpherson, the sub-organist of the Cathedral and an old chorister of St. Paul's. Sir George Martin, as on the occasion of our visit, now and then looks in, and, of course, he conducts the full rehearsal of boys and men at the Cathedral. The boys—their full complement is forty—are seated at their desks in the lofty and airy schoolroom. The practice begins with scales, sung in various keys, to the open vowel "*ah*." These scales receive much variety of treatment. Each degree is sung to the duration of four slow beats, then to three beats, and so on. A scale covering a compass

of two octaves (A to A) is sung in one breath without the least semblance of a break in the voice. An upward scale is begun *ff* and finishes *pp* on the high B flat, and *vice versâ*. One cannot help being struck with these tone contrasts, which become, in fact, part of the boys' very natures. The same remark is applicable to the strong feeling for rhythm which permeates their very life blood, so to speak. Like beings rhythmically possessed, they not only beat time with their hands, but almost with their bodies to everything they sing. How wonderfully do these boys demonstrate the remark made to the present writer by Dr. Hans Richter, that "Melody is the flesh, but rhythm is the *bones* of music." Go on, good boys, in your rhythmic pathway, now and in all your future music-makings. The world of music needs you.

The magnificent tone produced by the boys is a marked characteristic of their excellent training. The vast area of the Cathedral demands that the tone should be "full"; but in attaining this indispensability, it would be quite possible to force the voices. Not so at St. Paul's. It is, indeed, a striking feature of the boys' singing that their tone is even throughout the compass of two octaves, and, moreover, that it is so completely under control. And then above and beyond mere technicalities, how thoroughly they *enjoy* their work. To them it is no dreaded wearisome task, but a real pleasure — even their practice hour becomes a feast of soul and song. When they are singing a specially "nice" exercise, the room and its furniture seem almost to shake with the vibratory enthusiasm of these energetic and music-loving little men. The "bread and butter" of the exercises used are those contained in Sir George Martin's "Choir boy training" primer. These exercises are interspersed from time to time with many varieties as occasion may require, or to correct any faults which may begin to show themselves. Specimens of these "extra" studies we are enabled to give through the kindness of Mr. Macpherson:—



The music for the service is then rehearsed, Mr. Macpherson leaving the old Broadwood grand upon which he has accompanied the exercises, and taking his place at the desk in the middle of the room. Gibbons in F is sung without accompaniment, while Mr. Macpherson sings the bass part, or takes up an alto or tenor lead, the boys beating time with their hands while they sing. Mr. Macpherson, in pointing out the imitative features of the old service, says it is like a puzzle—"one of Cruickshank's puzzles"—whereupon there is much laughter, and all eyes are turned towards that young gentleman (who, by the way, is a son of Mr. W. A. C. Cruickshank), while he modestly smiles at this mark of puzzle attention. Sir George Martin has in the meantime come in. He passes from desk to desk, bending over the boys as they sing. The difficult eight-part motet, "O Thou most merciful Jesu," by Dr. F. H. Champneys, to be sung at the approaching Evensong, is next sung. This is followed by the solo and chorus, "O look not down," from Spohr's "Calvary." The solo is taken by Cyril Winn, a grandson of the late Mr. William Winn, the well-known former vicar-choral of St. Paul's. "Curiously enough," observes Sir George Martin, "young Winn has exactly the same kind of voice and production as his grandfather had." Then follows the chorus "Hosanna to the Son," from Sullivan's "Light of the World." "What is that like?" asks Sir George Martin, referring to the counter-subject of the fugue. "Gibbons's 'Hosanna,' sir," promptly replies a boy. "That's right. Sir Arthur Sullivan was a chorister at the Chapel Royal, St. James's, and consequently was very familiar with Gibbons's 'Hosanna.' It was therefore nice of him in later years to take the Gibbons subject that he knew so well and so cleverly entwine

THE PLAYGROUND ON THE ROOF OF ST. PAUL'S CATHEDRAL CHOIR SCHOOL.

A "KICK-OFF." SIR GEORGE MARTIN LOOKS ON APPROVINGLY.

it with his own 'Hosanna.'" The rehearsal is concluded by a very beautiful rendering of the alto solo, "Have mercy upon me, O Lord," from Bach's "St. Matthew" Passion, which is sung by all the boys in unison. This proves to be a veritable triumph of time and tune over abnormal difficulties. But there is not the slightest indication of any indecision or false intonation. Every entry is unfalteringly attacked, and every interval is sung absolutely in tune without the slightest hesitation. Sir George Martin beats time with his hand, but there is really no necessity for him so to do, as every boy is most carefully beating his "twelve in a bar" as if to the manner born. It is no wonder to learn that these boys *love* the Passion Music of old Bach.

After the rehearsal we make an inspection of the school premises with Sir George Martin as a cicerone. He says that the total cost of the building was about £20,000. It is interesting to learn that it is erected almost on the site of the original school of Anglo-Saxon foundation. It was opened January 26, 1874, and has accommodation for forty boys. On the ground floor is the spacious dining hall, which adjoins the equally well-proportioned schoolroom wherein the practices are held. The music-room contains a duplicate set of the music used at the services. Thus the necessity is avoided of having to carry the copies to and from the Cathedral. The head boy is the librarian, and the music is most carefully arranged. In this room are three cells, technically known as "studies," where individual boys can practise. On the second and third floors, in addition to the under-masters' rooms, are two large dormitories such as are seldom seen in schools. They are unusually wide, and, besides having plenty of cubic space, they present a very bright and comfortable appearance. Sir George Martin was one of the earliest inhabitants of the building, even before the boys came into residence. A class-room has for him some pleasant associations, as in that apartment—the sitting-room of his bachelor days—he wrote most of the Church music which is so favourably associated with his name.

Not the least interesting feature of this substantial and admirably appointed building is the playground upon its roof, as shown in our illustration (taken by the Photochrom Co., Ltd.), where the boys, like "sparrows upon the house-tops," play their games with all the zest of public-school boys. This unique playground is caged in with wire-work to prevent a cricket or football from making the acquaintance of a pedestrian's head in the street below. This wire-work cagination was due, in the first instance, to Sir George Martin, who, on looking down upon the school roof from the top of the Cathedral one day, saw a boy walking along the parapet. He knew that a fall from such a height must almost certainly prove fatal; thereupon the present safe arrangement for boy, ball, and pedestrian was adopted. "Many a game of cricket have I played with the boys up here," observes Sir George as we stand on chimney-pot common.

The school is under the able head mastership of the Rev. N. M. Morgan-Brown, who is assisted by three under-masters for general subjects. Each boy costs the Dean and Chapter about £70 per annum. Their education is free of all charges, parents having only to provide clothes, travelling and pocket-money, and we are quite sure that the latter may be expended in Handel's organ concertos without their being forfeited or used for the administration of a knock on the head! The curriculum includes Religious Knowledge, Classics, Elementary Mathematics, and the ordinary English subjects. Besides the regular instruction given to all the boys in singing and the theory of music, an arrangement is made by which (upon payment of a small fee) a limited number of boys can have private lessons on the pianoforte or violin. Four of the City Companies provide scholarships to enable deserving choristers to continue their education elsewhere after leaving St. Paul's, and in addition to these splendid advantages the Dean and Chapter have a Fund in hand which will be available for assisting former choristers, later on, to the Universities.

Examinations for admission into the school are held twice or thrice a year, according to the number of vacancies. The boys not only receive an excellent education, but they are well cared for both physically and morally. They have a private field in the suburbs for their out-door games on the weekly half-holiday. Another recreative feature is a "Choristers' Magazine," issued quarterly, and bearing the appropriate title of "Excelsior." Its pages record the usual sports so dear to all boys, including reports of "tugs-of-war" between Decani and Cantoris, and cricket matches with the Westminster Abbey boys, &c. No wonder that the St. Paul's boys seem to be supremely happy in their chorister life. It may be truly said that "the lines have fallen unto them in pleasant places," notwithstanding the fact that their lot is cast in the heart of the City of London.

In conclusion, we may, in congratulating the Headmaster, Sir George Martin, and Mr. Charles Macpherson upon so admirably equipped a choristers' school as St. Paul's, recall, by way of contrast, the Goss incident related at the beginning of this article. In this connection we venture to propound a profound riddle—intended only for the benefit (?) of the choristers themselves.

Q. "What is the difference between the organist of St. Paul's and the head-hitting master of Sir John Goss?"

A. "One is a Martin, the other was a martinet."

HINTS ON CONDUCTING.

By Frederic H. Cowen.

There is no branch of music which exacts from its disciples so great a combination of qualities as the art of conducting an orchestra. I cannot help fancying that, up to comparatively recent times, the performance of orchestral works must have been of a more or less perfunctory nature, the conductor being satisfied if the notes were correctly played and the *pianos* and *fortes* properly observed; any favourable impression the audience may have formed must have been due more to the intrinsic merit of the works than to any real artistic interpretation of them.

Probably Beethoven himself never heard any of his immortal symphonies performed with anything like the perfection of detail or realisation of their grandeur which is revealed to us now-a-days through the medium of our greatest conductors. All, indeed, is changed now, and the conductor, to excel in his art, must not only possess the necessary technical requirements, but also the artistic gifts of the *virtuoso*, combined with those innate personal qualities which go to make leaders of men.

In a paper which I recently read at a Conference of musicians, and which was reprinted in this journal, I stated that, although real excellence could not be hoped for without the possession of all those qualities I have just mentioned, yet I thought a great deal might be taught and learnt. To this end I gave out a few hints as to the way in which the would-be conductor might acquire the rudiments—the grammar, so to speak, of his art—and thus avoid the many pitfalls that lie in the path of the inexperienced.

I propose in this article to further enlarge upon these hints—in as far as the space allotted to me will allow—and to state what I consider to be the first principles of conducting and the equipment necessary or desirable for those who may wish to follow the art. Naturally the first essential is

THE BEAT.

This should invariably be clear, so that the divisions of each bar can be easily understood and followed. It should be short and decisive in the *forte* passages, from the elbow downwards, not with the whole arm. (Much greater verve and accent are obtainable in this way.) In the *pianos* it should be quiet and rather more swaying, allowing the wrist free play. The baton is incontestably the chief medium through which the conductor conveys his interpretation of the work to the performers; light and shade, phrasing, poetry of conception can and ought all to be indicated by it. I would, therefore, advise the student to devote himself in the first place to what, for want of a better name, I will call the "study of the stick." Let him obtain complete control over its varying movements, so that eventually, just as a pianist thinks no longer of what his fingers are doing, he may be able to forget, as it were, that he is beating time, and give *naturally* the right indication at the right moment, thus imparting, almost unconsciously, his ideas to the forces under him.

TEMPO.

Although most of the more modern scores are marked with the metronome, it is often a mistake to slavishly follow these indications. The metronome marks are but a guide to the general feeling and character of the piece and may prevent any serious errors, but the conductor should learn, with experience, the best *tempo* to adopt. A shade too slow may result in tameness; a shade too quick, in confusion; and he should be able, with a little judgment, to choose just that *tempo* which is likely to produce the best effect. Of course this is supposing that he has not the advantage of the composer's own ideas on the subject, or does not in any way outrage old and long-established traditions.

In the case of unfamiliar music, where there are no metronome marks, he should look carefully through the score and be guided by the signs contained therein, and such other indications as the prevalence or absence of semiquavers or demi-semiquavers, &c., which will show him whether the composer wants a fast or slow *Andante*, or a moderate or fiery *Allegro*. It is essential for a conductor to know exactly the right number of beats to give in a bar. Sometimes it may be desirable, during a bar or so, for him to give four beats instead of two, or eight instead of four; but generally speaking, throughout a movement, he should never beat four in a bar when two would suffice, or three when one would suffice.

LIGHT AND SHADE, AND PHRASING.

As I have mentioned above, the baton is undoubtedly the chief factor in the rendering of a work. Every point, every *nuance* should have its corresponding sign in the movement of the stick, or I should rather say that every movement of the latter should have its corresponding effect in the orchestra. Light and shade should be indicated by a decisive or quiet beat, as the case may be; accents, by strong beats on whatever part of the bar they occur; a broad phrase by a more or less broad sweep of the baton, and so on. Even the tip of the baton may sometimes be effective in suggesting a quaver or semiquaver which requires indicating, but for which a regular beat might be of too much importance. The baton should never *for a moment* be meaningless, but *every* beat throughout a piece should have its proper significance, intended by the conductor, and understood by the orchestra. The left hand may often be used with effect to subdue certain passages or parts, but at other times it should remain inactive.

KNOWLEDGE OF INSTRUMENTS.

A conductor should have a thorough knowledge of the compass and capabilities of every instrument in the orchestra, even though he be unable to play any of them. He should also know all the various effects they are capable of producing, so that he may be able at any time, if necessary, to suggest to the performer the particular way in which he wishes a note or phrase played. This applies with special force to the different methods of bowing and phrasing in the stringed instruments.

STUDY OF SCORES.

Every score should be studied thoroughly at home. To come to a rehearsal or performance with an imperfect knowledge of the music not only places the conductor at a disadvantage, but is an insult to the performers. I would not advocate conducting without book (although I cannot help thinking that the performance often gains considerably thereby) unless one possesses a first rate memory and a cool head; but at least the conductor should know his score beforehand so perfectly that he can devote all his attention to his orchestra and the effects he wishes to get out of it, instead of having to follow the music with his eye, note after note, and bar after bar, as if he were waiting to hear each sound as it occurs on paper. It is not the barometer which influences the weather, but *vice versâ:* an orchestra is a huge musical barometer, susceptible (or it should be) to all degrees of heat and cold, storm and sunshine, at the will of the conductor.

A good plan in studying scores, and one which I myself often adopt, is to conduct them through *in imagination*, see where and what effects are desirable, and the best way to obtain them, so that one may be prepared at the outset with a thorough grasp of every detail, and especially of the various necessary methods of beating in order to obtain the best results.

REHEARSING.

The whole secret of a performance lies in the rehearsals. Sometimes a good rehearsal may, from unaccountable causes, result in an indifferent performance, but there never was a good performance after an indifferent rehearsal.

A great deal is in the manner of rehearsing. A conductor should never allow a faulty point or passage to pass with the proverbial saying "it will be all right at night"; he should go over it again and again until he is satisfied with it, but having once obtained what he wants he should leave it alone. Nothing gives an orchestra more confidence and self respect than the knowledge that they are perfecting what they feel to have been imperfect, but nothing fidgets them so much as unnecessary rehearsing. For the same reason it is wearying to them to have to constantly repeat a passage in which the fault is due only to one instrument or group of instruments: these should be taken by themselves until perfect, and then, and only then, the passage repeated by the whole orchestra. A conductor should endeavour to earn the respect of his forces by showing them that he knows more than they do, and their goodwill by the way in which he imparts this knowledge to them. He should be a strict disciplinarian, never permitting unpunctuality or insubordination of any sort; but he should be just to all alike, genial and polite in manner, and should remember that his players are human beings with feelings like himself. In other words, he should show them that he is master, but a kind, if firm one. The members of an orchestra are like a number of school boys—apt to play tricks with their chief if they once recognise that they can do so with impunity.

CONDUCTING OF CHORAL WORKS.

This is distinct in some respects from orchestral conducting. There are many good *chefs-d'orchestre* (so far as the orchestra alone is concerned) who do not seem at their ease when directing a choir, just as there are excellent choral conductors who are out of their element so soon as they have the control of an orchestra. The addition of a mass of voices to the orchestra naturally gives the conductor a double responsibility, and the two forces have to be thought of and controlled both separately and in combination. He has to exercise greater command of resource and grasp of effect; to paint his colours, as it were, with a larger brush. He should be able to judge when to devote his attention to his chorus and when to his orchestra, but, generally speaking, it is the former which should claim the larger share. He should rehearse each force separately until it has reached the desired perfection, and then, bringing the two together, leave the details more or less to take care of themselves and seek to obtain a big general effect.

Of course what I have said with regard to orchestral conducting alone is equally applicable to the rehearsing and conducting of choral works. The same knowledge of how to use the baton; of *tempi;* the same study of scores; the same discipline—all are requisite. I may say that some of these qualifications, especially the use of the baton and the study of scores, are even more necessary, if possible, in choral conducting than in purely orchestral. A choir is usually a less practised body, in respect of musicianship, than an orchestra; therefore choristers require every point to be clearly put before them, their cues and attacks to be indicated, and they should be controlled as much by the eye as by the stick. Moreover, the choral conductor should possess some knowledge of the art of singing, so as to be able to give his choir useful and often desirable hints on breathing, phrasing, clear pronunciation of words, &c.

ACCOMPANYING.

My article would be incomplete without some allusion to this branch of the conductor's art. Unfortunately I have not the space to enlarge upon it as much as I should wish, though it is, without doubt, a highly important part of my subject. I must content myself with a few remarks. To excel in the accompanying of concertos and vocal music, the conductor must have not only all the technical knowledge and other qualities already mentioned, but also a certain undefinable sympathy which leads him, almost by instinct, to divine beforehand what the soloist is going to do. He must also know when to subdue his orchestra and when to give it prominence, when to lead and when to follow. In all cases (except those of vocal concerted pieces and other music requiring an *ensemble* of soloists) he should allow full scope for the exercise of the artist's own individuality—so long as the latter does not err through unconscious ignorance—remembering that his part in the performance is for the time being only a subordinate one.

There now remains but one attribute of the conductor to mention. All those already referred to can, in my opinion, be acquired to a greater or lesser extent, but this is an innate quality, not to be learnt or gained by experience, and without which a conductor can never attain to the very front rank. I allude to that power, that psychic force which makes all other wills subservient to the conductor's own; a certain *magnetism* which inspires the orchestra and compels them, almost involuntarily, to put heart and soul into their work at his bidding; a *personality* which makes itself felt by them at all times and, through them, by the audience, and which, like an electric spark, sends a wave of enthusiasm through performers and listeners alike. Much of this power no doubt lies in the fact that its possessor *feels* the music he is imparting to others; that his whole being is diffused with it (a cold, phlegmatic temperament can never make others feel what it itself does not); but even this intense love and appreciation does not entirely account for the indescribable influence over all concerned which some conductors possess.

The orchestra recognises it distinctly when it is there; the public, vaguely. The art of conducting is a very subtle thing. Many people (I speak, of course, of the masses) imagine that the mere "wagging of a stick" one way or another cannot make any very appreciable difference to the performers, so long as it marks the time for them correctly. The only way to fully convince the public of the power the baton possesses would be to have the same piece played by the same orchestra several times in immediate succession, and conducted each time by a different conductor; they would then recognise—though they might still fail to understand the reason—the influence for good or bad which he exercises over his forces.

All the remarks I have made go to prove, what I stated at the outset, that conducting is the greatest as well as the most difficult of all the executive branches of music; but to attain to even a small degree of efficiency in it is, I think, to find more immediate pleasure and artistic satisfaction than can be afforded the musician by any other branch of his art.

To those of my younger colleagues who may be allured into adopting the conductor's career, as well as to those who, with only occasional opportunities of directing an orchestra, may sometimes find themselves handicapped in their work, I offer these few hints in all modesty and good part.

Although the very front rank cannot be reached without natural gifts (how many of us ever do reach it?), yet much may be done, and a certain level of excellence attained, by study and earnestness of purpose, and my sole desire in writing this article is that the experience I have gained in later years may be of some use to those who, less fortunate in this respect than myself, may care to profit by it.

In conclusion, I append a few general maxims:—

Never conduct with gloves: it is apt to cramp the hand.

Never fasten your baton to the wrist with a cord and tassel, for the same reason.

Never stamp your feet nor beat the desk with your baton: if you cannot obtain what you want without this, you had better not be a conductor.

Never point the fingers of your left hand at the orchestra.

Never beat the second division of a 3-4 bar to the *left*, it looks awkward.

Know what you want always and see that you get it, even if, musically, it be not always the right thing. It is better to err from conviction than from ignorance.

Never lose your temper: "*Suaviter in modo, fortiter in re*" is the motto *par excellence* for a conductor.

OCCASIONAL NOTES.

An important prize in the form of the "Liszt Scholarship" will shortly be open to competition. It entitles the successful candidate to three years' free instruction at the Royal Academy of Music, and, after that, to a yearly sum (at present about £125) to assist him or her in the extension of his or her musical experience during two years on the Continent of Europe. The forthcoming scholarship will, however, be of exceptional value, as, through a certain circumstance, the new scholar will have the benefit of seven years' accumulated income instead of the usual five; thus in all it will be worth about £350. The next competition is announced to take place on September 21, and full particulars, with a form of entry, can be obtained from the Secretary of the Royal Academy of Music, Tenterden Street, Hanover Square.

The Symphony in D, by Haydn, performed at the third Philharmonic concert, on the 5th ult., is one which has a somewhat interesting history. According to the late C. F. Pohl, the work was composed in 1781. It very soon obtained a hearing in London, as it appeared in the programme of a concert given for the benefit of the "Fund established for the support of Decayed Musicians and their Families" (now the Royal Society of Musicians), at the King's Theatre, on February 28, 1783. The programme of this concert included "a concerto on the grand pianoforte by Master Cramer," afterwards the famous J. B. Cramer, then in his twelfth year. There was also an overture for two orchestras by "Mr. Bach," that is, John Christian Bach, known as "the English Bach." The advertisement of the concert, in the *Morning Chronicle and London Advertiser* of February 26, 1783, shows how the concert customs of those days differed from those of ours. It runs thus:—

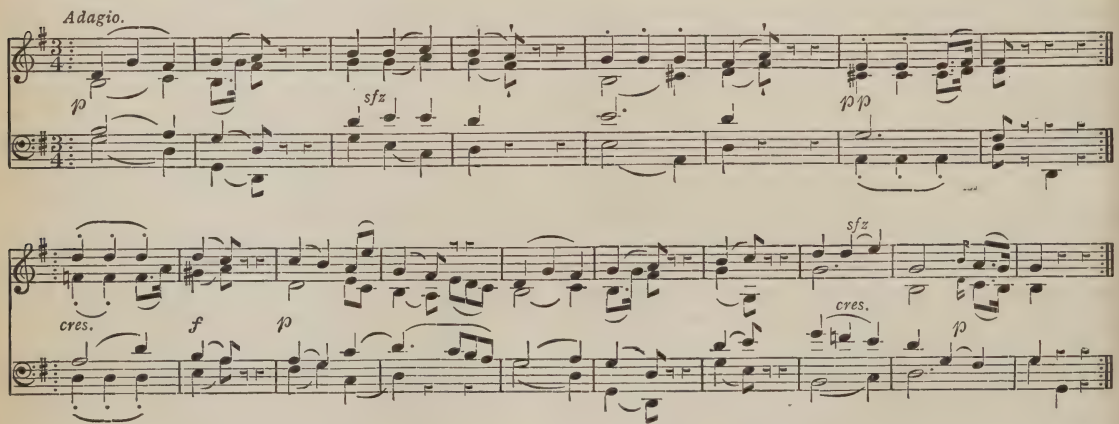
The Vocal Performers having often taken cold by sitting too long on the stage, it is humbly requested that the audience will indulge them with coming on to sing, and retiring when the song is finished.

The following curious extract from the same journal, of March 3, no doubt refers to this particular Haydn symphony:—

Music.—Some of the new music of *Haydn*, just now imported into this country, is, by the cognoscenti, preferred to all his former compositions, the stile, however, is entirely the same;—every coxcomb may know it;—out of all common places;—full of thought—abrupt.

At that concert the symphony was performed without the trumpet and drum parts, which were probably added by the composer when he conducted the work in London in 1792. This, as stated in the programme book of the Philharmonic Society's concert of May 9, 1870 (when the work was performed under the direction of the late Sir W. G. Cusins), was at a concert given at the Hanover Square Rooms on March 31, 1792, by Miss Corri, the harpist. In the *Morning Chronicle* of March 28 the programme is given—the first part opening with a "Grand Overture (MS.), by Gyrowetz," the second with "a Grand Overture (MS.), by Haydn." Symphonies in those days were often described as overtures, and *vice versâ*.

By this symphony there hangs a tale, and Haydn is the teller thereof. In his diary he relates that a clergyman, who was present, sank into a fit of deep melancholy, because he had dreamt the night before of the *Andante*, and imagined that it foretold his death. "To-day, the 25th of April," adds the composer, "I received from Mr. Barthelemon the news that this evangelical clergyman is dead." Haydn speaks of the *Andante;* but in the old score, published by Cianchettini and Speratti, the slow movement is marked *Adagio*. It consists of a charmingly melodious theme and a set of variations. The former, as given out by the strings, is subjoined:—



The centenary of the death of William Cowper was celebrated on the 25th ult. The poet showed his versatility by writing the humorous ballad "John Gilpin," and hymns of a deeply penitential nature. Amongst the latter which have become widely known by reason of their being constantly sung in churches, may be mentioned "Oh! for a closer walk with God," "God moves in a mysterious way," "Hark, my soul! it is the Lord," and "Jesus, where'er Thy people meet." The following interesting references to Cowper appeared in the "Musical Gossip" of the *Athenæum*, in its issue of the 21st ult.:—

William Cowper, ... had not much to say about music, and yet from certain remarks in his letters and lines in his poems we learn his fondness for it. In 1786, writing to his cousin, he refers to his late malady. He says:—

"I find writing, and especially poetry, my best remedy. Perhaps, had I understood music, I had never written verse, but had lived on fiddle strings instead. It is better, however, as it is."

In "The Task" there is further and stronger evidence of his love for the art. The poem was published a year after the great Handel commemoration at Westminster Abbey in 1784. Cowper was undoubtedly sincere in his religious opinions, though some of them certainly appear narrow-minded, as, for instance, his denunciation of oratorios. In "The Task" he speaks of the ten thousand who sit—

> "Patiently present at a sacred song,
> Commemoration-mad; content to hear
> (O wonderful effect of music's power!)
> Messiah's eulogy for Handel's sake."

But though the glorification of Handel by such means met with his strong disapproval, he thus speaks of the great composer:—

> "Remember Handel? Who that was not born
> Deaf as the dead to harmony, forgets,
> Or can, the more than Homer of his age?"

The comparison of Handel with Homer, the blind musician with the blind poet, has in it an appropriate touch of pathos.

The Committee of the Birmingham Musical Festival have decided to perform the *revised* version of the English text of Bach's "St. Matthew" Passion at their forthcoming Festival. As some misconception appears to be rife concerning this new and improved version, we may state that it was prepared by the late Rev. Dr. Troutbeck, who bestowed reverent care upon a task that was not only most congenial to him, but one that he was fully competent to undertake. His guiding principle was to bring the work as closely as was at all practicable to the accepted standard text—that is to say, the edition of the German Bach Society. In an interesting preface to the new edition, dated "February, 1894," Dr. Troutbeck says: "The chorales, choruses, and solos have been newly and independently translated from the original German words, and the adaptation of the narrative of the Evangelist, a task rendered perhaps somewhat less difficult and hazardous by the aid of the Revised Version of the New Testament, has been carefully reconsidered, and re-arranged so as to preserve unaltered, as far as may be, the musical text of the original." In order to show how faithfully Dr. Troutbeck discharged his difficult task, we cannot do better than give the following recitative as a specimen—the version prepared for the old Bach Society nearly fifty years ago and that furnished by the late Precentor of Westminster. Our readers will enjoy making their own comparison; we will only add that the new version follows the German Bach Society's edition note for note. Whether the earlier English version is more faithful to Bach's intentions than the later will easily be discovered.

No. 37. Tenor (Voice part only).

Old Version.

And they that had laid hold on Je - sus, led Him a-way to Cai - a - phas, the high priest,

New Version.

And they that laid hold on Je - sus, led Him a-way to the high priest Cai - a - phas, to the

Old.

where the scribes . . and el - ders were as - sem- bled, But Pe - ter fol - low'd Him a -

New.

house where the scribes and the el - ders were gathered all to - ge - ther, Pe - ter al - so followed Him a - far . .

Old.

- far off un - to the high priest's pa- lace, and went in, and sat with the ser-vants to

New.

off, un - to the court of the high priest; and en-tered in, and sat a-mong the ser-vants, that

Old.

see, to see the end. Now the chief priests and el - ders,

New.

he might see, might see the end. Now the chief . . priests, and the el - ders,

Old.

and all the coun-cil, sought false witness a-gainst Je-sus, that they might kill Him, but found none.

New.

and the council, sought for false witness a-gainst Je - sus, that they might put Him to death, yet found they none.

Mr. Bosville, the indefatigable conductor, financier, moving spirit, and general factotum of the Bridlington Musical Festival—announced to be held on the 26th ult., and therefore too late for notice in our present issue—is also his own programme annotator. As on previous occasions, there are some very enjoyable plums to be picked from Mr. Bosville's unconventional annotational trees. Here are a few. In regard to the opening work performed, Tschaïkowsky's "Marche Solennelle," Mr. Bosville says that it has been selected "as a suitable 'opening voluntary' to the Festival, simply to warm up the wind instruments and to delicately veil the preliminary writhings of a good-natured audience, which patiently endures hard chairs and scanty knee-room in the cause of local Art." This is rather hard upon the chairs and has a sort of inference that the audience is more or less needy. Someone has referred to Dr. Watts's hymns as "Dr. Watts's whims." Mr. Bosville has something of the same feeling towards certain hymn-tunes and anthems. He whimsically says: "One may safely say at once that sacred words sung to a succession of sounds do not of necessity form sacred music." True, and then he

adds, *mirabile dictu*, "if it did we should have to consider certain Hymn-tunes and Anthems sacred music, though they appear to the careful observer to be neither sacred nor musical." Here is a little satirical gibe at the too imaginative imaginations of some programme annotators. The reference is to the "Incidental music to the 'Wasps' of Aristophanes," composed by Mr. T. Tertius Noble. Upon this work our genial annotator observes, without any sting in his remarks, that "The Overture represents the buzzing of wasps. With the spirit of a true artist the composer, at some personal risk, studied wasps' nests and arrived at the conclusion that wasps usually buzz on B natural and middle C." We must not cross swords with our Nestor, but B natural should naturally be the prerogative of "the little *buzzy* bee," not of the buzzing wasp.

"It is one of the first principles of comedy that the funny man should appear very sad and indigestible before any great attempt at sparkling humour," observes Mr. Bosville. After all then, dyspepsia is not without its drawbacks towards contributing to the humour of life, that is on the assumption that the "funny man" *is* humorous. We are told that "the music to the 'Wasps' is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet, bass trombone, timpani, harp, and strings," which information is followed by the consoling remark that "Learned musicians who are in a mood for modes will doubtless detect them." Beethoven's Symphony in F (No. 8) furnishes Mr. Bosville with excellent food for reflection, and thus his remarks are plums of a very luscious kind. In reference to the last movement of Beethoven's frisky symphony, he says: "At the beginning of the Coda, the composer uses a passage identical with the working-out; then suddenly a gruff chuckle from the double basses snuffs out such a very commonplace proceeding! Once more the timid theme tries to get a hearing, but is again despatched with an explosive sniff of disgust from the basses." Again: "One more little jest is heard when the ponderous double basses sing the fragile second subject; the effect produced makes one think of a ballet of hippopotami!" Our last picking is from some biographical remarks on Berlioz. Here it is: "After repeated failures Berlioz, by playing down to the examiners, finally won the 'Prix de Rome' at the Paris Conservatoire." "*Playing down* to the examiners!" Is not this more in the nature of a candied date than a plum? But we must let it (Mr. Bosville's observation) pass, with the hope that he may continue to give many more annual Festivals, and, at the same time, to "play up" with those breezy programme annotations which he writes so well.

Another interesting Schubert autograph has turned up unexpectedly in Vienna—viz., the original of the composition entitled "Loda's Gespenst," forming part of the "Songs of Ossian" and which had hitherto been considered lost. In including the composition in the complete edition of Schubert's works, published by Breitkopf and Härtel, the editor was only able to obtain a manuscript copy made by the Abbé Stadler, the friend of Schubert. The autograph, which consists of sixteen closely-written pages, is being offered for sale by the firm of Gilhofen and Ranschburg, in Vienna. It is dated January 17, 1816, whereas it had hitherto been classed with the compositions of the master emanating from the early part of the year 1815.

An International Music Exhibition is announced to be held at the Crystal Palace, from June to September, to illustrate the progress and advance of musical art during the nineteenth century. It is proposed to divide the Exhibition into four groups—

1. Musical Instruments and Appliances constructed or in use during the last hundred years.
2. Music Engraving and Type Printing.
3. Loan Collections of Historic Musical Instruments and Appliances, and Pictures, Drawings, and Engravings of Musical Subjects.
4. Modern Oil and Water-Colour Paintings, Engravings, Drawings, and Photographs of Musical Subjects.

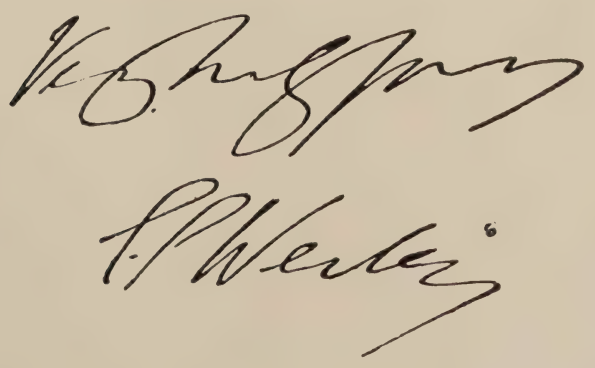
Choral competitions and historical concerts will be held, and demonstrations with ancient and modern instruments given during the Exhibition. It is also proposed to hold a Brass Band Festival and contest on Saturday, July 21. Sir Arthur Sullivan is the chairman of the Committee of Advice.

Not the least gratifying feature of the recent performance of Mr. Coleridge-Taylor's trilogy, "Hiawatha's Wedding-Feast," is the notice of the event which appeared in the *Leipziger Tageblatt* from the London correspondent of that journal. We give the criticism translated into our vernacular by a young English student now studying at the Conservatorium of Leipzig:—

London, March 24th.—Yesterday's concert of the Royal Choral Society brought English music-lovers the pleasant discovery that a new and very promising star had risen among them, in the young composer Coleridge-Taylor, who is only 25 years old. From Longfellow's Indian legend, Coleridge-Taylor has chosen three scenes—viz., "The Wedding-Feast," "The Death of Minnehaha," and the "Departure of Hiawatha," and has clothed them in the musical form of a cantata, under the title "Song of Hiawatha," which, rich in melody, and overflowing with life, is unusually captivating. The composer, who himself conducted, received a great ovation. Nor was the "Imperial" element—now always welcome—wanting to the occasion. The British audience applauded the more warmly, as they were honouring an Anglo-African composer, whose richly-coloured music conjured up the glories of the prairies of the Wild West of America.

A Congress for the discussion of matters musical is to be held in connection with the Paris Exhibition from June 14 to 18. The most important subjects which have been set down for discussion are (1) "The general employment of the Diapason normal," (2) "The unification of terms employed by composers," (3) "The regularisation of the metronomic indications," (4) "The utility of schools of conductors and the study of instrumentation," and (5) "The utility of the development of Musical Societies." All communications relating to the Congress are to be addressed to M. Baudouin La Londre, Secrétaire général de la Commission d'organisation, Rue Gounod, 11, Paris.

The Cologne Conservatory of Music will celebrate its first jubilee on the 10th inst. and four following days. The ceremonial opens with a "Festakt" on the forenoon of the 10th, followed in the evening by a concert organised by the present Professors of the Conservatory. The present students are to furnish a concert on the following day, and past students are to be represented by two concerts on the 12th and 13th. The Festival will be brought to a close by a convivial meeting in the Gürzenich. All old students are cordially invited to attend this interesting celebration.



Mr. William Pountney has certainly earned the distinction of being a veteran Festival chorus singer. He has sung as a bass in that capacity at every Birmingham Musical Festival (with the exception of 1849) since the year 1846; thus he has rendered more than half-a-century's service, good and true, to the cause of choral music in Birmingham. Moreover, he has just succeeded in getting "a first-class engagement for the approaching Festival"—not by favour,

(*From a photograph by Burgoyne, 371, Coventry Road, Birmingham.*)

or by virtue of his long service, but after having been duly tested by Dr. Swinnerton Heap, the chorus-master. Congratulations to Mr. Pountney, who sang in the first performance of "Elijah," under the composer's conductorship. The veteran singer retains vivid recollections of Mendelssohn and the extraordinary enthusiasm which attended the production of his great oratorio, fifty-four years ago.

We much regret that, owing to a slip of the pen on the part of our Liverpool correspondent, an unfortunate error appeared on p. 263 in our last issue. Master Harold Batten, who is aged fifteen, and not twelve, as was stated in the Liverpool papers, played the solo part in Mendelssohn's *Violin* Concerto at the Wirral Amateur Society's concert on March 22. There is no need to correct the statement in regard to the manner in which Master Batten discharged his difficult task. This may certainly be confirmed, with the addition that the young violinist reflected the greatest credit upon his teacher, Mr. Ernest Schiever, the conductor of the Society. We understand that the late Sir Charles Hallé, at his own house in Manchester, played the boy's accompaniments on two or three occasions, and that he (Sir Charles) anticipated a successful career for the youthful violinist. May that prognostication be abundantly realised.

Sir John Stainer sends us the following appreciation of the late Mr. Horace Buttery:—

> "Let me say a few words expressing my affectionate regard for the late Mr. Horace Buttery, and my personal gratitude to him for the valuable help he formerly rendered me for many years at St. Paul's. He was a loyal and enthusiastic member of the special choir from its first enrolment, twenty-seven years ago; and some of his well-trained chorister boys took part in all the great musical services in the Cathedral. His kindliness and amiability were as noticeable features in his character, as his love for church music and his untiring efforts to promote it."

"*Stomoxys calcitrans*" and "*Heliophilus trivittatus*" are not musical terms, but they are to be found in two hobby articles which Mr. Walter Wesché, an ardent disciple of the microscope, has contributed to the February issue of *Knowledge* and the March issue of *Science Gossip*. The titles of Mr. Wesché's erudite articles are "The Fly, *syritta pipiens*," and "The Ptilinum of Diptera." They are both illustrated, and show "the extraordinary and the apparently ingenious in Nature," of which, as Mr. Wesché truly adds, "there is no end."

Mr. Robert Newman announces that in order to add interest to the scheme of his London Musical Festival, the English and French orchestras will be heard separately, as well as together, and therefore the French novelties will be performed by the French orchestra and the English novelties by the English orchestra. The combined bands will, however, interpret the great works of the classic and romantic schools already announced in Mr. Newman's prospectus.

Señor Felipe Pedrell, the distinguished Spanish musical *savant*, is actively engaged upon the preparation of a complete edition of the works of the sixteenth century Spanish composer, T. L. da Vittoria. It will include, in eight volumes, Motets, Masses, a Magnificat, and other compositions for the church, the final volume comprising hitherto unpublished works. The edition will be issued by Messrs. Breitkopf and Härtel, of Leipzig.

Sir Frederick Bridge is announced to give a course of three lectures, with musical illustrations, at the Royal Institution, on the 26th inst. and the 2nd and 9th prox., at 3 p.m. The subject of the Professor's discourses is "On the growth of chamber music, from Allegri's Symphonia (1586-1652) to Haydn's first quartet."

Mr. Sims Reeves has been granted a Civil List pension of £100 per annum in recognition of his eminence as a singer.

Dr. Henry Coward, chorus-master of the Sheffield Musical Festival, will contribute to our next issue an article on "The Training of a Chorus."

A performance of Coleridge-Taylor's "Hiawatha's Wedding-Feast" and "Death of Minnehaha" is announced to take place on the 6th inst., at Queen's Hall, under the auspices of the National Sunday League and conducted by Mr. Allen Gill. The programme will also include Edward German's Overture to "Richard the Third," Coleridge-Taylor's "Hiawatha" Overture, the chorus "Challenge of Thor," from Elgar's "King Olaf," and other compositions by English composers.

CHURCH AND ORGAN MUSIC.

GLOUCESTER CATHEDRAL RECITALS OF SACRED MUSIC.

Were sepulchred deans and entombed cathedral organists to revisit the scenes of their former labours, they would rub their eyes on beholding the changed condition of things as compared with their easy-going administrations. St. Paul's would furnish a remarkable example, where, fifty years ago, "Tuppence, please," was the verger-uttered demand through the crack of the door that greeted any visitor wishing to enter the cathedral when Divine service was not being held. In regard to more musical matters—and nowhere has there been a greater revolution in this respect than at the mother church of the Metropolis—we may turn to Gloucester Cathedral. Soon after Dr. C. H. Lloyd was appointed organist (in succession to Dr. S. S. Wesley) he instituted special musical services in the nave of the Cathedral and organised a volunteer choir of ninety voices for that purpose. On these occasions selections from the well known oratorios were sung. These services took the form approaching to an ordinary service and always included a sermon. But under the organistship of Mr. C. Lee Williams, Dr. Lloyd's successor, their more strictly musical features, especially the instrumental portion, became more prominent. The service proper was thereupon greatly reduced, and these music-makings assumed their present character. Thus the good seed sown by Dr. Lloyd and Mr. Lee Williams is bearing excellent fruit under the fostering care of Mr. A. Herbert Brewer, the present organist.

"A Free Recital of Sacred Music," as it is designated, is given on a Thursday evening in every month from November to April inclusive. These interesting Recitals are attended by congregations approaching four thousand people, who come in from the neighbouring towns of Stroud, Cheltenham, Tewkesbury, and other places for miles round, many driving into the city in all kinds of vehicles, from the farmer's jolting cart to the smart "turn out" of the county folk. In sending some particulars, at our request, of these music-makings of sacred song, Mr. Brewer writes:—

> "'The Free Recitals of Sacred Music,' as they are advertised, are essentially for the people, and I can assure you they appreciate what is done for them. I endeavour to give the people good, simple music from the oratorios which they can easily follow and understand. Short and simple pieces of this nature never seem to weary the listeners. The chorus consists of members of the societies which I conduct here—the Festival Class, the Choral and the Orpheus societies. As a rule, I am able to get two professional soloists from London or elsewhere; these, in addition to the chorus, kindly give their services. There is a rehearsal for the soloists on the same day as the recital, at 4.45, after the evening service, and for the chorus at 7 the same evening, in the Chapter House. What is now known as 'the hidden quartet' has become more or less an institution at the recitals—viz., four voices singing a chorale, or short anthem, at the extreme end of the cathedral. The effect is undeniably very beautiful and much appreciated by the attentive listeners who fill the nave. Two congregational hymns are included in each programme. The people enjoy singing them, and the effect is excellent, even sometimes dramatic, when a good, solid, popular tune is chosen. The recital lasts exactly one hour. I must not omit to add that the Dean and Chapter give me their heartiest support, the Dean being particularly enthusiastic over the recitals."

We give the programme of the last recital of the season:—

GLOUCESTER CATHEDRAL.

Prayer—Prevent us, O Lord. Our Father, which art in heaven.

1. Organ Solo—"Andante con moto" (C minor Symphony) Beethoven.
2. Solo—"Love not the world" ("Prodigal Son") Sullivan.
3. Hymn, No. 250 ("Hymns Ancient and Modern").
4. Organ Solo—Variations on the chorale St. Antoni—Haydn Brahms.
5. Solo and Chorus {"He was despised" / "Behold the Lamb of God"} ("Messiah") Handel.
6. Air—"For my soul thirsteth for God" (Psalm xlii.) Mendelssohn.
7. Quartett—"God is a Spirit" ("Woman of Samaria") Sterndale Bennett.
8. Solo and Chorus {"The sorrows of death" / "The night is departing"} ("Hymn of Praise") Mendelssohn.
9. Hymn, No. 111 ("Hymns Ancient and Modern").

Prayer. The Blessing.

Concluding Voluntary—Prelude and Fugue in C .. .. Bach.

H. D. M. Spence, *Dean.*
April 5, 1900 (135th Recital). A. Herbert Brewer, *Organist.*

The Hymns are chosen for congregational singing, and all present are requested to join in the melody *in unison.*

Such a ministry of sacred song, and noble use to which a stately fane can be put, need no eulogy. We should indeed be glad to hear that other cathedrals besides Gloucester were as actively engaged in a work so worthy, of such high privilege, and so full of encouragement to all who are privileged to share in its achievement.

LENTEN SERVICES.

Year by year these solemnities show a gratifying increase. The premier place in a necessarily brief record must be given to St. Paul's Cathedral, where, on Tuesday in Holy Week (the 10th ult.), Bach's "St. Matthew" Passion was accorded its annual devotional rendering. For twenty-seven years have the grand old Cantor's strains been heard every Lent in St. Paul's, and each repetition only serves to heighten the beauty of that wonderful creation. From a coign of vantage high up in the gallery above the South door—said by Sir John Stainer to be the best place for hearing the music in the Cathedral—it was a very impressive sight to look down upon the great congregation and the white-robed singers and players upon instruments all reverently assembled together to participate in a feast of holy song. As on all previous occasions, no pains seem to have been spared to give the work a rendering worthy of its greatness and purport, and Sir George Martin, upon whose shoulders falls the whole of the preparation, has again to be congratulated upon a complete success. Mr. Charles Macpherson, who was at the organ, played as introductory voluntaries Bach's Fantasia and Fugue in C minor, Rachmaninoff's Prelude, and the Introduction to Haydn's "Passion." The last-named, appropriately introduced by Sir George Martin many years ago during his sub-organist period, has now become one of the traditions of a service that must be ranked as *the* service of the year in our Metropolitan Cathedral.

From a number of service papers to hand of Lenten services, we select the following, several others being noticed by "our own correspondents" under their respective localities:—

St. Asaph Cathedral, Bach's "St. Matthew" Passion, with orchestra (Dr. Archibald W. Wilson, organist); Bradfield College Chapel, "Service of sacred song," selected

from the works of Mendelssohn—Psalms 13 and 43, Organ Sonata, No. 3, and Prelude and Fugue, No. 2 (Messrs. Abdy Williams and A. J. F. Wood, organists); Hampstead Parish Church, Spohr's "Calvary" and Gounod's "Come near to the Cross" (Mr. George Aitken, organist); St. Stephen's, Guernsey, Gounod's "Redemption" (Mr. J. Matthews, organist); St. Jude's, Bethnal Green, Stainer's "Crucifixion" and Maunder's "Penitence, Pardon and Peace" (Mr. H. W. Reeves, organist); St. John's Parish Church, Cardiff, Lee Williams's "Gethsemane," with orchestra (Mr. G. H. Cole, organist); St. Clement's, Ilford, Haydn's "Passion," by the Ilford Philharmonic Society (Mr. Alfred H. Allen, organist); St. James's, Colchester, Rossini's "Stabat Mater" (Mr. Charles Wood, organist); Christ Church, Dover, Mr. H. J. Taylor's "The Last Supper" (Mr. H. J. Taylor, organist); St. Mary Magdalene, Taunton, Ferris Tozer's "The way of the Cross" and Stainer's "Crucifixion" (Mr. Harold E. Jeboult, organist); Emmanuel Church, Tunbridge Wells, Passion Music from "The Messiah"; Hollinshed Street Congregational Church, Chorley, Stainer's "Crucifixion" (Mr. J. L. Milnes, organist); St. Andrew's, Ashley Place, Brahms's "Requiem" (Mr. Edward Wyatt, organist); Christ Church, Westminster Bridge Road, "Messiah" (Mr. J. R. Griffiths, organist); Gravesend Parish Church, Stainer's "Crucifixion" (Mr. Howard Moss, organist); All Saints' Church, Hatcham Park, Stainer's "Crucifixion" (Mr. W. C. T. Couch, organist); Caius College Mission Church, Battersea, an excellent and well rendered selection of sacred music, under the direction of Mr. Albert H. Eyre, organist, with Miss Iverson at the organ.

AN ASSOCIATION OF ORGANISTS.

"The Wakefield and District Organists' Association" is one of those decentralizing institutions which deserve commendation and encouragement. A recently issued pamphlet furnishes an interesting "retrospect, 1890-1900," of this fraternity. Inaugurated ten years ago, at a meeting attended by *eighteen* organists of Wakefield and the neighbourhood, the roll now contains *eighty-eight* names! The unsectarian character of the Association is evidenced by the fact that these four score or more "chief musicians" represent seventy-four various places of worship, which include a Primitive Methodist and a Roman Catholic Church! Surely this is an eminently practical instance of brethren dwelling together in unity. Papers are read, organ recitals and musical evenings given, summer excursions arranged, and, of course, there is that inevitable and distinctive English function, an annual dinner. From time to time papers are read by non-members, and altogether the Wakefield and district organists seem to have some very good times in the bonds of fellowship. The concluding paragraphs of the last report, by Mr. A. E. S. Sugden (20, Arundel Street, Wakefield), the hon. secretary, may be quoted, with hearty congratulations upon the success attending so interesting and praiseworthy an organisation:—

Meeting on a basis of perfect equality—knowing no distinction of amateur or professional members—no distinction of creed or sect, we meet as brethren, banded together to help each other by advice and sympathy; and the influence of the Association is felt throughout the district, and even beyond.

What it shall become cannot be foreseen. The past no man can rob us of; the future rests with ourselves.

An extremely interesting programme of mediæval music was given by the Plain-song and Mediæval Society at the St. Paul's Chapter House, on the 5th ult. The selection, ranging as it did from the eleventh to the fifteenth century, was of great historical interest, as showing, first, the plain-song in its original form as in the eleventh century, "Ut tu propitiatus," then in its harmonised form as exemplified by the fourteenth century, "Benedictus qui venit," and, later still, its development into such beautiful madrigals as "This day, day dawns." The programme also included the celebrated "Sumer is icumen in" and a fine song by John Cole called "To live alone," which was admirably sung by Mr. Vernon Taylor, under whose direction the performance was arranged. Sir John Stainer was in the chair, and Mr. Briggs supplied most interesting historical and other data.

The service list for the month of April of Calvary Church, New York, is an interesting document, and shows that in an eclectic selection of music English composers are duly honoured. The names of Stainer, Martin, Sullivan, Stanford, Thorne, and Lemare appear as vocal composers, while in a list of organ solos, played at Evensong, appear the names of F. E. Bache, Chipp, and Smart. Mr. Clement R. Gale is the organist and choirmaster of the church, and is to be congratulated upon his administration of musical matters at Calvary Church.

BIRMINGHAM CORPORATION ORGAN RECITALS.

Mr. C. W. Perkins, organist to the Corporation of Birmingham, has, at our request, sent the following particulars of the weekly recitals which he gives with so much acceptance in the Town Hall of that hardware producing and music-famous city. Mr. Perkins writes:—

I have been trying for some years to improve the taste of the audience by gradually increasing the proportion of serious organ music. At the same time I am of opinion that as there are a number of poor people (more than one labouring man being among the most devoted attendants), it is better for them to hear some of the great orchestral works on the organ than never to hear them at all. I am glad to say that there is now more applause after a Prelude and Fugue of Bach than there was ten years ago after an operatic overture.

The recitals, which are free, are given on Saturday afternoons, at 2.30. As a rule, the audience numbers from 500 to 700 people, and includes all classes of the community. They are always singularly attentive and appreciative.

At the last recital (in June) I always give a programme selected entirely by the audience. Each person who wishes to ask for a piece writes the title (and his name and address) on a post card and sends it to the Town Hall. The voting last year stood thus, with a large majority for No. 1:—

1. Overture to "Tannhäuser" .. .. .. Wagner.
2. Storm Fantasia .. .. Lemmens.
3. Variations on the Austrian Hymn .. .. .. Chipp.

No. 3 was, as you are aware, composed for this instrument and is a great favourite here.

The following will serve as a specimen—though he disclaims it as a "model" programme—of a recent recital given by Mr. Perkins in the Town Hall, Birmingham:—

1. Concert Overture in C minor .. .. Hollins.
2. Andante in E (from the Pianoforte Concerto in G minor) Mendelssohn.
3. { (*a*) Siciliano / (*b*) Fugue in G minor } .. .. Bach.
4. Introduction and Allegro in F .. .. Handel. (From the "Cuckoo and Nightingale Concerto.")
5. Andante and Variations in G .. .. .. Beethoven.
6. Toccata in E flat .. .. Capocci.
7. Entr'acte (The death of Pierrot) .. .. .. Mario Costa.
8. Grand Fantasia on the Wedding March and the Fairies' Dance, in Mendelssohn's "Midsummer Night's Dream" music .. Liszt.

ORGAN RECITALS.

The following organ recitals, given during the past month, may be recorded:—

St. Neot's Parish Church (organist, Mr. A. Thompson), re-opening of organ, rebuilt by Messrs. Bishop and Son, by Dr. A. H. Mann, who played a Concerto in G minor by

Matthew Camidge; St. Clement Danes, Strand, by Mr. F. G. M. Ogbourne, who played Best's Air with variations in A; Horbury Congregational Church, Notting Hill, by Mr. C. Thornton Turner; Holy Trinity Church, Malvern, by Mr. Fred. G. Hickson; St. Bees Priory Church, by Mr. F. J. Livesay (programme entirely of Passion Music); St. Mary's, Southampton, by Mr. R. Sharpe, who played S. S. Wesley's Andante in A; St. George's Presbyterian Church, Stockton, by Mr. James Foggitt; All Saints' Church, Toronto, by Mr. W. E. Fairclough; St. George-the-Martyr, Queen Square, by Mr. Alfred J. Miller, with Miss Nancy Miller as vocalist; Kendal Parish Church, by Mr. W. Granger, who played Calkin's Festal March in C; Congregational Church, Fareham, by Miss Lee, who also played some violin solos; Parish Church, Strabane, by Mr. C. J. Brennan; Holy Trinity Church, Sutton Coldfield, by Mr. W. A. Macduff (opening of the Hope-Jones new electric organ), who played Smart's Air in A with variations and final fugato; St. Margaret's, Westminster, by Mr. E. H. Lemare, who played a new Concert Rondo in B flat, by Hollins; Parish Church, Castleacre, Norfolk, by Mr. Francis G. Highe; Parish Church, Saffron Walden, by Mr. Herbert Mahow, who played the two recently published posthumous organ pieces by Mendelssohn; North Berwick Parish Church, Mr. Andrew Calley (organ) and Mr. H. J. Crumpton (violin), both sightless performers; and at Kirkby Stephen Parish Church, by Mr. George Rathbone (organ), who played Rheinberger's Sonata in F minor and Elgar's Imperial March; Miss Wakefield (vocalist), who sang three sacred songs by Cornelius.

The organ in Christ Church, Cannes, presented by the late Mr. T. R. Woolfield, the founder of the church, and erected in 1867, has recently been renovated at a cost of £430, upon which there remains a debt of £210. Two recitals have recently been given on the restored instrument—one by Mr. Percy Harmon, organist of St. Paul's, Cannes, and another by Mr. Cecil H. Wybergh, organist of the Royal Memorial Church, Cannes. On the former occasion some anthems were well sung by the choir of Christ Church, under the direction of Mr. S. Herbert March, organist of the church.

Mr. E. H. Thorne announces four "Bach organ recitals" to take place at St. Anne's Church, Soho, on every Saturday afternoon during the month, at 3.30. The programmes contain several of the little known and seldom played Choral Preludes of the great Cantor, and therefore organ students would do well to attend these excellent Bach performances.

A series of recitals is announced at St. Michael's Church, Cornhill, on every Thursday during May (except the 24th), June, and July, at 1.15 p.m. Various organists, including Dr. W. John Reynolds, organist of the church, will give the recitals.

A POLYTECHNIC ORGAN.

The following is the specification of a three-manual organ built by Messrs. Beale and Thynne, and presented by the late Sir Henry Tate, Bart., to the Polytechnic Institute, Battersea:—

Great (12 stops).

Double Open Diapason	16 feet	Flauto Traverso	4 feet
Open Diapason, No. 1	8 „	Twelfth	2⅔ „
Ditto, No. 2	8 „	Fifteenth	2 „
Hohlflöte	8 „	Mixture	4 ranks
Dulciana	8 „	Trumpet	8 feet
Octave	4 „	Clarion	4 „

Swell (13 stops).

Lieblich Bourdon	16 feet	Flautina	2 feet
Open Diapason	8 „	Mixture	3 ranks
Rohrflöte	8 „	Contra Fagotto	16 feet
Viole d'orchestre	8 „	Horn	8 „
Violons Célestes	8 „	Hautbois	8 „
Echo Salicional	8 „	Clarion	4 „
Principal	4 „	Tremulant.	

Solo (11 stops).

(All, except Tuba, in a Swell Box. Tuba on 15-in. wind.)

Salicional	8 feet	Harmonic Piccolo	2 feet
Lieblich Gedact	8 „	Orchestral Oboe	8 „
Violoncello	8 „	Clarinet	8 „
Violes Célestes	8 „	Vox Humana	8 „
Concert Flute	8 „	Tuba	8 „
Harmonic Flute	4 „	Tremulant.	

Pedal (12 stops).

Harmonic Bass	32 feet	Octave	8 feet
Open Diapason (Wood)	16 „	Flauto Dolce	8 „
Ditto (Metal)	16 „	Violoncello (in Swell Box)	8 „
Grand Bourdon	16 „	Contra Fagotto (do.)	16 „
Echo Bourdon (in Swell Box)	16 „	Ophicleide	16 „
Contra Bass	16 „	Tromba	8 „

Couplers.

Swell to Great.	Swell to Solo.
Swell Octave to Great.	Great to Pedal.
Swell Sub-Octave to Great.	Swell to Pedal.
Solo to Great.	Solo to Pedal.

Accessories.

Three fixed Composition Pistons to each Manual, including suitable Pedal Basses. One adjustable Composition, by Stop Key, to each Manual, and three to Pedal Organ.

Compass.

Manuals, CC to C (throughout); Pedale, CCC to F.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Miss Frances Shortis, St. Anne's Church, Brondesbury.
Mr. H. W. Chuter, Sherborne Abbey.
Mr. Bruce Steane, Parish Church, Seal, Sevenoaks.
Mr. Victor Williams, Christ Church, Upper Norwood.
Mr. W. Norman Kewish, Wesleyan Church, Woolwich.
Mr. J. Turton Smith, Conway Parish Church.
Mr. T. W. Ritson, Parish Church, Mumbles, Glamorgan.
Mr. Herbert Gresham, Holy Innocents' Church, Hammersmith.

REVIEWS.

MUSICAL LITERATURE, &c.

Bach. By C. F. Abdy Williams. With illustrations and portraits. [J. M. Dent and Co.]

This biography, which forms one of "The Master Musicians" series, is an improvement upon the two preceding volumes. Although Mr. Abdy Williams has been obliged to obtain his biographical facts from previous writers on the great Cantor, of whom Spitta is the chief, yet he has invested his work with a fresh interest by reason of a visit to the Bach country last year. In this connection he says: "The name of Bach is reverenced by Thuringian organists, and I had interesting conversations with his successors at Arnstadt and Mühlhausen, Herr Kellermann and Herr Möller. But the chief music-seller at Arnstadt told me that 'Bach's music is out of date; no one has now any interest in such old-fashioned compositions.'" This must have been very galling to an ardent Bach disciple from England. The author has wisely kept the account of Bach's life distinct from that of his compositions, and he has produced a readable if not exhaustive account of the leviathan composer and his works. It is a pity that the references to Bach's music in England are so meagre, as well as a little wanting in accuracy. There are discrepancies on pp. 132 and 142, between the year of the issue of Wesley and Horn's edition of the "48." As a matter of fact, Part I. was issued in September, 1810, and the work was completed in July, 1813. Mr. Abdy Williams states that A. F. C. Kollmann (not Kollmans as he has it) *printed*, but never published his edition of the "48." Has he ever seen a copy? If he has not, he should have given his authority for the statement. The information given on p. 143 concerning the English publication of the organ works needs correction. Catalogues of the vocal and instrumental works, a bibliography, and a glossary add to the usefulness of this latest "life" of Bach, which is furnished with nine interesting illustrations.

Five-part Harmony. By Francis Edward Gladstone. (No. 60 of Novello's Primers and Educational Series, edited by Sir John Stainer and Sir C. Hubert H. Parry.)

[Novello and Company, Limited.]

The majority of treatises on harmony do not treat of five-part writing to any great extent. But as this higher grade, so to speak, of harmony is compulsory for the degree of Bachelor of Music at the principal Universities, candidates are often in need of some help in their five-part harmony preparation. This Dr. Gladstone supplies in a very clear and satisfactory manner in "this little book," as he modestly calls it. He says, and that truly: "The plan of this work is arranged in such a manner that anyone who is already well instructed in harmony may advance without the aid of a teacher." Dr. Gladstone tells the student what to do, how to do it, and what not to do, in language that is to the point and free from ambiguity. In each chapter he gives a problem for the student to work and furnishes a solution in the Appendix. This Primer is undoubtedly the handiwork of an expert who is fully qualified to write upon the subject of which it treats.

CHURCH MUSIC.

Six Easy Settings of the Kyrie Eleison. By Frederick Iliffe.

Magnificat and Nunc dimittis in D. By Frank L. Moir.

Te Deum, Benedictus, Jubilate Deo, and *Magnificat and Nunc dimittis in F.* By S. Coleridge-Taylor.

(*Novello's Parish Choir Book.* Nos. 414 to 419.)

[Novello and Company, Limited.]

Dr. Iliffe's setting of the Responses to the Commandments contains more variety and possibility than are usually found in such arrangements. The first three are simple in design and character, and should give little trouble to any choir. The melody of the fourth, in D minor, is provided with an alternative harmonization to be used after the fifth, seventh, and ninth commandments. The fifth setting is distinguished by the effectiveness of the organ accompaniment, the passage for the flute at the close being in particular a happy thought. The last of the series would necessitate some practice to secure unanimity, as the music to be sung after the second, fourth, sixth, and eighth commandments is in seven parts. The greatly increased richness in the volume of tone will, however, well repay any extra time devoted to its rehearsal.

The music to the Magnificat and Nunc dimittis composed by Mr. Frank L. Moir combines simplicity and effectiveness in a notable degree. The portions in solid harmony are relieved by some clever entrances in imitation and passages in unison for sections of the choir, and the voices are admirably sustained by the organ accompaniment.

Mr. Coleridge-Taylor's music is so distinctive that unusual interest is attached to his settings of the Church canticles. It may be premised that each bears the stamp of strong individuality. In precisely what this individuality consists it would be difficult to say. Technically, there is a subtle intermixture of the major and minor modes, frequent use of chromatic harmonies, and brief excursions into unrelated keys, while the accompaniment is frequently made to comment, as it were, on the text. But this description does not convey an idea of the freshness and singular attractiveness of the music, which holds the attention while it accentuates with peculiar force the meaning of the words. The vocal parts will be found easy to sing, for the harmonic changes are well approached, and the composer has manifestly avoided contrapuntal complexities. Notable points in the Te Deum are the words "Holy, Holy, Holy, Lord God of Sabaoth" being delivered *forte;* the bold enharmonic change at the sentence "Thou didst open the Kingdom of Heaven"; and the impressive effect of the unaccompanied seven-part writing at the passage "We therefore pray Thee." The Benedictus contains a section of fourteen bars for the sopranos in unison, which might, when desired, be sung as a solo. The music is less intense in expression than that of the Te Deum, but otherwise it has much in common with the setting of the great Easter hymn. The Jubilate starts in four parts unaccompanied, save for a pedal C, in genuine jubilant strain which, at the entry of the organ, is intensified by the repetition of a figure in the accompaniment. The Gloria is very stirring. There is an expression of chastened rejoicing in the music to the Magnificat, which is in most happy consonance with the text. The passage "And His mercy is on them that fear Him" is set for the sopranos in two parts, and the portion beginning "He rememb'ring" is intended to be sung without assistance from the organ, except for an occasional chord to maintain the pitch. The strains accompanying the Nunc dimittis are beautiful in their unaffectedness and tranquillity.

PIANOFORTE MUSIC.

Vier Klavierstücke. Op. 17.
Vier Lyrische Stücke. Op. 28.
Vier Stimmungsbilder. Op. 37.
For Pianoforte solo. By Alexander von Fielitz.

[Breitkopf and Härtel.]

The above pieces form part of Messrs. Breitkopf and Härtel's admirable series "The Pianist's Library." The "Klavierstücke" are severally named "Ritornelle," "Consolation," "Romanze," and "Novelette," titles which are appropriate to the music they respectively head. The "Ritornelle" is particularly pleasing, "Consolation" contains much that is satisfying to the ear, the "Romanze" is short but expressive, and the "Novelette" suggests the modern story full of stirring incident.

The four "Lyrical pieces" bear no names, but the music contains pleasing fancies. The second piece in particular is a charming composition of poetic and tranquil character.

The "Tone-pictures" are similar in character. The first, entitled "Idylle," is an expressive little piece in G minor. This is followed by an "Entr'acte" of graceful nature, a movement of some dignity entitled "Hymnus," and a vivacious "Capriccioso," which demands an agile left hand.

SONGS.

Starlight. With Violin obbligato. By May Pettifer.

The Troubadour's Serenade. Words by Thomas Moore. Music by May Pettifer.

[Hammond and Co.]

Inasmuch as Miss Pettifer has succeeded in obtaining the diploma of Associateship from the Royal College of Organists, she may be accounted a well-trained musician, and indications of this are plentiful in these songs. Originality and distinction they do not possess, but they are well laid out for the voice, and the music is pleasing by reason of its good workmanship. "Starlight" is furnished with Italian as well as English words, and is best suited to a contralto voice. To those thus gifted it may be recommended as affording a change of sentiment from the expressions of unrequited love which contraltos are usually asked by composers to interpret, the theme of "Starlight" being love of one's native country.

"The Troubadour's Serenade" is a good setting of Moore's impassioned words, the singer being afforded opportunities for impressing their significance and the harmonic scheme being rich and well varied.

PART-SONGS.

The Merry Bells of Yule. Words by Tennyson. Music by E. W. Naylor.

The Song of the Zetland Fisherman. Words by Sir Walter Scott. Music by Sir George Elvey.

A Fortunate Island. Words by Norman Gale. Music by Basil Johnson.

When first I came to court. Words by Austin Dobson. Music by C. H. Lloyd.

The Silent Land. Words by Longfellow. Music by Harold R. White.

(*Novello's Part-Song Book.* Nos. 813 and 814, 816 to 818.)

[Novello and Company, Limited.]

Mr. Naylor has chosen for his text Cantos 28 and 30 of "In Memoriam." The part-writing is in four, five, and eight parts, some of which cleverly suggest the pealing of the "Merry Bells of Yule." Other devices employed to secure variety are also very ingenious, and the part-song will be found to well repay any extra practice it may require to do it full justice.

It is doubtful if Zetland fishermen ever sang in the style of Sir George Elvey's music to Scott's lines, but the composition is a very pleasing four-part song, which will present no difficulties to fairly trained choirs.

Although Mr. Basil Johnson has set Mr. Norman Gale's lines in eight vocal parts, the music is easy, all awkward intervals and treacherous entrances being avoided; moreover, the part-writing is flowing and melodious in character. An *ad libitum* pianoforte accompaniment increases the effectiveness and richness of the harmonic scheme.

The spirit of Mr. Austin Dobson's lines "When first I came to court" has been admirably caught by Dr. C. H. Lloyd, and the music suggests the period of the subject with a fidelity that accentuates its old world sentiment. The composition is dedicated to "Lionel Benson and the members of the Magpie Madrigal Society," and the vocal parts have manifestly been written in remembrance of the abilities of the singers who have adopted the name of the inquisitive bird. Precision of attack and crispness of articulation are absolutely essential factors in the interpretation of this madrigal, which, it should be added, has two independently written soprano parts as well as the usual alto, tenor, and bass parts. Its difficulties, however, are by no means extraordinary, and are such as will interest a capable body of choristers.

Mr. Harold R. White has set Longfellow's familiar lines "The Silent Land" with a repose and dignity whereby the composer has happily caught the spirit of the lyric. Although the music is written mainly in four parts, the alto, tenor, and bass are occasionally divided, with the result that the harmonies are greatly enriched. This part-song will not be found difficult, but it requires expressive and careful singing—this, of course, is in its favour.

PROFESSOR NIECKS ON "THE TEACHING OF MUSICAL HISTORY."

Professor Niecks chose, for the paper which he read at the Musical Association, on the 10th ult., the above ambiguous title to enable him to speak on "the teaching of music" in more than one sense. His objects were, on the one hand, to present to the Society a plea for a proper and more general study of musical history, and, on the other hand, to propose for discussion some views of perennial interest.

The state of matters, he said, which all serious musicians must deplore, and must wish to be changed, consists in that the history of music is too little taught, and, when taught, oftener improperly taught than properly. Nothing could be more lamentable than the neglect of musical history in music schools, abroad as well as in this country. In most cases the directors neither appoint a properly qualified teacher nor exact the attendance of the pupils. Few students care for anything but playing, singing, or composing. Theory is irksome to them, and shirked as much as possible, and history they regard as a superfluity and fatuity. Those who are ambitious of becoming *virtuosi* do not know that being a singer or player is not synonymous with being a musician; they do not see that a musician's training comprises many more things than technique; they have no suspicion that the most prodigious vocal or instrumental acrobat may after all be but a poor creature as an artist. The directors of music schools should not allow students to choose what they like, but should force them to do what is good for them. The directors ought to impose upon all systematic courses of theory and history, obligatory not merely in print, but also in deed. The lecturer admitted the difficulty of realising the idea, but held that there is no other way of putting a stop to the unlimited increase of strummers, fiddlers, and vocalisers, that remain immature and undeveloped to the end of their days. Maturity can only be obtained where the study of playing and singing is combined with other studies. Unless a music student acquires a thorough knowledge of the texture and structure of the art, which harmony and counterpoint, on the one hand, and form, on the other hand, teach, he will never outgrow the helpless stage of artistic infancy.

Professor Niecks, after pointing out the almost generally unsatisfactory nature of historical examination papers (those of the Universities not excepted), which hardly contain anything but questions about dates, names, and titles, turned to the question of what history can do for the musician. The historian Ambros writes that we can understand the developed art only after understanding its earlier stages and gradual growth; and that history teaches us a serious truth—namely, that in times which the gay world of to-day no longer knows the noblest lived and laboured, and left rich treasures for humanity; that in the domain of art, as elsewhere, the sum of our experiences, but not the intelligence and talent has become greater. Although the bearing of history on practice, the lecturer went on, is less obvious than its bearing on general culture, being partly indirect, it is nevertheless very real. By the analysis of the techniques and styles of different periods, schools, and individuals, history gives the student insight into the changing texture and structure of his art. By the description of the character of the artists and their social and other surroundings, it reveals to him, at least to some extent, the spirit of the art-products. And by setting forth the views of musicians of all ages, the usages as to the performances of their works, and the nature of the instruments employed, it still further enables him to realise the ways and means of times gone by. Who does not see that history, in widening the horizon of the musician, must influence his whole art-practice? Who does not see that history, in teaching the musician the things indicated, must develop his judgment, his taste, and his knowledge of how to do? After this explanation, the practical bearing of musical history can no longer be hidden even from the most prejudiced. But it manifests itself in a still more direct manner. What practical results, for instance, may be derived from the history of notation, taking the word in its widest meaning, including the use of accidents, measure, *tempo*, and marks of expression! From it musicians may learn a great deal of what is indispensable for the correct execution of older works than those of our own time. But, after all, the greatest of the benefits derivable from the study of the history of music is that it takes the musician out of conventionality, fashion, and individualism into universality; out of technical narrowness and emotional dimness into intellectual freedom and clearness—that, in short, it opens up before him an infinitude of infinite vistas.

The cause of the disbelief in musical history should not, however, be wholly ascribed to the evil disposition of the disbelievers. The common defects of history teaching are probably to an equally large extent, perhaps even to a larger extent, responsible for the lack of faith. First of all it cannot be too strongly insisted upon that chronology is not history; it is no more than the handmaid of history. Facts, unless we know their meaning and connection, are as good as valueless; it is of little use to burden our memory if we do not at the same time enlighten our intelligence. Studying history in this way does not, however, make the study more difficult. Quite the contrary is the case. Having acquired a knowledge of the great movements and chief stages of development of the art, it is easy to fill in and remember the details; for these are then no longer items in a chaos, but parts of an organised whole.

The history of the arts, as distinguished from general history, has to deal with something peculiar to them, and makes them peculiarly difficult to the general student. This something is technique, its nature and its growth and changes of style. The narrative of the lives of the great composers does not constitute a history of music; it is, in fact, only a subordinate accompaniment of the real history, of the account of the developments and vicissitudes of melody, harmony, counterpoint, form, and last, but certainly not least, the spirit that prompts these, and expresses itself through them.

History, then, is chiefly concerned with movements—social, political, moral, religious, and artistic. Now these movements appear and disappear, we cannot tell when or how. They do not begin and end with the abrupt clash of a military band playing at the head of a marching regiment. No, they creep in softly, and die away slowly. We do not notice them till they have gained strength, and find ourselves again in the dark as regards their later stages and final extinction. And history is not a *series* of movements, a series in which every new movement starts when its predecessor has completed its course, neither sooner nor later. No, there are always a number of movements going on simultaneously, differing in vigour, length of course, and time of starting. In short, history, instead of

being a series of movements, is a network of movements. Now, in this intricacy lies the difficulty of teaching and learning history. Professor Niecks illustrated overlapping of styles by the following examples: The continuance by Nanino of the pure vocal ecclesiastical style of Palestrina, whilst Giovanni Gabrieli cultivated a more worldly concerted style, and Monteverde revolutionised the art in all its branches; and by the continuance of the old opera after the introduction of the modern music-drama. In illustration of synchronous styles he remarked that the age of Lully was also that of Cavalli, Cesti, and Legrenzi; the age of Bach and Handel that of Rameau, and of the Neapolitan school of the Scarlattis, Pergolesi, Vinci, and Hasse; that along with Beethoven flourished Rossini; along with Mendelssohn and Schumann, Donizetti and Auber; along with Wagner, Brahms. The lecturer pointed out that the last example showed that the differences are by no means always a matter of nationality, giving as an example of an equally startling contrast, Berlioz and Auber. Very long-lived and very short-lived composers are often stumbling-blocks in the way of neat grouping—of the former class are Haydn and Spohr. The complexity, however, is fully realised only when we comprise in one look all the principal composers existing at one moment of time.

There is nothing more difficult and more interesting than the tracing of the origins of styles. In doing so we must accept the proposition that there are no beginnings in the history of art—only developments. When we meet with a new style, form, or procedure, a little research will soon discover the germ from which they were developed. Now, if there are no beginnings, we ought not to speak of invention in this connection. Harmony, counterpoint, notation, instrumental composition, monody, the musical drama, the sonata form, &c., were not inventions made by ingenious individuals, but developments brought about by the labours of nations and generations. It is impossible to agree with Mr. Henry Davey that Dunstable was the inventor of counterpoint and Hugh Aston the inventor of instrumental composition. Quite apart from evidence, it is contrary to reason and experience to assume an abrupt change from barbarous discanting to artistic composition. And if the change was not abrupt, but gradual, what man could be presumptuous enough to pronounce that at this, and at no other point, barbarism ceased and art began?

As illustrations of the fact that the origins are not to be found where they are often assumed to be, the lecturer mentioned that the thing called by Mendelssohn "Song without words" could be traced back as far as Couperin; that Haydn was not the only father of that wonderful child whose name is Symphony; that Wagner's idea of the music-drama is, as regards the principle, the same as that of the Florentines at the end of the sixteenth century; that the means employed by Wagner (abandonment of the architectural forms, leading motives, increased importance of the orchestra, &c.) were likewise developments, not inventions; that it would be nonsense to say that the founders of monody and the music-drama in the latter part of the sixteenth and early part of the seventeenth centuries found nothing in the art of their day to assist them in creating the new art, seeing that the recitative had a precursor in the ecclesiastical chant, the aria in folk-song, and those art-songs in parts that imitated or approached more or less the form and spirit of folk-song (the Villanelle and Frottole), and that periodicity, unknown to old contrapuntal music, and characteristic of the structure of the new melodico-harmonic music, had prototypes in folk-song and dances.

Next Professor Niecks dealt with the grouping of the facts of history. The most valuable and natural groupings are those based on movements—that is, on internal and essential characteristics. But, on account of the number and complexity of the movements, such grouping is only to a limited extent possible in histories of music. After enumerating various possible divisions, the lecturer remarked that the historical student who wishes to master his subject must study history from all points of view, as otherwise he cannot get a clear picture of it in its totality at any stage, and in the developments of its several departments and national sections.

The matters dealt with in the concluding part of the paper were: the importance of the analysis and description of the styles of periods, nationalities, schools, and individualities, from the technical, spiritual, and æsthetical points of view, of which especially the first is often neglected; the abuse of the term school and its proper meaning; greatness and originality—the greatest masters being by no means always the most original (Palestrina and Handel); genius not necessarily the outcome of morbidity, of an unbalanced constitution—there being sane as well as insane geniuses; the *milieu* and the individual—the latter as well as the former being a factor in the evolution of an art. With regard to the last point, Professor Niecks remarked that it is false philosophy to teach that, given a certain climate, a certain race, a certain age, and certain social, political, and artistic conditions, the development of the art must be of one kind and can be of no other kind. This philosophy leaves out of account the caprice of nature—the individual factor. An individual may bring about a development that is not in accordance with the general tendency.

An animated discussion followed the reading of the paper, in which Mr. Davey, Mr. Jacques, and Mr. Shedlock took part. Sir Frederick Bridge warmly supported the lecturer's plea for the study of musical history in music schools and the obligatory study of theoretical subjects; and the chairman, Mr. W. H. Cummings, likewise expressed his sympathy with the aims and contents of the paper.

THE PHILHARMONIC SOCIETY.

"Papa" Haydn was as refreshingly welcome as ever at the third concert of the season, on the 5th ult., at Queen's Hall. His genial, genius-conceived strains are simply delightful in contrast with the tone-stressfulness and too often laboured effects which characterise so many uninspired modern creations. 'Twas a Symphony in D by Haydn that gave so much pleasure to those who can appreciate spontaneous melody and natural simplicity. As a history of this unsophisticated work will be found in another column (p. 320), we need only say that it was played with all possible refinement and verve under Mr. F. H. Cowen's careful direction, and that the theme and its dainty variations, which form the slow movement, as well as the trio of the third section, captivated the sympathetic listener by their exquisite charm.

The concert was specially memorable in that Mr. Edward Lloyd made his farewell appearance at the Philharmonic, for which Society he first sang in 1873, when he appeared at two successive concerts. The great tenor sang Beethoven's "Adelaide," accompanied most sympathetically on the pianoforte by Mr. F. H. Cowen, and, in response to a vociferous encore, Schubert's "Serenade." In the second part of the programme he gave a fine rendering of his old *cheval de battaile*, the Prize Song from the "Meistersingers." How these representative songs were interpreted by Mr. Lloyd it is hardly necessary to say, except that he fully maintained his high reputation as our foremost English tenor. The remainder of the programme does not call for detailed notice. M. Ladislas Gorski played the solo part of Max Bruch's Violin Concerto in G minor. Although the work was composed thirty-one years ago, and has been played by all the great violinists, a belated notice in the programme-book stated that it is "likely to rank among classics"! The brilliant "Tema con variazioni," from Tschaïkowsky's Orchestral Suite, No. 3 (Op. 55), were played with great spirit, and a special word of praise is due to Mr. W. Frye Parker, the "leader" of the orchestra, for his skilful rendering of the solo violin part. As these variations of Tschaïkowsky's are in the same key, G, as the Haydn variations of the symphony, the two works formed an interesting contrast between the ancient and modern schools of treatment and orchestration. Wagner's "Entrance of the gods into Walhalla" ("Das Rheingold") completed the scheme. Mr. Cowen well maintained the high standard of conducting skill which characterised his achievements at the two preceding concerts of the season.

CRYSTAL PALACE CONCERTS.

The forty-fourth annual series of the Saturday afternoon concerts, under the direction of Mr. August Manns, terminated on the 7th ult. No work performed at the preceding concert calls for comment, but the exceptionally clever violin playing of the gifted Miss Maud MacCarthy in Bach's Concerto in A minor merits record.

Distinction was given to the concluding concert by the first performance in England of a Concerto for pianoforte and orchestra in D minor (Op 23) by Mr. E. A. MacDowell, an American composer hitherto practically unknown in this country. Born in New York, December 18, 1861, Mr. MacDowell is now Professor of Music at Columbia University in his native city. He acquired the higher technicalities of his art in Germany, and his compositions include a symphony entitled "Roland," three symphonic poems, two suites for orchestra, and two pianoforte concertos, the second of which may be said to have introduced his music to this country on the 7th ult. This work is chiefly remarkable for the peculiarities of its construction. What is practically the slow movement comes first, and this opens with what may be regarded as preludial matter based upon the second subject. The second movement is extremely vivacious. It is in Rondo form, headed *Presto giocoso*, and its character is best described as feverish haste. The *Finale* opens with a slow section in which the themes of the first movement are passed in review until they are dismissed by the entrance of the chief melody of the *Finale* proper, which has much in common with the characteristics of what is commonly known as a *Valse brillante*. It would not be fair to judge the writer's present capabilities by this work, inasmuch as it is comparatively an early production, and the music contains signs of limited knowledge of resource. Nevertheless it is an interesting example of music from "the other side," with which it is desirable that we should become better acquainted. The solo part was rendered with remarkable brilliancy by Madame Carreño, from whom the composer received early instruction in pianoforte playing. Miss Macintyre made her re-appearance in England after her somewhat lengthy sojourn in Italy, and the orchestral works included Rimski-Korsakoff's Capriccio Espagnol, not previously heard at these concerts, and Schubert's colossal Symphony in C.

POPULAR CONCERTS.

Mr. Arthur Chappell brought his forty-second season of Popular Concerts at St. James's Hall to a conclusion on the 9th ult. The only performance calling for notice in these columns since our last issue was that which took place on the 7th ult., when two works were added to the repertory. The first was a String Sextet in A (Op. 5), by Herr Ernst Rudorff. If the music is deficient in originality, it possesses estimable qualities, and the peculiar combination of instruments—three violins, a viola, and two violoncellos—cause the tone quality to be curiously light and bright. It was well rendered by Messrs. Kruse, Haydn Inwards, Slocombe, Gibson, Walenn, and Paul Ludwig, but we could not help wondering why this old work should have been thus honoured while so many superior compositions by native composers are neglected. The other ancient novelty was a Sonata in D for violin and viola, by the eighteenth century composer, Jean Marie Leclair. It proved a good specimen of this genial composer's style, which so faithfully reflects the productions of others. Messrs. Kruse and Gibson appeared to be in perfect sympathy with the music, and the pianoforte accompaniment, as arranged by Ferdinand David from the composer's figured bass, was deftly played by Mr. Henry Bird. It may be added that the Misses Mathilde and Adela Verne gave a delightfully unanimous and refined rendering of Schumann's Andante and Variations in B flat (Op. 46) for two pianofortes, and that Miss Lillian Blauvelt sang charmingly.

GOOD FRIDAY CONCERTS.

In accordance with established custom, the Royal Choral Society gave "The Messiah," at the Royal Albert Hall, and once more Sir F. Bridge discarded Mozart's "additional accompaniments." Opinions may vary respecting this return to the old style, but certainly there are specially interesting elements in a performance of the sacred classic under such conditions. The choruses were sung with crispness as well as vigour, and the impressiveness of the more massive numbers was augmented by the splendid volume of tone with which they were delivered. With such a competent quartet of soloists as Miss Ella Russell, Madame Belle Cole, Mr. William Green, and Mr. Watkin Mills the conductor had no cause for anxiety.

Rossini's "Stabat Mater" and selections from oratorios were given at St. James's Hall with as much success as on any preceding occasion. To the gratefully melodious solos Miss Alice Esty, Miss Clara Butt, Mr. Herbert Grover, and Mr. Andrew Black did justice. The South London Choral Association, directed by Mr. L. C. Venables, gave the choruses with spirit, and Mr. Fountain Meen played the accompaniments on the organ with his usual ability.

A more appropriate selection of orchestral music for performance on Good Friday could scarcely be devised than that presented in the afternoon by Mr. Robert Newman. The Prelude and "Good Friday" music from "Parsifal," the death music from "Götterdämmerung," and Tschaïkowsky's Sixth Symphony in B minor were superbly interpreted under the direction of Mr. Henry J. Wood. The fine singing of Madame Blanche Marchesi was a distinct feature of the afternoon's music.

The evening concert at Queen's Hall possessed several attractive features. Among the oratorio excerpts specially well rendered were "With verdure clad" (Miss Lillian Blauvelt), the Passion Music from "The Messiah" (Mr. Gregory Hast), and "Angels, ever bright and fair" (Madame Emily Squire). The taste displayed by Miss Giulia Ravogli in Stradella's "Pieta, Signore," and by Mr. W. Forington in Gounod's "Nazareth" also secured recognition, and the Meister Glee Singers sang with customary success. The instrumental soloists included Mr. W. H. Squire (violoncello) and Mr. W. S. Hoyte (organ), and Mr. Charles Fry ably brought out the descriptive charm of Longfellow's poem "The Legend Beautiful," with Stanley Hawley's accompanying music.

The vast hall of the People's Palace was crowded to overflowing to hear the annual performance of "The Messiah" given by the People's Palace Choral Society, under the conductorship of Mr. Allen Gill. The solos were effectively rendered by Mesdames Grace Wike and Marie Hooton, Messrs. Henry Beaumont and A. H. Gee. The singing of the choir was marked throughout with attack, refinement, and reverence.

AMATEUR ORCHESTRAL SOCIETIES.

The Royal Amateur Orchestral Society is to be commended for so largely drawing upon British composers for the programme of its concert on March 28, at Queen's Hall, and especially for performing Professor Villiers Stanford's "Irish" Symphony, an unusually fine work containing the elements of popularity, but which has suffered undue neglect. The selection also included Sterndale Bennett's beautiful Overture "The Naïads" and Bizet's lively "L'Arlésienne" Suite, both of which were excellently interpreted. Violin solos were contributed by Miss Alice Liebmann, and the admirable singing of Miss Florence Shee and Mr. Montague Borwell was fully appreciated. Mr. Ernest A. C. Ford conducted.

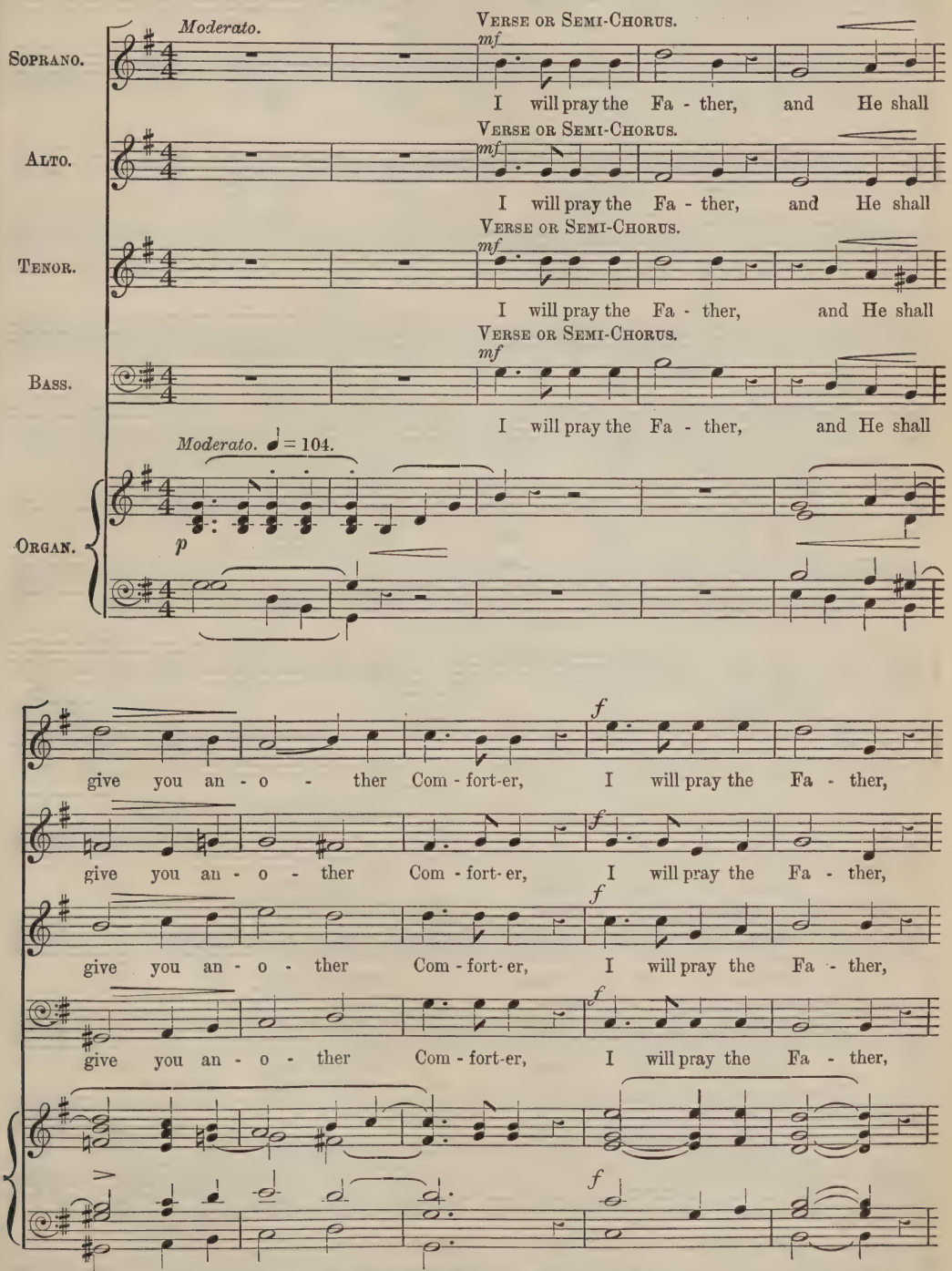
No instrumental novelty was brought forward at the concert given on the 3rd ult., at the Queen's Hall, by the Stock Exchange Orchestral and Choral Society, but the programme contained a little known Symphony in D, by Haydn, which merits brief notice. The score bears date 1795, and therefore it may be presumed that the work was here written for the third series of Salomon's concerts, which took place in that year in London. The music is in the old master's most matured style, and the *Finale* is remarkable for its foreshadowing of the first movement of Beethoven's "Pastoral." The symphony was very tastefully rendered under the able direction of Mr. Arthur W. Payne, and, later in the evening, the orchestra again distinguished itself by the sympathetic support given to Miss Emily Shinner, who played with great refinement and brilliancy the solo part of Dr. Max Bruch's Violin

I will pray the Father.

ANTHEM FOR WHITSUNTIDE.

St. John xiv. 16, 17, 27; Psalm xliii. 3, 4. Composed by G. W. TORRANCE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Moderato.
VERSE OR SEMI-CHORUS.
SOPRANO.
mf
I will pray the Fa - ther, and He shall
ALTO.
I will pray the Fa - ther, and He shall
TENOR.
I will pray the Fa - ther, and He shall
BASS.
I will pray the Fa - ther, and He shall
Moderato. ♩ = 104.
ORGAN.
p
f
give you an - o - ther Com - fort-er, I will pray the Fa - ther,
give you an - o - ther Com - fort-er, I will pray the Fa - ther,
give you an - o - ther Com - fort-er, I will pray the Fa - ther,
give you an - o - ther Com - fort-er, I will pray the Fa - ther,

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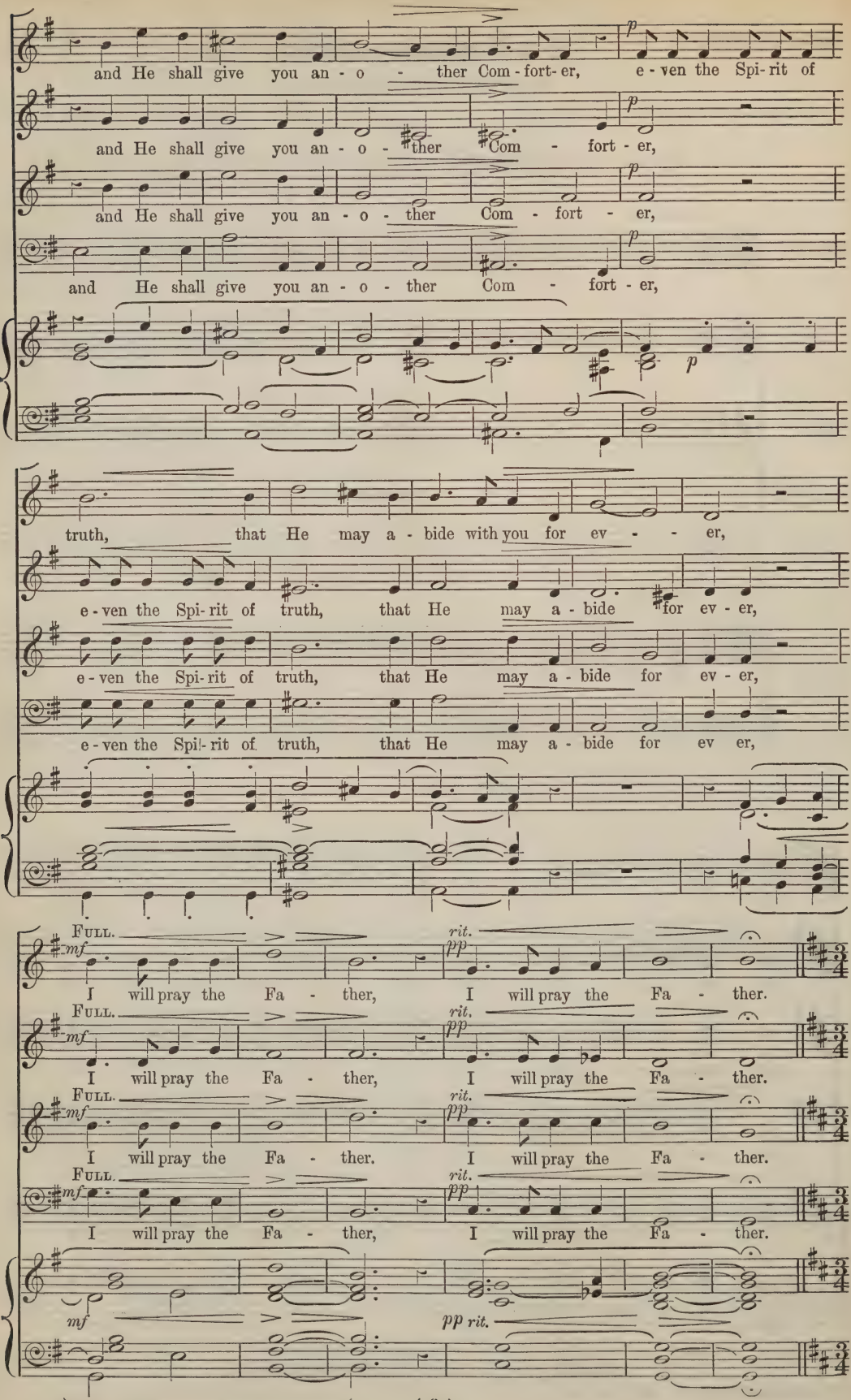
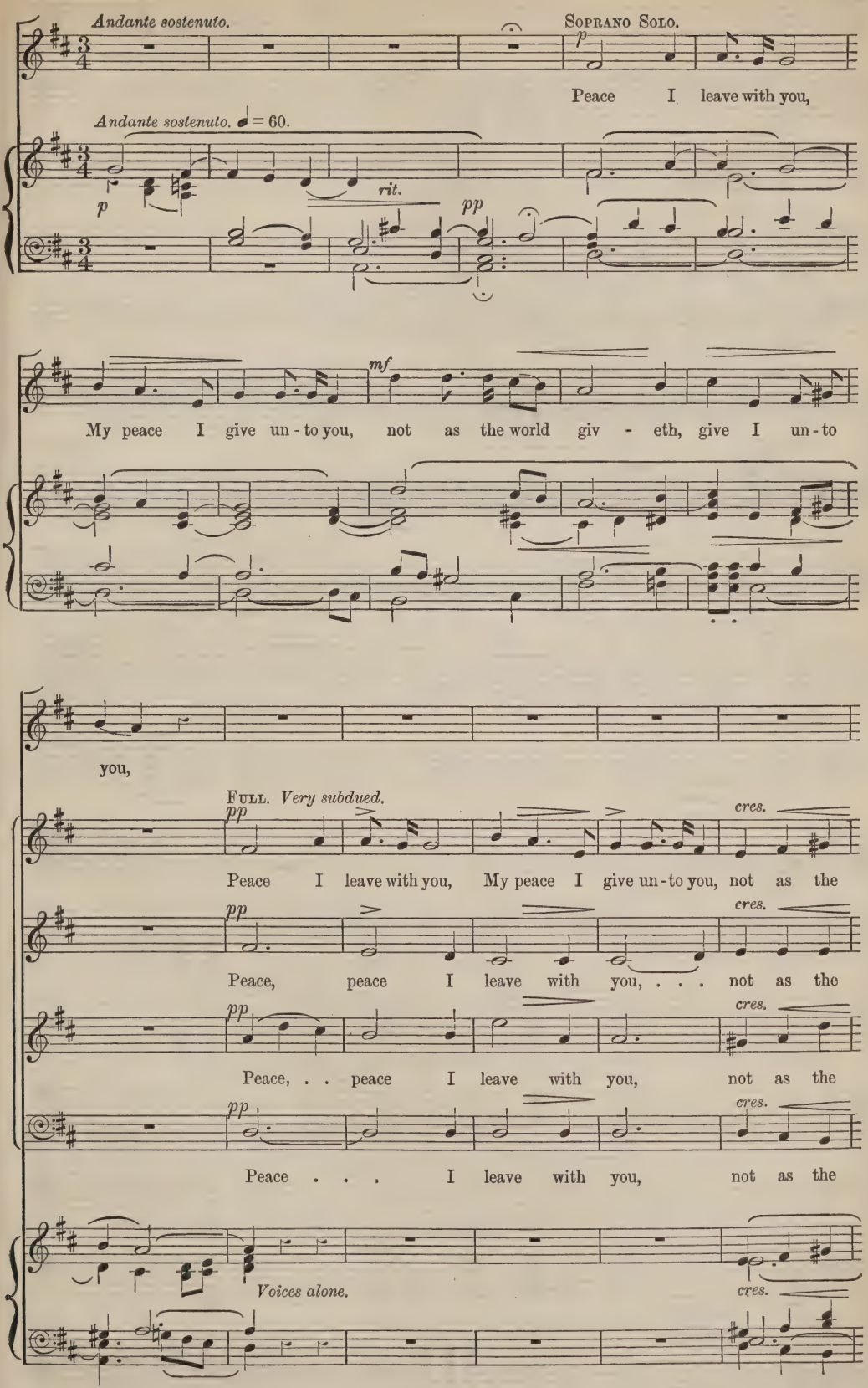
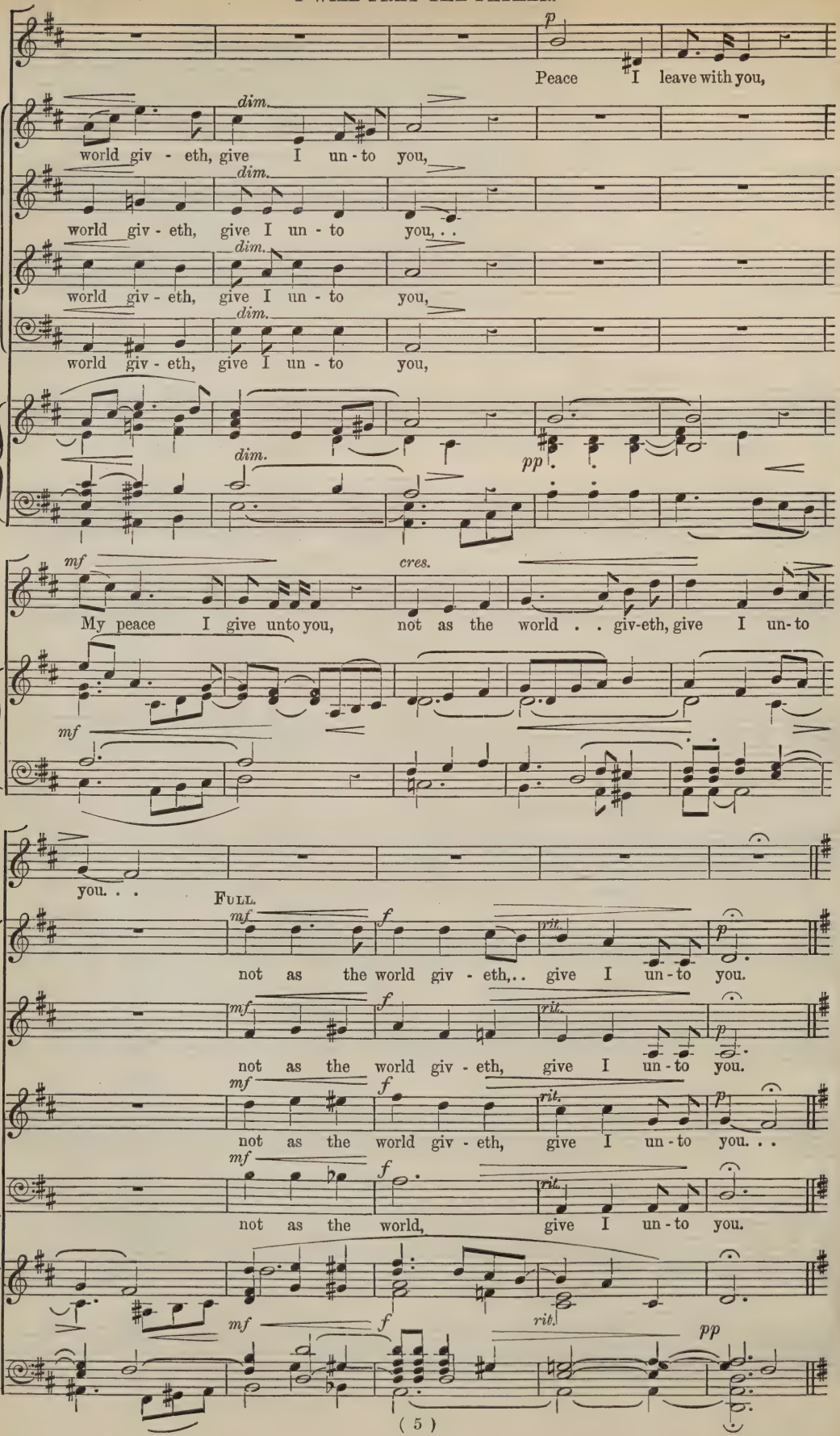

and He shall give you an - o - ther Com - fort - er, e - ven the Spi - rit of
and He shall give you an - o - ther Com - fort - er,
and He shall give you an - o - ther Com - fort - er,
and He shall give you an - o - ther Com - fort - er,
truth, that He may a - bide with you for ev - - er,
e - ven the Spi - rit of truth, that He may a - bide for ev - er,
e - ven the Spi - rit of truth, that He may a - bide for ev - er,
e - ven the Spi - rit of truth, that He may a - bide for ev er,
FULL.
I will pray the Fa - ther, I will pray the Fa - ther.
I will pray the Fa - ther, I will pray the Fa - ther.
I will pray the Fa - ther. I will pray the Fa - ther.
I will pray the Fa - ther, I will pray the Fa - ther.


Andante sostenuto.
Soprano Solo.
p
Peace I leave with you,
Andante sostenuto. ♩ = 60.
p
rit.
pp
mf
My peace I give un-to you, not as the world giv-eth, give I un-to
you,
Full. Very subdued.
pp
cres.
Peace I leave with you, My peace I give un-to you, not as the
Peace, peace I leave with you, . . . not as the
Peace, . . peace I leave with you, not as the
Peace . . . I leave with you, not as the
Voices alone.


p
Peace I leave with you,
dim.
world giv - eth, give I un - to you,
dim.
world giv - eth, give I un - to you,
dim.
world giv - eth, give I un - to you,
dim.
world giv - eth, give I un - to you,
pp
mf
cres.
My peace I give unto you, not as the world . . giv-eth, give I un-to
mf
you. . .
Full.
mf
f
rit.
p
not as the world giv - eth,. . give I un - to you.
mf
f
rit.
p
not as the world giv - eth, give I un - to you.
mf
f
rit.
p
not as the world giv - eth, give I un - to you. . .
mf
f
rit.
not as the world, give I un - to you.
mf
f
rit.
pp

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OUR BLEST REDEEMER

ANTHEM FOR WHITSUNTIDE

THE WORDS WRITTEN BY HARRIET AUBER

(*H. A. & M.*, No. 207)

THE MUSIC COMPOSED BY THE

REV. E. VINE HALL, M.A.

LATE PRECENTOR OF WORCESTER CATHEDRAL.

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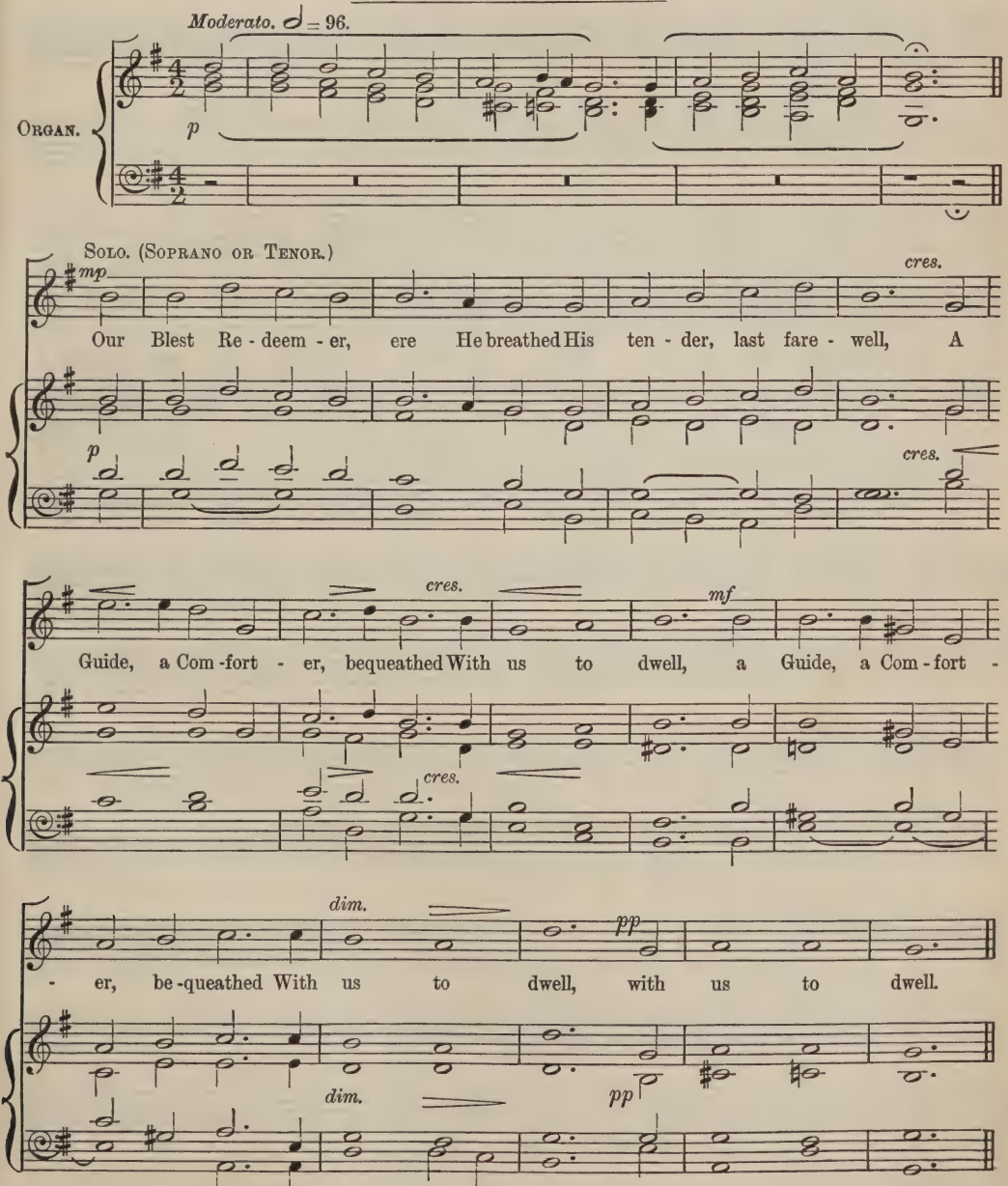
Moderato. ♩ = 96.
ORGAN.
p
SOLO. (SOPRANO OR TENOR.)
mp
cres.
Our Blest Re - deem - er, ere He breathed His ten - der, last fare - well, A
p
cres.
cres.
mf
Guide, a Com - fort - er, bequeathed With us to dwell, a Guide, a Com - fort -
cres.
dim.
pp
- er, be - queathed With us to dwell, with us to dwell.
dim.
pp

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FULL. *Slightly faster.*

OUR BLEST REDEEMER.

SOPRANO.

mf

Our Blest Re- deem- er, ere He breathed His ten - der last fare - well, A Guide, a Com-fort -

ALTO.

mf

Our Blest Re- deem- er, ere He breathed His ten - der last fare - well, A Guide, a Com-fort -

TENOR.

mf

Our Blest Re- deem- er, ere He breathed His ten - der last fare - well, A Guide, a Com-fort -

BASS.

mf

Our Blest Re- deem- er, ere He breathed His ten - der last fare - well, A Guide, a Com-fort -

Slightly faster.

mf

- er, bequeathed With us to dwell, A Guide, a Com- fort - er, bequeathed With

- er, be-queathed With us to dwell, A Guide, a Com - fort - er, bequeathed With

- er, be-queathed With us to dwell, A Guide, a Com - fort - er, bequeathed With

- er, be-queathed With us to dwell, A Guide, a Com - fort - er, bequeathed With

dim. *pp*

us to dwell, with us to dwell.

dim. *pp*

us to dwell, with us to dwell.

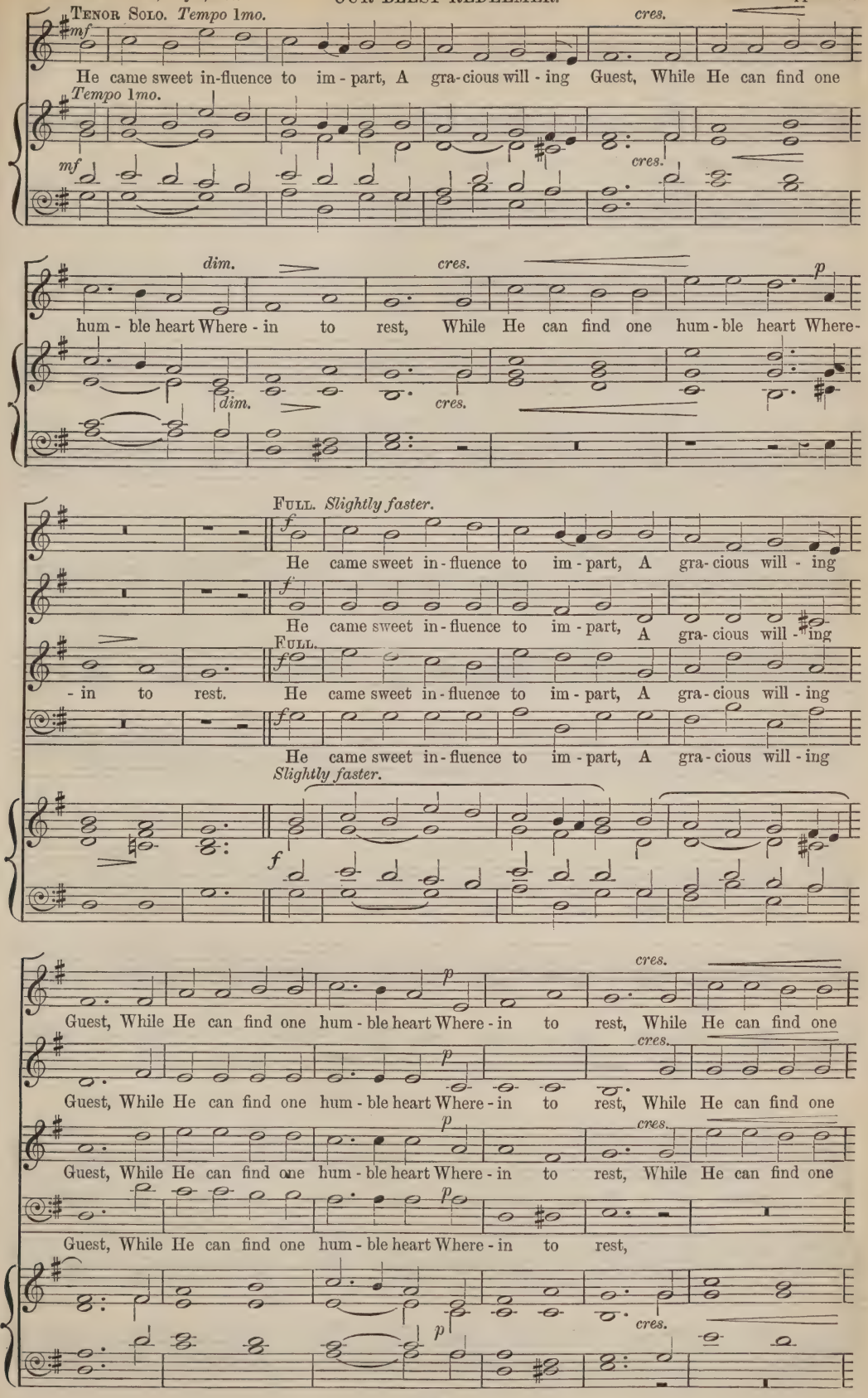
dim. *pp*

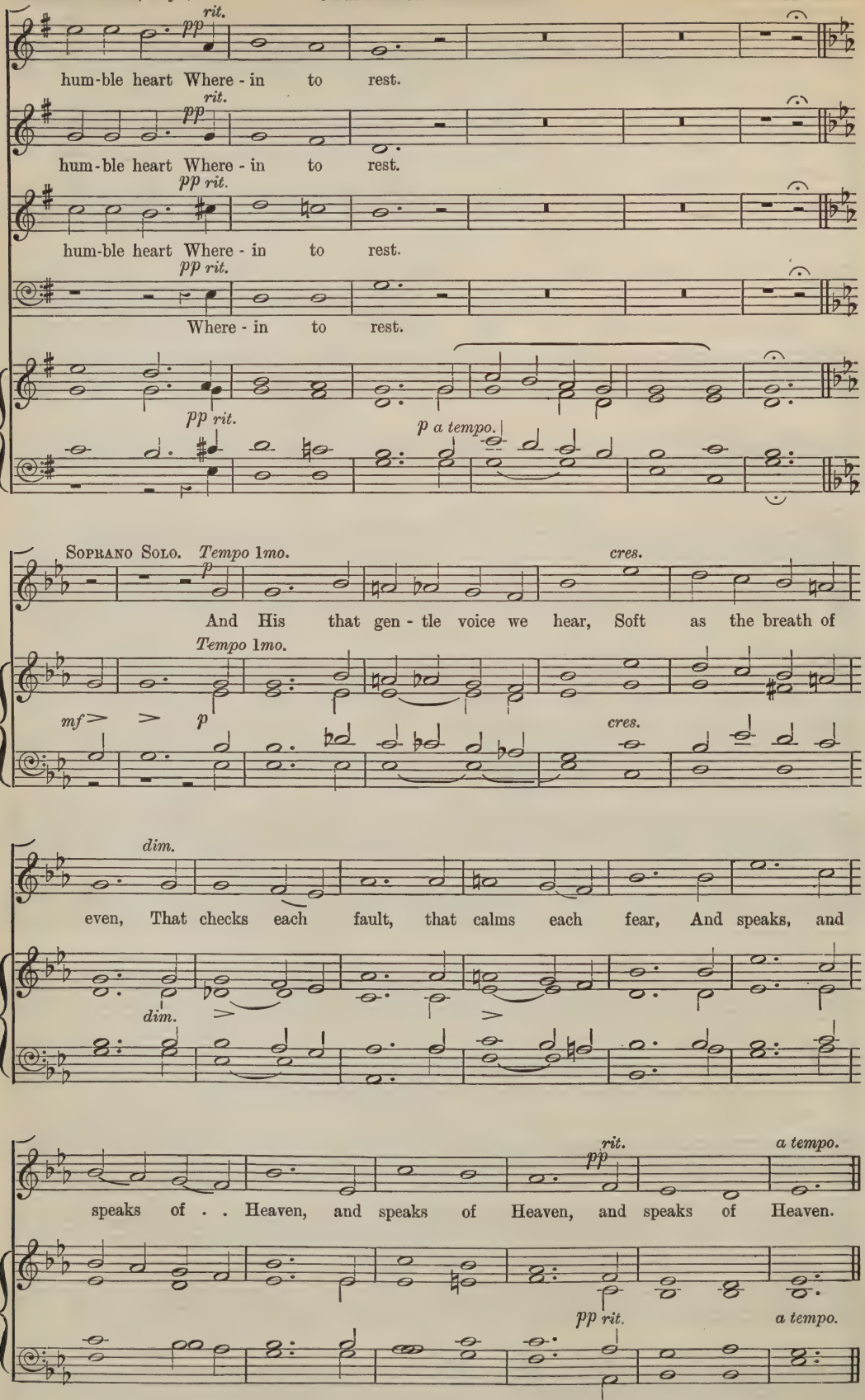
us to dwell, with us to dwell.

dim. *pp*

us to . . dwell, with us to dwell.

dim. *pp* *p*


Tenor Solo. Tempo 1mo.
mf
cres.
He came sweet in-fluence to im - part, A gra-cious will - ing Guest, While He can find one
Tempo 1mo.
mf
cres.
dim.
cres.
p
hum - ble heart Where - in to rest, While He can find one hum - ble heart Where-
dim.
cres.
Full. Slightly faster.
f
He came sweet in-fluence to im - part, A gra-cious will - ing
f
He came sweet in-fluence to im - part, A gra-cious will - ing
Full.
- in to rest. He came sweet in-fluence to im - part, A gra-cious will - ing
He came sweet in-fluence to im - part, A gra-cious will - ing
Slightly faster.
f
cres.
p
Guest, While He can find one hum - ble heart Where - in to rest, While He can find one
cres.
p
Guest, While He can find one hum - ble heart Where - in to rest, While He can find one
p
cres.
Guest, While He can find one hum - ble heart Where - in to rest, While He can find one
p
Guest, While He can find one hum - ble heart Where - in to rest,
p
cres.


rit.
pp
hum-ble heart Where - in to rest.
rit.
pp
hum-ble heart Where - in to rest.
pp rit.
hum-ble heart Where - in to rest.
pp rit.
Where - in to rest.
pp rit.
p a tempo.
Soprano Solo. Tempo 1mo.
p
cres.
And His that gen - tle voice we hear, Soft as the breath of
Tempo 1mo.
mf
p
cres.
dim.
even, That checks each fault, that calms each fear, And speaks, and
dim.
rit.
pp
a tempo.
speaks of . . Heaven, and speaks of Heaven, and speaks of Heaven.
pp rit.
a tempo.

FULL.

A little faster.

mf

And His that gen - tle voice we hear, Soft as the breath of even, That checks each

cres.

And His that gen - tle voice we hear, Soft as the breath of even, That checks each

And His that gen - tle voice we hear, Soft as the breath of even, That checks each

And His that gen - tle voice we hear, Soft as the breath of even, That checks each

A little faster.

mf

cres.

dim.

fault, that calms each fear, And speaks, and speaks of . . Heaven, and speaks of

fault, that calms each fear, And speaks, and speaks of Heaven, and speaks of

fault, that calms each fear, And speaks, and speaks of Heaven, and speaks of

fault, that calms each fear, And speaks, and speaks of . . Heaven, and speaks of

pp *rit.*

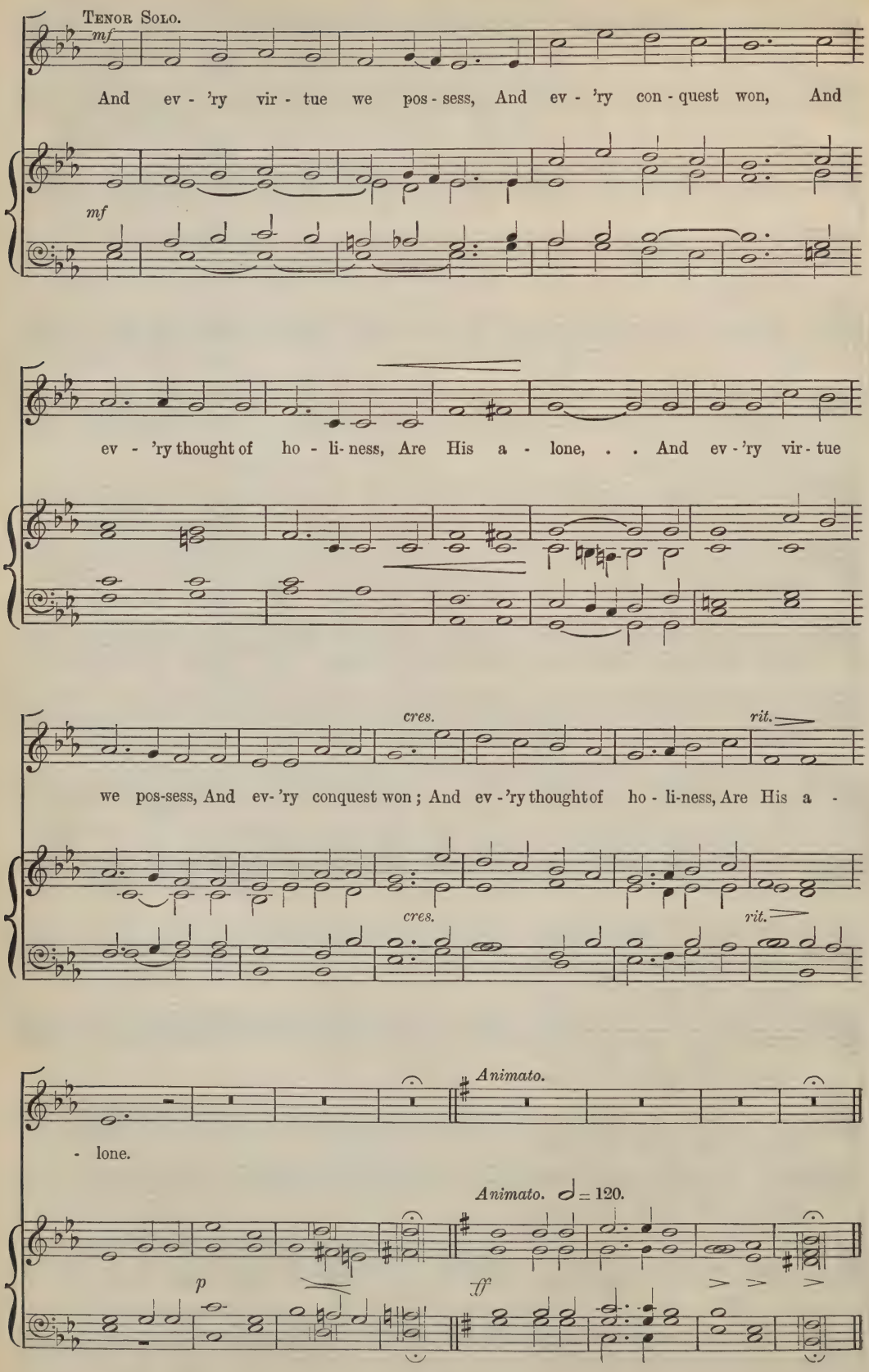
Heaven, and speaks of Heaven.

Heaven, and speaks of Heaven.

Heaven, and speaks of Heaven.

Heaven, and speaks of Heaven.

pp *rit.* *a tempo.* *cres.*


Tenor Solo.
mf
And ev - 'ry vir - tue we pos - sess, And ev - 'ry con - quest won, And
mf
ev - 'ry thought of ho - li - ness, Are His a - lone, . . And ev - 'ry vir - tue
cres.
rit.
we pos-sess, And ev- 'ry conquest won ; And ev - 'ry thought of ho - li-ness, Are His a -
cres.
rit.
Animato.
- lone.
Animato. ♩ = 120.
p
ff

FULL.

f

Spi - rit of pu - ri - ty and of grace, Spi - rit of pu - ri - ty and of . . grace, Our

f *mf*

Spi - rit of pu - ri - ty and of grace, Spi - rit of pu - ri - ty and of grace, Our

f *mf*

Spi - rit of pu - ri - ty and of grace, Spi - rit of pu - ri - ty and of grace, Our

f

Spi - rit of pu - ri - ty and of grace, Spi - rit of pu - ri - ty and of grace,

f *mf*

weak - ness, pi - ty - ing, see, our weak-ness, pity - ing, pi - ty - ing, see :

weak - ness, pi - ty - ing, see, our weak-ness, pity - ing, pi - ty - ing, see :

p

weak - ness, pi - ty - ing, see, our weak-ness, pity - ing, pi - ty - ing, see : O make our

Our weak-ness, pity - ing, pi - ty - ing, see :

p

p *cres.*

O make our hearts Thy dwelling-place, O make our hearts Thy dwell - ing - place, And

p *cres.*

O make our hearts Thy dwelling-place, make our hearts, our hearts Thy dwell - ing - place, And

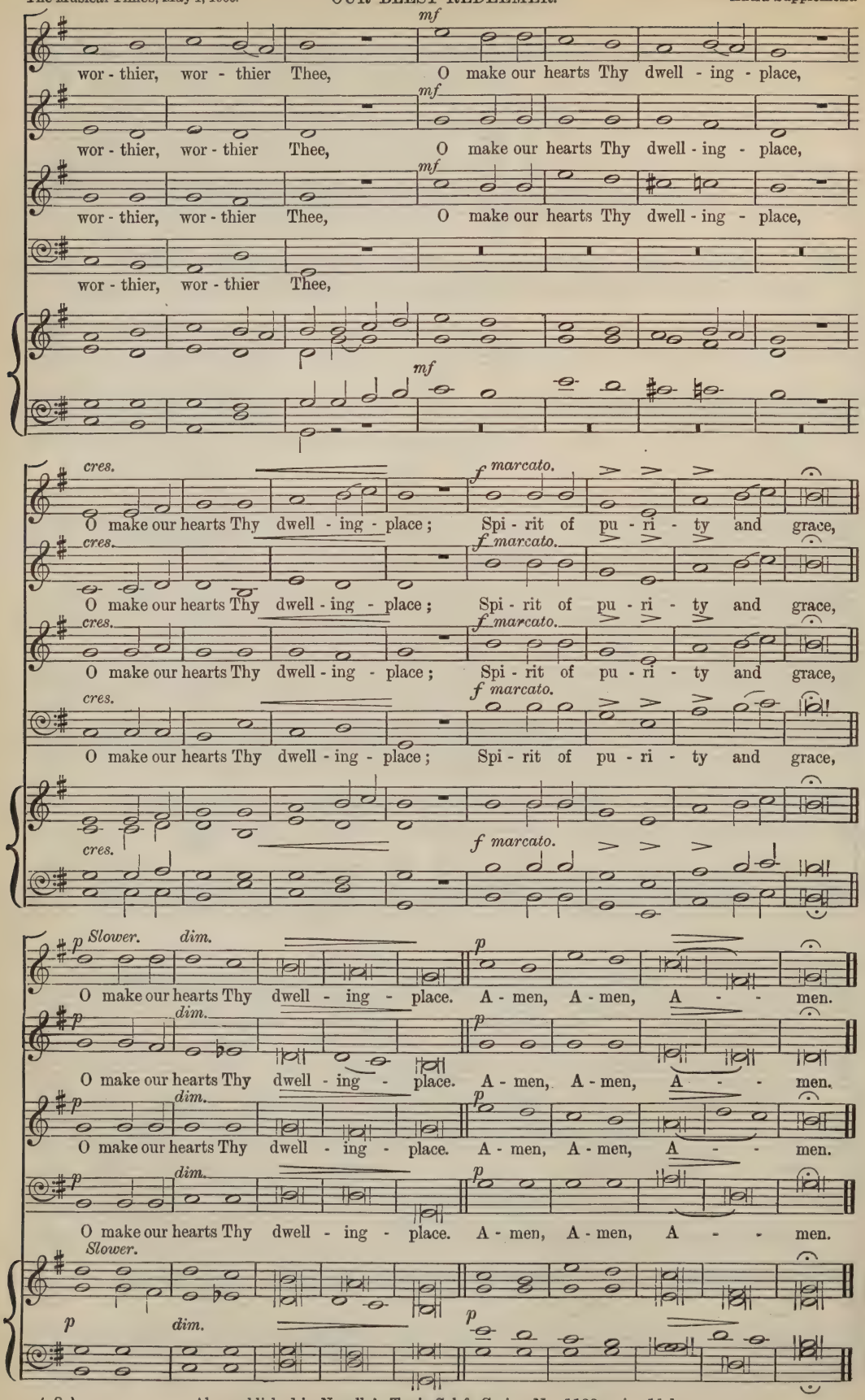
cres.

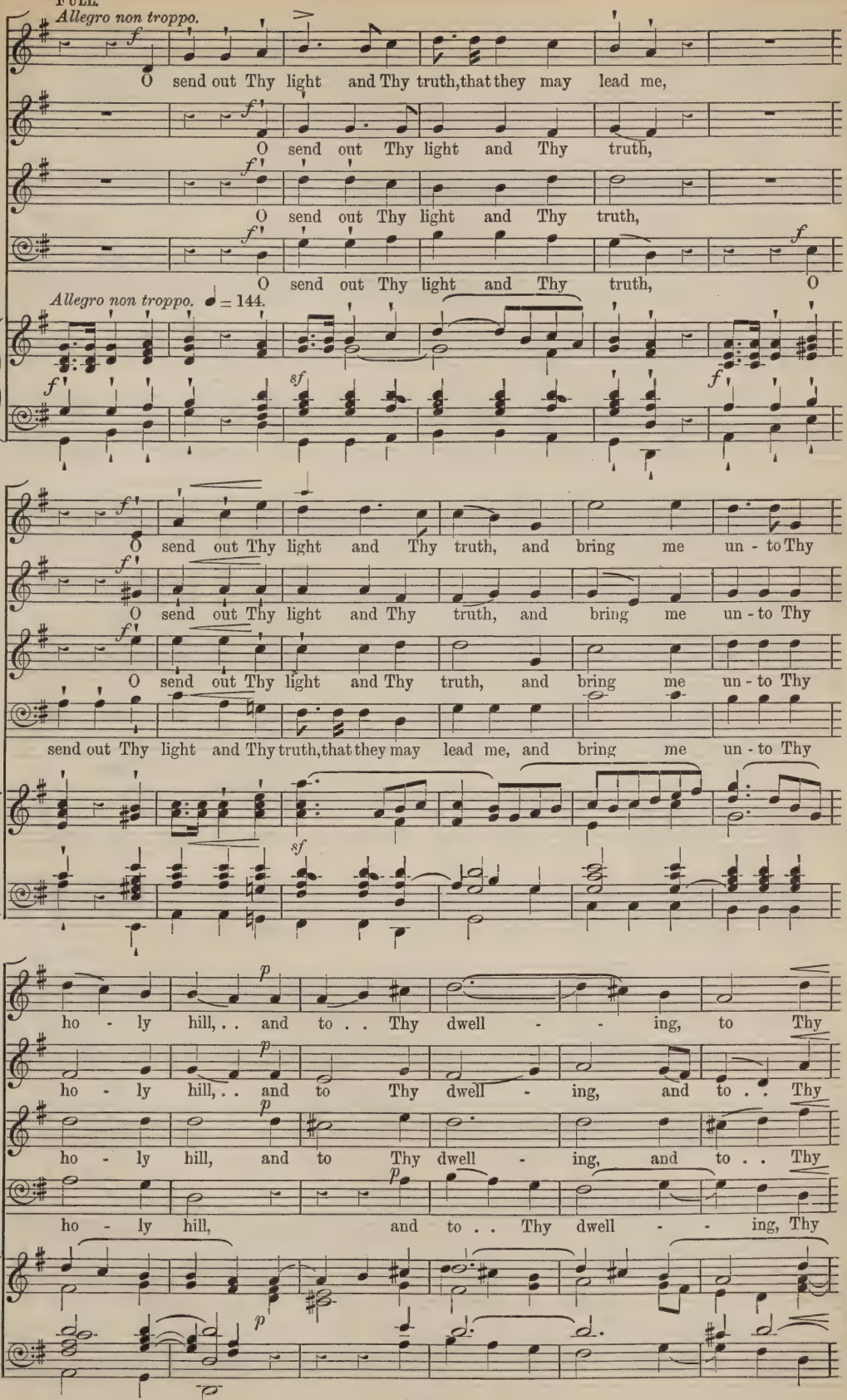
hearts Thy dwelling-place, O make our hearts Thy dwell - ing - place, And

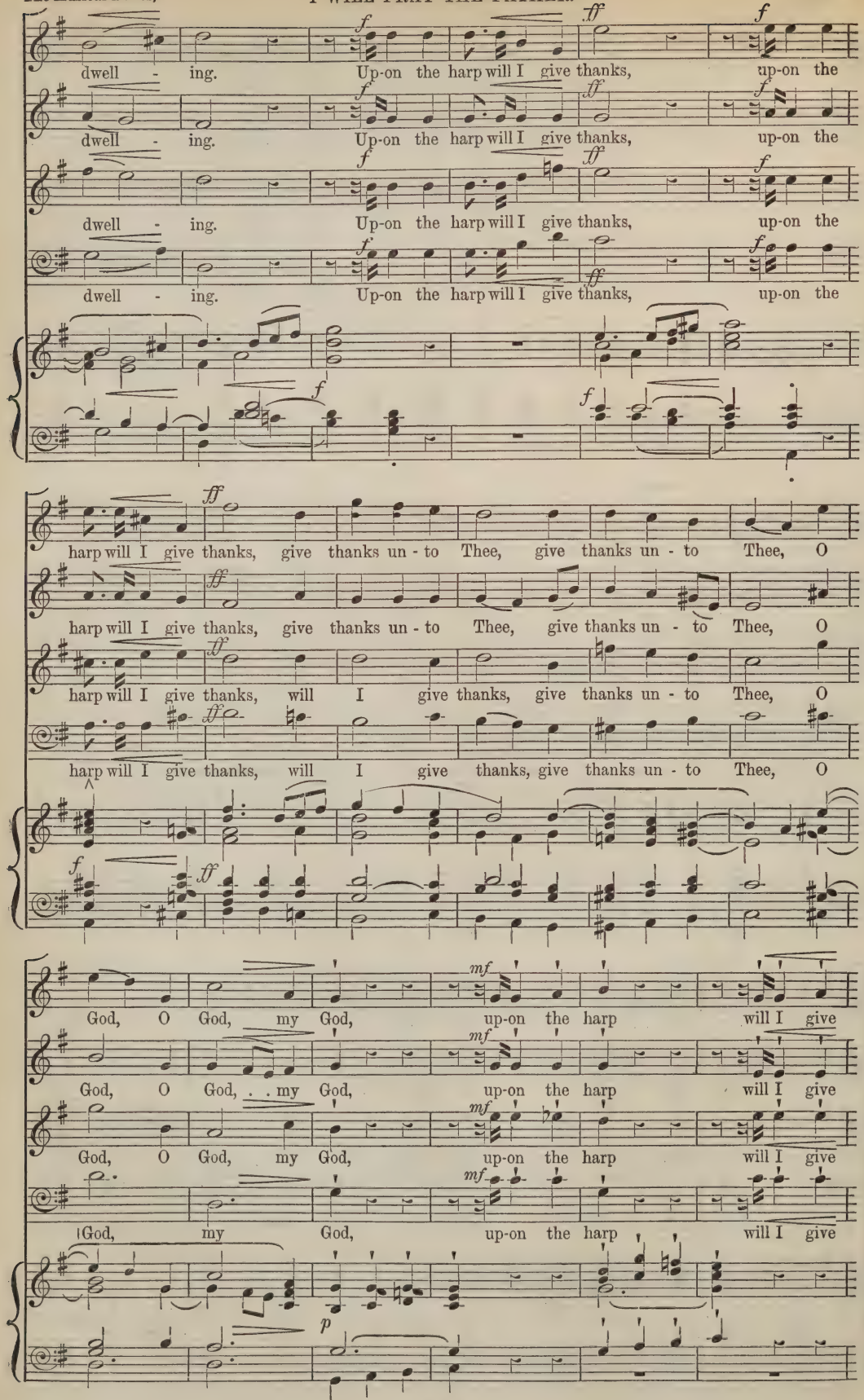
p

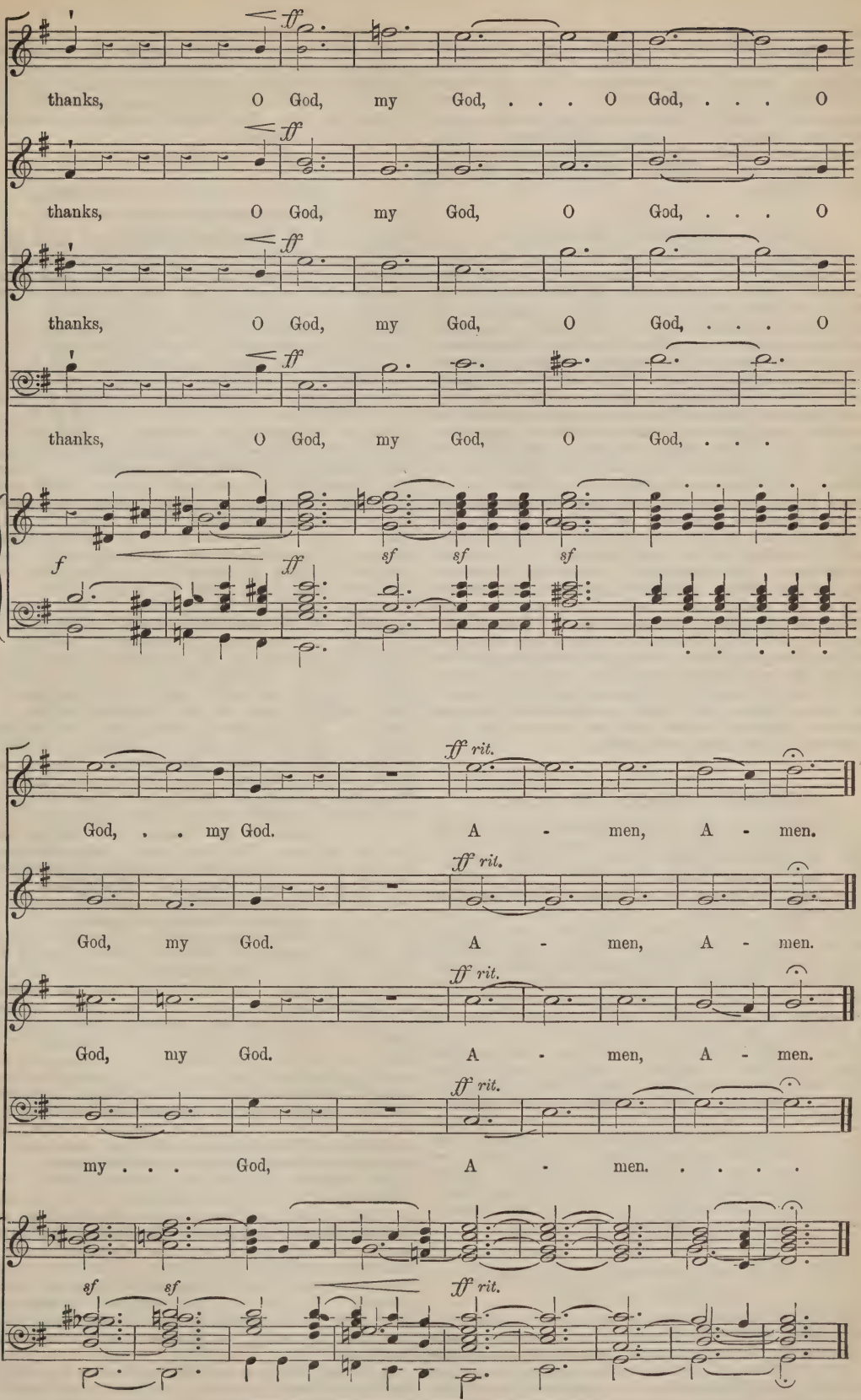
O make our hearts Thy dwelling-place, And

cres.


mf
wor - thier, wor - thier Thee, O make our hearts Thy dwell - ing - place,
wor - thier, wor - thier Thee, O make our hearts Thy dwell - ing - place,
wor - thier, wor - thier Thee, O make our hearts Thy dwell - ing - place,
wor - thier, wor - thier Thee,
cres.
f marcato.
O make our hearts Thy dwell - ing - place; Spi - rit of pu - ri - ty and grace,
O make our hearts Thy dwell - ing - place; Spi - rit of pu - ri - ty and grace,
O make our hearts Thy dwell - ing - place; Spi - rit of pu - ri - ty and grace,
p Slower. dim.
O make our hearts Thy dwell - ing - place. A - men, A - men, A - - men.
O make our hearts Thy dwell - ing - place. A - men, A - men, A - - men.
O make our hearts Thy dwell - ing - place. A - men, A - men, A - - men.
O make our hearts Thy dwell - ing - place. A - men, A - men, A - - men.
Slower.

Also published in Novello's Tonic Sol-fa Series, No. 1133, price 1½d.

Allegro non troppo.
O send out Thy light and Thy truth, that they may lead me,
O send out Thy light and Thy truth,
O send out Thy light and Thy truth,
O send out Thy light and Thy truth, O
Allegro non troppo. ♩ = 144.
O send out Thy light and Thy truth, and bring me un - to Thy
O send out Thy light and Thy truth, and bring me un - to Thy
O send out Thy light and Thy truth, and bring me un - to Thy
send out Thy light and Thy truth, that they may lead me, and bring me un - to Thy
ho - ly hill, . . and to . . Thy dwell - - ing, to Thy
ho - ly hill, . . and to Thy dwell - ing, and to . . Thy
ho - ly hill, and to Thy dwell - ing, and to . . Thy
ho - ly hill, and to . . Thy dwell - - ing, Thy


dwell - ing. Up-on the harp will I give thanks, up-on the
dwell - ing. Up-on the harp will I give thanks, up-on the
dwell - ing. Up-on the harp will I give thanks, up-on the
dwell - ing. Up-on the harp will I give thanks, up-on the
harp will I give thanks, give thanks un - to Thee, give thanks un - to Thee, O
harp will I give thanks, give thanks un - to Thee, give thanks un - to Thee, O
harp will I give thanks, will I give thanks, give thanks un - to Thee, O
harp will I give thanks, will I give thanks, give thanks un - to Thee, O
God, O God, my God, up-on the harp will I give
God, O God, . . my God, up-on the harp will I give
God, O God, my God, up-on the harp will I give
God, my God, up-on the harp will I give


ff
thanks, O God, my God, . . . O God, . . . O
thanks, O God, my God, O God, . . . O
thanks, O God, my God, O God, . . . O
thanks, O God, my God, O God, . . .
f
sf
God, . . my God. A - men, A - men.
God, my God. A - men, A - men.
God, my God. A - men, A - men.
my . . . God, A - men. . . . .
rit.

Also published in Novello's Tonic Sol-fa Series, No. 1131, price 1½*d.*

Concerto in G minor. As usual, a special feature of the concert was the finished and enjoyable singing of the male-voice choir, under the conductorship of Mr. Munro Davison. A new part-song, a setting by C. J. Whittington of Herrick's dainty little poem "To Daisies," proved pleasing, if it lacked in distinction, and the other vocal part-music consisted of Smart's "Homeward Watch," Stainer's glee "Bind my brows," and Edwards's madrigal "In going to my lonely bed." Miss Florence Shee was the solo vocalist.

ROYAL ACADEMY OF MUSIC.

The pupils' concert given on March 29, at Queen's Hall, possessed much musical interest. It opened with a "Comedy" Overture by Herbert W. Ivey, a work containing melodious themes and showing imagination and considerable knowledge of orchestration. Marguerite Elzy's courageous attack of the difficulties of Sir Alexander Mackenzie's "Scottish" Pianoforte Concerto, written for M. Paderewski and produced by him, under the composer's direction, at the Philharmonic concert on March 24, 1897, was a particular feature of the afternoon, and showed that this gifted young pianist is making satisfactory progress in her art. R. V. Tabb's violoncello playing in Boëllmann's little known Variations Symphoniques (Op. 23) and Cuthbert Whitemore's rendering of the solo part of Grieg's Pianoforte Concerto in A minor also merit praise. Myrtle Lumsden's expressive and refined interpretation of the solo part of the *Adagio* from Dr. Max Bruch's Violin Concerto in G minor testified to a musical temperament. An exceptionally favourable impression was made by Annie Bartle, the possessor of a soprano voice of fine quality and considerable power, and whose singing of "Elizabeth's Greeting" from "Tannhäuser" was distinguished by dramatic perception not often met with in young students. Other vocalists whose efforts testified to good tuition were Kate Marriott, Gertrude Harvey, Lilian Burgess, Julia Franks, and W. R. Maxwell. The ladies' choir sang with commendable precision Schubert's "God in Nature" and his Serenade (Op. 135). Sir Alexander Mackenzie conducted.

GUILDHALL SCHOOL OF MUSIC.

A remarkable proof of the excellence of the teaching at this school was afforded by the concert given by the pupils and professors, on the 4th ult., at Queen's Hall, in aid of the Mansion House War Fund. The orchestra gave spirited renderings of the March of the Priests from Mendelssohn's "Athalie," and the "Ruy Blas" and "Diamants de la Couronne" Overtures, and rendered excellent support to Miss Mabel Monteith, who played with notable brilliancy and verve the pianoforte portion of Liszt's "Hungarian" Fantasia. Miss Jessie Hudleston and Miss Edith Clegg have already gained the ear of the public, and their singing on this occasion was an attractive feature of the evening. Mr. Lloyd Chandos and Mr. Griffith Percy also sang with pronounced success, and other vocalists whose efforts deserve mention by reason of their achievements were Miss Carrie Tubb, Miss Claribel Hyde, and Mr. H. Turnpenny. Mr. Johannes Wolff played a "Romance" for the violin by Mr. W. H. Cummings, and the choir sang their Principal's civic Ode, "Domine, dirige nos," and his new patriotic chorus, "For Queen and Country," the latter having been delivered with a fervour that elicited much enthusiasm. Miss Ada Giles also stirred the audience by her recital of the "Red Cross Nurse." Mr. W. H. Cummings conducted.

THE GROCERS' COMPANY'S SCHOOLS, HACKNEY DOWNS.

The Easter musical performances given at this well-known boys' school are always looked forward to with much interest. The programmes are generally remarkable for the inclusion of works rarely feasible for school resources. The concert given this year took place on the 7th ult. and included a performance of Gounod's "Messe Solennelle" and Stainer's "Daughter of Jairus," the band and chorus numbering 220 performers. Of course the tenors and basses were from outside the school, but the treble and alto parts were sustained by the schoolboys. The performance was generally creditable to all concerned. Mr. Henry Beaumont was the tenor soloist, and Mr. Wilford Cunliffe the bass. Mr. Ernest Newton, the music-master of the school, conducted.

"KING OLAF" AT BARNSLEY.

(By our Special Correspondent.)

Barnsley, a Yorkshire manufacturing town of some forty thousand inhabitants, and not at all celebrated for its natural or acquired beauty, is hardly a place where an outsider would expect to find much apostleship of modern musical art on a large and complete scale. Yet the sanguine enterprise of the Barnsley St. Cecilia Society in providing its patrons with a costly performance of Elgar's "King Olaf," on March 29, proved that this apparently trade-engrossed community was fully prepared to give ample support to an undertaking the results of which will favourably compare with the best achieved in the largest towns, not excluding the Metropolis. Here was a new modern work demanding exceptional choral, orchestral, and solo resources, and withal skilful conducting. To declare that the performance was perfect in every detail would be an exaggeration, but it is just and pleasant to record that the work had been prepared with praiseworthy zeal and care. There were no hitches, and at times the effect was adequately powerful, dramatic, and impressive. The choir consisted of about 160 voices, fairly well balanced, and the tone was full, if not quite so sweet as that of some Yorkshire choirs we have heard. The attack was excellent and the execution generally admirable. This obviously was the result of experienced training. The orchestra consisted of fifty performers, fifteen of whom were amateurs, capitally led by Mr. G. W. Buckley, of Leeds. It was somewhat weak in stringed bass, a fact that deprived some of the orchestral effects of due sonority. But the playing, nevertheless, was surprisingly good. For the solo parts the Society was fortunate in being able to secure Miss Medora Henson, whose ample vocal resources and complete familiarity with the music enabled her to sing with great effect; and it was doubly fortunate in being able to engage Mr. Edward Lloyd, who made, on this occasion, his farewell appearance in Barnsley. Mr. Lloyd was in splendid voice, and it goes without saying that he made the utmost of the difficult tenor part in "King Olaf." Mr. William Thornton sang the bass recitatives with appropriate dignity and force. Finally, the Society enjoyed the advantage of the skilled and experienced conducting of Dr. Coward, of Sheffield. It will be remembered that the performance of "King Olaf" was one of the noteworthy features of the last Sheffield Festival. As Dr. Coward was the choirmaster at Sheffield he was able to bring unique experience to bear on his Barnsley resources. Of "King Olaf" itself as a work of art it is not necessary to write further in The Musical Times. It is enough to record that, on this occasion, its lofty and finely conceived effects, its strength, strenuousness and dramatic force, its powerful—perhaps, in one sense, too powerful orchestration, as well as its expressive delicacy, made a deep impression upon an audience most of whom probably were unaccustomed to the neurotic ferment of modern musical idioms.

The second part of the concert included Grieg's "Peer Gynt" Suite, between the third and fourth sections of which a song by Pinsuti was sandwiched—an artistic mistake, whatever its defence. The first and second movements were well played, and *Anitra's* dance in the third movement even with rare delicacy. The last movement, however, took the fancy of the audience and was irresistibly encored. Mr. Edward Lloyd sang the "Meistersinger" Prize Song in his best style, and, as an encore, "I'll sing thee songs of Araby," another song which he has made his own.

At previous concerts the Barnsley Society has performed Berlioz's "Faust," Dvorák's "Stabat Mater," and "The Spectre's Bride," and many of the stock oratorios. In singling out this Society's admirable enterprise for special

notice we are fully aware that many other societies in the North of England are able to claim as good a record. Our columns are not inexhaustible and do not permit us to give detailed accounts of all provincial performances, but we are glad, whenever possible, to give special prominence to worthy achievements.

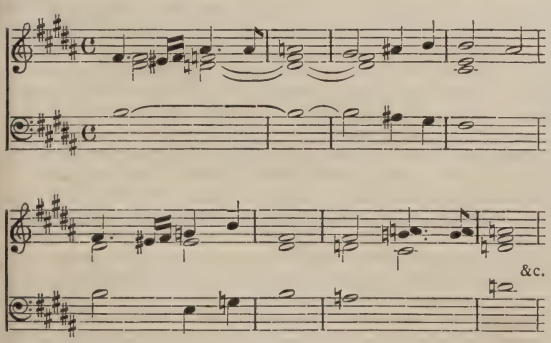
MUSIC IN DUNDEE.

TWO IMPORTANT WORKS BY NATIVE COMPOSERS.

Seldom does it fall to the lot of any city or town to witness the production on a festival scale of two important works by native composers on the same evening. Yet this is what recently happened in Dundee, and thus the event calls for more than passing notice. The first of the novelties was a "Missa Solemnis" (Op. 4) for four solo voices, chorus, organ, and full orchestra, composed by Mr. David Stephen, conductor of the Choral Union. The composer has followed in the safe pathway of the old masters in treating his sacred theme throughout with devotional feeling, but he has by no means discarded in either solos or choruses those rhythmical and melodious features which give to the work that variety which is so essential to its interest and vitality.

The various subjects are well worked out, and the work is one of distinct promise. Special mention may be made of the Credo as being its most ambitious and developed section. The originality of the orchestration is a marked feature of the Mass, and the composer, who conducted, received a well merited ovation at the close of a creditable performance.

The second work performed on this memorable occasion in the musical annals of Dundee was a dramatic cantata entitled "Connla," by Mr. John More Smieton, who is already well known as a composer—this, his latest work, being Opus 25. Mr. Smieton is one of those worthy amateurs to be found in provincial cities and towns who are devoted adherents of the art, and who are never weary in well doing in the cause of music. The book of "Connla" is from the pen of Mr. James Smieton. An old Celtic fairy tale forms the subject-matter of the libretto, and the introduction of mystic voices, Druids, huntsmen, &c., furnish the composer with a variety of excellent material for the exercise of his poetic feeling and musical imaginings. The following weird melody, the most important *Leitmotif* in the work, may be said to contain the germ of "Connla":—



Mr. Smieton has fully availed himself of the many opportunities which the work affords for dramatic treatment, with the result that he has written some very effective music. It is almost invidious to point to any particular features where such a high level of excellence has been attained; but a part-song, "Gently as falleth the dew," is an attractive number that is sure to claim attention as a separate composition. The tunefulness of a tenor romance, "Fair is thy form," should certainly cause it to meet with popular favour.

Like Mr. Stephen, the composer of the Mass, Mr. Smieton (who also conducted his own work) secured an excellent performance. The members of the Choral Union sang splendidly, and their efforts were well supported by the Scottish Orchestra, under the able leadership of Mr. Sons. The soloists, all of whom rose to the occasion, were Madame Ella Russell, Miss Bessie Borthwick, Mr. Gwilym Richards, and Mr. Andrew Black. At the close of "Connla" Mr. Smieton was cheered again and again by his fellow citizens with an enthusiasm that was as well deserved as it must have been exceedingly gratifying to him. In conclusion, this dual event proved to be an occasion of special interest and importance in regard to music North of the Tweed.

STRATFORD MUSICAL FESTIVAL COMPETITIONS.

The Stratford "Musical Festival," one of the oldest and most successful of its kind held in this country, was held on March 26, 28, 30, and 31. It is an improved Eisteddfod, and ministers exclusively to the surrounding district, the inhabitants in which number a million or so. Although the event is held at Stratford, it appeals to all Essex and contiguous portions of London. The title "Festival" is somewhat a misnomer, because the word, as commonly employed in this country, is understood to describe a series of concert performances of great musical works on a large scale. But at Stratford the "Festival" is a series of carefully graded music competitions, and the only concert given is that in which successful competitors take part. This year some fear was felt that the war, with all its distractions from the arts of peace, would lead to a diminution of interest in the competitions. But, happily, there were 516 entries, the greatest number recorded during the eighteen years of the establishment of the scheme. The entries included 281 candidates in pianoforte, violin, and organ playing, 120 vocal soloists, and 15 choirs variously constituted. The other sections were for rudiments and composition.

A leading feature of the arrangements of the scheme is the engagement of adjudicators well known in connection with the branch of musical study upon which they are called upon to exercise their judgment. This advantage the undertaking is able to secure because of the proximity of Stratford to the Metropolis. This year the adjudicators were Miss Anna Williams, Mr. Randegger, Sir Walter Parratt, Mr. Herbert Bagnall, Mr. L. C. Venables, Mr. George Riseley, Mr. W. Frye Parker, Mr. George Aitken, Mr. Tobias Matthay, and Mr. George Oakey.

The chief pianoforte prize, a gold medal, was won by Miss Dorothea G. Carter, whose rendering of Chopin's Nocturne in F was highly praised by Mr. Matthay. In the choral society competition the first position was awarded by Mr. Riseley to the Epping Choral Society for its performance of Leslie's "Lullaby of Life" and "Love and Summer" (John E. West), under the conductorship of Mr. D. W. H. Penrose. It is impossible to give the other results in detail. It must suffice to state that the competitions brought forward many evidences of sound teaching and natural ability. There can be no doubt that the scheme thoroughly fulfils its announced object, viz.:—

"To offer inducements to the diligent study or practice of music; to bring young and talented musicians to the front; to enable competitors to trace their weaknesses or observe their strong points by comparing each other's performances; to interest the public in good music and local resources; and to bind together all who love music, whether as teachers, conductors, singers, or players, for the common purpose of advancing the musical art."

At the concert which closed the proceedings Mrs. Mary Davies distributed the prizes, and made an excellent speech on the benefits to be derived from the competition, and she strongly advocated the study of old national songs. She remarked that the benefits of a competition like this are quite equal to those who have competed, whether they win prizes or not. The study of music in itself is beneficial for itself, and the acquirement of the knowledge which has been necessary for these competitions is in itself both a help and mental enjoyment which can never be taken away.

The competitions are managed by a strong local musical council, which includes most of the best known music teachers in the district. Mr. J. S. Curwen, who originated the scheme, is the chairman, and Mr. J. Graham is the secretary and manager. The universal testimony is that the business was, as heretofore, admirably administrated.

CHORAL COMPETITIONS AT LEEDS.

(By our own Correspondent.)

The average Yorkshireman's love of sport, and of lifting his voice in a rousing chorus, is notorious, and in the musical competitions that are so popular in the West Riding he finds an outlet for both his artistic and his sporting proclivities. These competitions may not, it is true, represent the highest ideal possible, for in too many cases they imply an expenditure of much time in polishing up the details of music that is not of the most edifying kind, often to the neglect of general musicianship and the exclusion of more important works. It may be doubted, too, whether the aim of outdoing one's neighbours is the highest conceivable motive in practising an art, and, as a matter of fact, experience shows that a certain amount of ill feeling is too often engendered by these competitions.

In some cases, no doubt, safeguards are introduced which avoid, or at least minimise the evils to which we have pointed. The Westmorland Festivals, for instance, and others that have followed the lines laid down by Miss Wakefield, are so regulated that their influence seems wholly for good. These are, however, for the most part in country districts; in the large manufacturing towns the conditions and the people are different, and it is far more difficult to ensure a wholesome feeling and artistic aims.

A distinct advance in the right direction was noticeable in the competition held at Leeds on March 31, under the rather cumbrous title of "The Yorkshire Choral Challenge Shields Competition." There was an advance in the test pieces chosen; though they still left room for improvement. The tendency one is inclined to deprecate is towards choosing music that is not distinguished from an artistic standpoint, but is apparently constructed chiefly with a view to displaying to the greatest advantage the virtuosity of the singers, and this tendency was not absent from some of the pieces chosen; though, on the other hand, compositions by Schumann, C. H. Lloyd, and Goss marked a higher level, which it is a pleasure to recognise. It was also satisfactory to find that all the test pieces were set by the committee, for the common practice of leaving the choice wholly, or in part, to the competitors has often resulted in the anomaly of a choir gaining a prize for its clever performance of music the selection of which shows the unworthiness of the competitors. Most of all did the committee show their discretion in securing as judge Dr. McNaught, whose unsurpassed experience and perfect independence give his decisions a very high value.

It need hardly be said that there was some wonderfully good singing. Tone, gradations, precision, and in many cases a genuine appreciation of what expression really means, characterised the performances, and Dr. McNaught had to confess the difficulty he experienced in differentiating the precise merits of choirs so nearly equal in ability. Indeed, it is a curious fact that in each of the two competitions—one for mixed, the other for male voices—the narrow boundary of a single mark separated the first from the second choir. The easiest method of giving some idea of the high and even standard attained is to give the judge's awards, which were as follows:—

MALE-VOICE CHOIRS.

Leeds Prize Musical Union (conductor, Mr. A. H. Ashworth), 111 marks out of a possible 120; York Male-voice Choir (Mr. Child), 110; Middlesbrough Apollo (Mr. Morgan), 109; Morley Vocal Union (Mr. S. Smith), 102; Armley Choral Society (Mr. Pickard), 101; Dewsbury Club and Institute (Mr. Batley), 100; Harrogate Prize Glee Society (Mr. Morley), 100; Darlington Male-voice Choir (Mr. Bethell), 81.

MIXED CHOIRS.

Leeds Blenheim (Mr. Ashworth), 107; Armley Choral Society (Mr. Pickard), 106; Wortley Harmonic (Mr. Rinder), 103; Ossett Prize Vocal Union (Mr. Taylor), 101; Golcar Baptist (Mr. Stead), 99; Saltaire Prize Choir (Mr. Ashworth), 99; Todmorden St. Cecilia (Mr. Walmsley), 95.

The result is that both the challenge shields, highly ornamental productions in silver, go for the next year to choirs conducted by Mr. A. H. Ashworth, of Leeds, to whose ability as a trainer this affords the strongest possible testimony.

MUSIC COMPETITIONS AT DOUGLAS, ISLE OF MAN.

The eighth annual music competitions, held as a branch of the work of the Isle of Man Fine Arts Industrial Guild, took place at Douglas, on March 21 and 22. There were about 120 entries, twenty-eight of which were choirs variously constituted. The prizes offered were generally of small value in cash; the honour of winning and the educational effect of the competition being sufficient stimulus. The first prize in the village choir section was secured by Port Erin, under Mr. Arthur Cregeen; and in the principal choral society section the Rushden Choir, under the same conductor, came out first. Several choirs under the direction of Miss M. L. Wood, a lady whose exertions on behalf of music in the island have been most beneficial, won good places. On the whole, the proceedings showed that there is considerable musical ability and activity in this isolated community. On the evening of the 22nd a concert was given in the Palace, which was attended by about 4,000 persons. Many of the prize-winners performed, but one of the chief attractions was the appearance as a singer of the Hon. Alice M. Henniker, the daughter of Lord Henniker, the Governor, who was also present. The Manx people were delighted to find that Miss Henniker had a beautiful voice, and that she sang so attractively. Mr. Harry Wood, one of the most esteemed professors on the island, brought his small orchestra, which contributed several popular pieces to the programme. The secretary of the competitions was Mrs. Laughton, a lady who brought tact and much ability to the organisation of a difficult enterprise. Dr. McNaught adjudicated.

MUSIC IN AMERICA.

New York, April 9.

We are in the last week of the opera. The Philharmonic and Boston Symphony concerts have come to an end. But one more opera concert remains to be given. Paderewski, Hambourg, and their European *confrères* are working their way across country from the West and will soon follow the opera singers who have already begun to flit London-wards. The end of a musical season full of activity is in sight, and the incidents that crowd forward in the retrospect of the last month are so many that I despair of marshalling them in the space allowed for this record. I shall confine myself to those of real pith and moment. When the doors of the Metropolitan Opera House shall close next Saturday night Mr. Grau will have given one hundred and one representations of thirty operas. Of these representations thirty-six were in German, thirty-six in Italian, and twenty-nine in French; eighteen performances of the last class were divided evenly between "Carmen" and "Faust," from which fact my British readers will readily conclude that the regnant influence was that of Madame Calvé. The last fortnight of the season brought forward the only work which proved itself capable of inducing a rivalry with "Carmen" and "Faust"; it was the "Magic Flute" in Italian, with all the leading women singers in the cast except Mesdames Calvé and Schumann-Heink, and with the most sumptuous stage furniture that had ever been seen in the opera here, the Munich models being followed. It was found profitable to set it down for five of the last twelve representations, and had it been possible to produce it earlier in the season the latter would have been down on the historical account books to the credit of Mozart instead of Bizet.

Notable things are preparing in the choral field at Cincinnati for the festival concerning which I hope to send you an account from the seat of war itself next month; but notable things have also been done here. The mysterious influence which prompted a revival of Bach's colossal B minor Mass a few weeks ago in Berlin was also felt here, and within a space of ten days the Bach Choir of Bethlehem, Pennsylvania, and the Oratorio Society of New York performed the work in a manner that warmed the hearts of the entire Bach congregation in America. The performance in Bethlehem was the more remarkable of the two in one respect. The community is a small one in the coal region of our neighbouring State, and is chiefly remarkable for its steel industry, though a portion of the town (South Bethlehem) is the seat of Lehigh University. The original

settlers were Moravians, and, true to the instincts and training of centuries, they planted a love for music and learning along with their first institutions in the wilderness. Haydn's chamber music was played there as early as 1795, and his "Creation" sung in 1811; and when the oratorio was given for the first time in Philadelphia the trombone players had to be enlisted in Bethlehem. The Bach Choir numbers only eighty voices and was organised two years ago. Since then it has devoted all its time to a study of the Mass and sung it in its entirety, the choristers so firmly fixed in their saddles that the conductor, J. Fred. Wolle, a native of Bethlehem, but of Munich education, was able to conduct the work from the organ bench, in the manner of the old Leipzig cantor himself. The performance of the Oratorio Society of New York was rendered more impressive by the larger mass of singers (between 300 and 400) and the excellence of the orchestral part; but five numbers were omitted, Mr. Frank Damrosch, the conductor, wisely concluding not to test the patience of the audience so severely as he had at first intended. In Bethlehem the first two grand divisions were given in the afternoon and the remainder in the evening.

But this was not Mr. Damrosch's only achievement. With his Musical Art Society, consisting of fifty professional singers, and the People's Choral Union, consisting of eight hundred amateurs, he gave a concert on March 15 which was in every way remarkable. The compositions in which the two organisations co-operated were Palestrina's "Improperia" and "Gloria Patri," and Bach's "Trauerode." The Palestrina music was sung antiphonally between the small choir on the platform and the large choir in the gallery of the Carnegie Hall; in the Bach music the large choir sang the chorales. The effect was sublime. Since then the Musical Art Society has given a concert in Boston and won the admiration of the cognoscenti in that home of choral culture. On March 25 the German Liederkranz successfully gave a performance of César Franck's "Béatitudes," the only one that the work has received in the United States. The conductor of the Liederkranz is Dr. Paul Klengel, who came here two years ago from Leipzig, where it also fell to his lot to introduce Franck's work.

The Philharmonic Society ended its fifty-eighth season of uninterrupted activity on April 7 with a performance of Beethoven's Choral Symphony, in the *Finale* of which it had the co-operation of the combined Apollo and Rubinstein Clubs. The Society gave the work for the first time in May, 1846, and has repeated it in public ten times since (not counting the open rehearsals). Twice it has felt obliged to omit the Ode to Joy after announcement—once after the assassination of President Lincoln, in 1865, and again on the death of Anton Seidl, conductor of the Society, in April, 1898. Herr Hofrath Ernst von Schuch, first conductor at the Royal Opera in Dresden, has paid us a flying visit and conducted four concerts and a performance of "Lohengrin," at the Metropolitan Opera. There were indications that the entire purpose of his visit, under the management of Mr. Grau, was not summed up in such a brief and inconsequential activity, but no other results are to be recorded as yet. Dohnányi also came over at the eleventh hour, though that was not unexpected, as he had been engaged chiefly to accompany the Boston Symphony Orchestra on its March visits to New York, Philadelphia, Baltimore, and Brooklyn. He has remained, however, and is giving a series of pianoforte recitals, as well as chamber concerts, with the Kneisel Quartet. He has made a fine impression.

H. E. Krehbiel.

LONDON CONCERTS, &c.

Mr. George A. Clinton's second Chamber concert took place on the 2nd ult., at Queen's (Small) Hall. The programme opened with Mozart's little known Quartet in E flat for oboe, clarinet, horn, and bassoon, with orchestral accompaniment, a somewhat weak specimen of this composer's genius, but possessing some effective passages for the solo instruments, which were rendered in a finished manner, the orchestral portion being played from the pianoforte arrangement made by Robert Stark. Much interest was attached to the first production of a Suite in G minor for clarinet and pianoforte by Mr. William Y. Hurlstone, whose career at the Royal College of Music and previous compositions have been exceptionally promising. If the suite does not add to the reputation the composer had already acquired, it is a pleasing addition to the limited number of effective works for this combination of instruments. It comprises four movements: a somewhat rhapsodically inclined "Ballade," a meditative "Croon" song, a bright and pleasing Intermezzo, and a Scherzo, instinct with light-hearted gaiety, with a rhythmic suggestiveness of Irish humour and vivacity. This movement caused the suite to make a very favourable impression, and the executants, who were Mr. Clinton and the composer, were several times recalled to the platform. Mr. Plunket Greene sang an excellent selection of songs, and the evening concluded with Beethoven's Septet, peculiarly appropriate on this day, as it was the hundredth anniversary of its first performance at a concert given by its composer in Vienna.

An interesting example of melo-drama by Franz Schubert was brought forward by Mr. Charles Fry at one of his entertaining recitals which took place on March 29 at Steinway Hall. This was a pianoforte accompaniment to a fragment entitled "Abschied von der Erde" ("Farewell to the Earth"), from Pratobevera's poem "Der Falke" ("The Falcon"). The words (English version by F. Weber) express confidence in the happiness of the Christian's future state, and the music is simple and unpretending. A second novelty of similar character was Ingoldsby's "Confession," which has been supplied with illustrative music by Sir Alexander Mackenzie. This is one of a series of six, five of which are published and well merit the attention of reciters. Mr. Fry's elocutionary skill, combined with his musical feeling, enabled him to avail himself to the full of the increased effectiveness imparted to the text by the accompaniment, which was skilfully played by Dr. Yorke Trotter. Bemberg's music for violin, violoncello, and pianoforte to Murger's poem "La Ballade du Désespéré" was well rendered by Mr. E. O'Brien, Mr. F. G. Howard, and Miss Maggie Connal. Miss Mary Willis was the vocalist and Mr. Fry gave a most impressive delivery of the words. In the purely dramatic part of the recital Mr. Fry had, as usual, the valuable aid of Miss Olive Kennett.

Of the two vocal recitals given by Madame Blanche Marchesi at St. James's Hall, on March 27 and the 3rd ult. respectively, most interest was attached to the latter, owing to the programme including excerpts from César Franck's oratorio "Ruth," a work now well nigh forgotten, but which, on its production on January 4, 1846, at a concert given by its composer at the Paris Conservatoire, may be said to have established his reputation. The pieces selected were the trios "Adieu" and "Mes filles," and the duet "Moi, je vous suis," Madame Marchesi being assisted by her pupils, Miss Gertrude Calvert and Miss Marguerite Sutherland, the former possessing a fine voice of much power. Another interesting feature was Jensen's song cycle "Dolorosa," one of the most dramatic examples of this widely esteemed song-writer. A new song, entitled "En dormant," by J. Blumenthal, deservedly met with much favour.

The pupils of the Royal Normal College and Academy of Music for the Blind assisted at a concert at the Crystal Palace, on the 4th ult., in aid of the American hospital ship "Maine." Two pieces were specially composed for the occasion. Mr. Carl von Hardebeck, an old student, submitted a neatly constructed motet, "Speed on, good ship," sung by the College choir with point and general finish. The other novelty was a Polonaise for pianoforte and orchestra by Master Leonard Pegg, a present student at the College. In playing the effective solo part the composer evinced taste and facility. Gade's "Spring" Fantasia was excellently rendered. Madame Albani and Mr. Watkin Mills sang, the latter achieving marked success in Eaton Faning's patriotic air "Obedient to the call." Mr. August Manns conducted.

At the Congregational Church, Edith Grove, West Chelsea, Gounod's "Redemption" was performed, at a special musical service, on the 11th ult. The choir, numbering about eighty voices, was well balanced and

sang excellently, especially in the chorus "Unfold" and the "Hymn of the Apostles," and the small orchestra, led by Mr. George Wilby, did good service, aided by Mr. Wilfred Layton at the organ. The solo parts were well sung by Miss Kate Cherry, Miss Mabel Evershed, Miss Clara Dilley, Mr. Harry Stubbs, and Mr. Alfred J. Layton, and the performance was ably conducted by Mrs. Layton. It may be mentioned that the work had been previously given under the same direction, but with a partly different cast of soloists, at the Westbourne Park Institute, on March 21.

At West Kensington Park Wesleyan Church, on Good Friday, a miscellaneous concert of sacred music was given (as during the past twenty years), preceded by a short service consisting of hymns and suitable collects. The choir, numbering forty voices, under the conductorship of Mr. J. Barratt West, contributed several of the best known choruses from the oratorios, including Handel's "Hallelujah," and some anthems. The soloists were Mrs Barratt West, Madame Eliza Thomas, Mr. Frank Tebbutt, and Mr. Albert West. Miss Edie Reynolds was the solo violinist, and Miss E. G. Allen and Miss Violet Windeatt were the solo pianists. Mr. Barrier presided at the organ and Miss Ellen L. West acted as accompanist.

The Royal Artillery Band gave one of its excellent concerts, under the skilful conductorship of Cavaliere L. Zavertal, at Queen's Hall, on the 6th ult. The Symphony was Haydn's No. 9 in C minor, the bright spirit of which was effectively reproduced—the melodious slow movement and minuet being particularly well rendered. The "Korrigane" Ballet Suite of Widor was played with a refinement that would have recommended the pleasant little movements even had they possessed but scanty merit of their own. Full justice was also done to Saint-Saëns's symphonic poem "Phaéton." Smart's Festive March in D and Bazzini's "Saul" Overture were other interesting features of a selection that was as varied as it was acceptable.

A successful performance of Mendelssohn's "Athalie," preceded by "Hear my Prayer," was given at Islington Presbyterian Church, on March 29, the choruses being sung by a choir numbering nearly seventy voices. The solos were sustained by Misses M. Snell, A. Potter, Grace Frampton, and L. Hall, and Mr. J. Dickson was the reader of the verses. Mr. J. Sommerled Macdonald ably presided at the organ, and the organ accompaniments were supplemented by harp (Miss Colchester), trumpets, and tympani (Mr. Scruton). Mr. Harold E. Mackinlay (organist and choirmaster of the church) conducted.

A new sacred cantata, entitled "Soldiers of the Cross," by Mr. Valentine Hemery, libretto by Mr. Wilfrid Mills, was performed for the first time, on the 3rd ult., at the Surrey Masonic Hall, Camberwell. The choir, numbering sixty voices, sang with spirit and precision, and there was an efficient orchestra of thirty players. The solo parts were undertaken by Madame Valentine Hemery, Mr. W. H. Bailey, Miss A. Smith, Mr. Robert Debonnaire, and Mr. G. G. Roberts; the composer, who conducted, was heartily applauded at the conclusion.

Mr. H. A. Keyser gave a concert on the 4th ult., at Steinway Hall. The most important work from his pen was a Quintet in C for two violins, viola, violoncello, and horn, which proved to be well written, possessing melodious themes, tersely developed, and being pleasing and healthy music. Mr. Keyser, however, made a more favourable impression as a song-writer, those entitled "What shall I do for my love" and "My heart is heavy" being very expressive and artistic, qualities which were fully realised by the singer, Miss Esmé Atherden.

A distinguishing feature of Madame Frickenhaus's concert, on the 4th ult., at St. James's Hall, was the performance of Brahms's second set of "Liebeslieder-Walzer" (Op. 65), which were admirably interpreted by Miss Fillunger, Madame Marian McKenzie, Mr. Gregory Hast, and Mr. Laurence Rea, with the concert-giver and Mrs. Gregory Hast at the pianoforte. Madame Frickenhaus, in her selection of pianoforte solos, avoided hackneyed works, and presented a number of short and little known pieces, which were all played with notable neatness and musical intelligence.

The Bow and Bromley Choir, under Dr. McNaught, gave a performance of selections from "Samson" (Handel) and of "The Banner of St. George" (Elgar), at the People's Palace, on the 7th ult. The principals were Madame Kate Cove, Mr. Branscombe, and Mr. Charles Knowles; and Miss Gwynne Kimpton led the orchestra. Mr. Morrow was the trumpeter in "Let the bright seraphim," which was encored. The choir performed "The Messiah" at the Bow Hall, on Good Friday.

SUBURBAN CONCERTS.

Crouch Hill.—The Holly Park Sunday School Choir, on March 28, gave an excellent performance of J. L. Roeckel's cantata "The Hours," accompanied by an efficient orchestra. The "Queens" of the hours were taken by the Misses Daisy Crane, Leila Import, Annie Luckett, and Grace Poole, all of whom sang with much taste and in good style, and the choruses were highly appreciated. The second part of the programme was miscellaneous, selections by the orchestra forming a prominent feature, and including two of Cowen's English Dances and two of Coleridge-Taylor's Characteristic Dances. Among the choruses rendered by the choir special mention should be made of Henry Smart's anthem "The Lord is my Shepherd." The concert was conducted by Mr. Herbert W. Avery.

Croydon.—The terminal orchestral concert of the Croydon Conservatoire of Music was given on the 6th ult., under the conductorship of Mr. S. Coleridge-Taylor. Mr. Taylor has had charge of the string orchestra for some two or three years past, and the excellent results which are obtained are entirely due to his careful and thorough methods of work. The programme included Walzer, Op. 39 (Brahms); Serenade, Op. 48 (Tschaïkowsky), which was particularly well played and created much enthusiasm; short pieces by Liszt and Saint-Saëns; and Grieg's Suite, Op. 40. The vocalists were B. Maud Justican and Eleanor G. Gibbs, both students of the Conservatoire.

Ealing.—Gounod's "Redemption" was performed by the Choral Society, in the Victoria Hall, on the 3rd ult. The solo parts were ably rendered by Miss Florence Hughes, Miss N. Richards, Mr. William Davies, and Mr. Daniel Price; Mrs. Harrington and Miss Jessie Hughes assisting in the quartets. There was a full orchestra (led by Mr. S. Dean Grimson), composed largely of members of the newly formed Ealing Orchestral Society, with professional assistance, and, with the chorus, numbering altogether 180. An excellent rendering of the work was given under the direction of Mr. J. Cliffe Forrester.

East Finchley.—The Muswell Hill and East Finchley Choral and Orchestral Society gave a concert on March 29, at the New Lecture Hall. Its chief feature was Coleridge-Taylor's "Hiawatha's Wedding-Feast," which was sung with great spirit and due appreciation of the poem and its musical setting. Mr. Whitworth Mitton was deservedly encored for his rendering of "Onaway! awake, beloved!" The rest of the programme consisted of selections from "The Messiah," various orchestral pieces, including the Overture to "Oberon" (Weber), the Minuet and Allegro from Haydn's Symphony in D, and the Rondo Capriccio in B minor (Mendelssohn) for pianoforte and orchestra, the solo part being excellently played by Miss Challen, the accompanist to the Society. The orchestra, which consisted chiefly of amateurs, was efficient, and the whole performance was admirably conducted by Mr. Allen Gill.

Wallington.—A performance of Handel's "Samson" was given by the Choral Society, on March 29, in the Parish Hall. The solos were in the competent hands of Miss Annie Swinfen, Madame Edith Hands, Mr. Edwin Cason, and Mr. Frank Ward. The choruses, on the whole, were exceedingly well rendered, showing careful training at the hands of the conductor, Mr. Edward Groocock—the most noteworthy being "To man, God's universal law" and "Fixed in His everlasting seat." Mr. T. Hill led a small orchestra of strings, and Mr. Arthur Dutton presided at the pianoforte. The performance was one of the most successful ever given by the Society.

MUSIC IN BELFAST.

(From our own Correspondent.)

A year ago we mentioned the dread with which the musical public here contemplated the sale of the Ulster Hall. It is now, unfortunately, an accomplished fact. This fine hall, which several generations of the greatest artists have pronounced almost perfect in its acoustic qualities, has been sold and its fate hangs in the balance. There is only too much reason to fear that in a short time it will, as a temple of music, be only a memory.

On the 2nd ult. the Belfast Ladies' Orchestra gave a concert in the Ulster Music Hall, and showed how much they had improved under Dr. Koeller's training. Their best piece was a beautiful suite by Glazounow. Miss Furnkranz, a young lady connected by birth with Belfast, but trained in Italy, sang two songs in an intensely dramatic style, but the production of her beautiful voice is clouded by a constant vibrato which is by no means pleasing.

Dr. Walker's fifth and final concert of the season was given in the same hall, on the 5th ult., and the programme was selected from Norwegian, Italian, and French composers of the nineteenth century, including Grieg, Piatti, Sgambati, De Beriot, Gounod, and Saint-Saëns. The solo players were Dr. Walker himself (pianoforte), Miss W. Burnett (violin), and Herr Bast (violoncello). The concert concluded with Saint-Saëns's Trio for pianoforte, violin, and violoncello, the violin part played by M. Schilsky.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Mr. Halford brought his third series of Orchestral concerts to a close on March 27, when the Town Hall was fairly filled. The programme comprised but two pieces—Beethoven's "Choral" Symphony and Tschaïkowsky's Suite in G (Op. 55). The first formed the culminating point of the survey of the history and development of the symphony as the special feature of the series. The vocal soloists were Miss Fillunger, Miss Alice Lakin, Mr. Wright Beaumont, and Mr. Wilfred Cunliffe. The chorus was made up of Mr. Halford's choir and the chorus of the Stourbridge People's Concert Society. It is worthy of note that this Society has sung the choruses in Beethoven's work three times within the last twelve months. Though the high pitch was in use, the chorus showed no sign of fatigue, and the performance throughout was really fine. The Tschaïkowsky Suite was given in brilliant style, especially the variations and pompous *Finale*. Mr. Halford received an ovation at the close.

On Tuesday, the 3rd ult., a complimentary concert was given to Mr. Fred. Ward, one of our leading violinists, who has been disabled by a long illness. All concerned in the concert gave their services, Miss Fanny Davies appearing as pianist; Mr. C. W. Perkins, organist; Miss Carrie Siviter, vocalist; and Mr. Wymark Stratton, accompanist. There was an orchestra of eighty, under the able direction of Mr. Halford, and the programme included Beethoven's Symphony in C minor, the Second Pianoforte Concerto of Saint-Saëns, the Andante Religioso for strings, harp (Mr. C. Collier), and organ, of Scharwenka, and vocal pieces. The concert was well attended and was a great success.

Mr. D. Ffrench Davis held his annual harp festival in the Town Hall, on Saturday, the 7th ult., when a popular programme drew a large audience.

On Good Friday the Midland Musical Society gave its annual performance of Gounod's "Redemption," in the Town Hall. The vocal principals were Miss Beatrice Vernon, Miss Nellie Pritchard, Mr. William Molineaux, Mr. Percy Taunton, and Mr. William Bennett. Mr. H. M. Stevenson conducted. The choir was reduced in numbers, but better balanced than heretofore. There was an overflowing attendance.

Patriotic concerts continue to be given. On the 2nd ult. there was one at the Midland Institute, when a number of national airs were sung, and Faning's "Valete" was given with chorus. Mr. Weaver Stephens conducted. In the Town Hall, on the 21st ult., Stanford's "Revenge" and a miscellaneous selection, including Mackenzie's "Britannia" Overture, formed the programme. Mr. Joseph H. Adams conducted.

On Easter Sunday Gounod's Messe Solennelle, "St. Cecilia," was sung at St. Stephen's Church, Newtown Row. The Mass was given with orchestral accompaniment.

Several suburban concerts deserve a word of notice. On March 27, at the Moseley Institute, Spohr's "Last Judgment" was performed, with orchestra, under the direction of Mr. W. Berridge Hicks. The next evening the King's Heath Choral Society gave Stainer's "The Daughter of Jairus" and Cowen's "Rose Maiden," under the conductorship of Mr. J. E. Blurton. On the 10th ult., in King's Norton Parish Church, Gaul's "Israel in the Wilderness" was performed with chorus, organ, and small orchestra. "O gladsome light," from Sullivan's "Golden Legend," was also sung. Mr. Wymark Stratton conducted.

The chorus for the ensuing Festival has now been selected, and the first rehearsal was held in the Masonic Hall, on the 6th ult. The chorus is made up of 110 sopranos, eighty contraltos, eighty tenors, and ninety basses. The male altos are eliminated, so that the higher sections of the choir are now homogeneous in quality. The sopranos are resonant as well as sweet, and the chorus will, it is hoped, uphold the best traditions of the Birmingham Festival. Dr. Swinnerton Heap, the chorus-master, is taking Dvorák's "Spectre's Bride" as the first work for study.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Mr. George Gordon's Choir, on March 31, gave a concert at Redland Park Hall, when Mr. F. H. Cowen's "Rose Maiden" was creditably rendered. The principal vocalists were Miss Southey (a pupil of Miss Anna Williams), Miss Sylvia Tippett, Mr. T. A. Goss, and Mr. W. Thomas (Bristol Cathedral). In a small, but efficient orchestra Mr. F. Watts held the principal first violin and Mr. Gordon directed the performance.

At the annual performance by the Society of St. Michael's Gleemen, held on the 7th ult., there was a large audience. Some favourite glees were nicely given, under the direction of Mr. Wallace J. H. Greenham, and songs were interspersed by Miss Amy Perry and pianoforte solos played by Miss Rose Thomas. In the interval the Rev. J. H. Clay, president, on behalf of the Society, presented Mr. Greenham with a silver-mounted baton.

Assisted by a contingent of the Bristol Choral Society, the City Road Choral Society, on the 9th ult., gave Mendelssohn's "Elijah" in the hall of the Young Men's Christian Association, the conductor being Mr. C. J. Sprankling. The soloists were Miss Eva Hartshorne (soprano), Miss Clara Aldersley (contralto), Mr. G. W. Brierley, of Bristol Cathedral (tenor), and Mr. H. Miller, of Llandaff Cathedral (bass). Mr. Ernest Lane was the leader. Mr. Miller, who had not before sung in Bristol, made a favourable impression, and the choruses were admirably rendered. In the double quartet Miss Evelyn Gerrish, Mrs. J. Barker, Mr. J. Tuckfield, and Mr. J. Barker were associated with the principal vocalists.

On the 10th ult., in Bath Theatre, Mr. George Riseley conducted a performance in aid of the benevolent fund of the Professional Musicians. An orchestra, composed of upwards of sixty executants from different towns in the West of England and South Wales, played Beethoven's C minor Symphony, the Overture to Wagner's "Meistersingers," and other compositions. Mr. W. Schöttler, leader of the orchestra at Bath Theatre, held the principal first violin. There was a very large attendance.

At the spring concert of the Clevedon Philharmonic Society, on the 19th ult., Mendelssohn's "St. Paul" was given, under the direction of Mr. Edward Cook, of Bristol. The soloists were Miss Ada Stephens, Miss Clara Aldersley, Mr. G. W. Dowling, and Mr. J. A. Basker. There was a small orchestra, in which Mr. F. S. Gardner, of Bristol, held the principal first violin.

The Weston-super-Mare Philharmonic Society gave a concert on the 20th ult., in the Victoria Hall. Cherubini's Requiem Mass in C minor, Ferdinand Hiller's "A Song

of Victory," and a miscellaneous selection were given, Miss Marian Harris being the soloist in Hiller's work. There were about 130 in the choir, and the orchestra, of which Mr. F. S. Gardner was leader, comprised several players from Bristol. Mr. Edward Cook was the conductor.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The concluding evening concert of the Dublin Orchestral Society was given on the 9th ult. Signor Esposito played Schumann's Pianoforte Concerto magnificently. Beethoven's "Coriolan" Overture and Saint-Saëns's "Rouet d'Omphale" were finely played by the orchestra, and Haydn's Symphony in B flat evoked a most spontaneous outburst of enjoyment on the part of the audience.

Bach's Passion music ("St. Matthew") was given in St. Patrick's Cathedral, during the evening services in Holy Week. The solos were taken by members of the choir.

A really magnificent series of performances was given by Mr. Vincent O'Brien's school choirs, assisted by a number of tenors and basses, specially engaged, at St. Saviour's Church, Dominic Street, during Holy Week. At Tenebræ, Palestrina's and Vittoria's responses were sung, and several other early compositions. A Mass by Vittoria, "Quarti Toni," was sung on Holy Thursday, with a beautiful motet, "O Sacrum Convivium," by Ludovico Viadana, the famous choirmaster of the Cathedral of Fano in Urbino, *circa* 1600.

On Easter Sunday Palestrina's Mass, "Ascendo ad Patrem," for five voices, was given; and a motet by Aichinger, "Regina Cœli," and "O Salutaris Hostia," by Pierre de la Rue, were also sung. A "Tantum Ergo," for men's voices, by Palestrina, concluded the musical celebrations. The music was admirably sung throughout the week, and on Sunday reached a degree of perfection very seldom attained. The revival of these splendid sixteenth century strains is one of the most remarkable achievements in music here. It would be difficult to praise too highly the beautiful rendering of the music by Mr. O'Brien's choirs. They achieved an undoubted success in a department of the art which, a few years ago, was not far removed from being a byword of mediocrity and carelessness.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The annual performance of "The Messiah," in St. Andrew's Hall, Norwich, took place, as usual, on Good Friday afternoon. For eighteen consecutive years Dr. Hill has occupied the conductor's seat at these popular gatherings; but his lamented death made a change necessary this year. Happily his coadjutor, Dr. Bunnett, who had always presided at the organ, is no novice at conducting, and thus could at once step into the vacant place. Under his baton a very good performance was given. The soloists were Miss Bertha Rossow, Miss Hannah Jones, Mr. Murray Rumsey, and Mr. Robert Grice. The Festival choir was responsible for the choruses and the Philharmonic Society's band supplied the accompaniments. Mr. R. Lowne presided at the organ.

A more than usually successful performance of J. F. Barnett's tuneful cantata "The Ancient Mariner" was given in the Schoolroom attached to St. Mary's Baptist Church, Norwich, on the 3rd ult. The solo vocal quartet comprised Mrs. F. A. Smith, Miss Annie White, Mr. S. Hemmings, and Mr. F. A. Davies, who gave the solo and concerted numbers with considerable fire and expression. The choral body was made up of members of the choir and congregation, and, in spite of numerical weakness in the tenors, the choruses went well, under the careful beat of Mr. R. Lowne, organist of the church. The accompaniments were confined to a pianoforte and harmonium, admirably played by Miss Ethel White and Mr. Walter Lain.

An interesting feature in the Easter services at Norwich Cathedral was the unveiling of a brass tablet erected to the memory of the late Dr. Zechariah Buck, who was connected with the Cathedral as chorister-boy and organist for seventy years. To many who remember Dr. Buck's unswerving devotion to the duties which he so well performed, it has been a matter of regret that so long a time since his death (twenty-one years) has been allowed to elapse before some record of his faithful work has been erected. To Mr. F. G. Kitton, the compiler of the biography of the deceased organist, must be awarded the honour of initiating the movement so pleasantly completed on Easter Tuesday.

The sacred cantata "The Daughter of Moab," written by Lewis S. Jones and Isaac Andrew, was given by the Sprowston (an outlying suburb of Norwich) Choral Society, on the 5th ult. Although a comparatively young Society, it numbers about fifty voices and a small string band, and, under the conductorship of Mr. R. Parkerson, is doing useful work. The soloists were also local residents, comprising Miss Overbury, Miss Muskett, Miss Adcock, Mr. G. Robertson, and Mr. R. Kirk, and their efforts, as well as those of the members generally, deserve honourable mention.

The Lowestoft Musical Union, conducted by Mr. H. D. Flowers, was responsible for a concert given on the 5th ult., on behalf of the Transvaal War Fund, which richly deserved the large patronage accorded to it. Mrs. Linwood Watson and Mr. J. H. Brockbank were the principal vocalists, while Mr. Coote Suggit and Mr. F. Seago contributed violin and clarinet solos. The band and chorus gave a spirited rendering of Sir Frederick Bridge's setting of Kipling's "Ballad of the Clampherdown." Dr. F. E. Gladstone's "A wet sheet and a flowing sea" and Mackenzie's popular chorus "The Empire Flag" were also included in the programme.

The Downham Market Choral Society's second concert this season was given on March 29, conducted by Mr. G. H. Harvey, when Parry's "Song of darkness and light" was the chief feature. Miss Laura Eagland, Mr. H. W. Hart, and Mr. Herbert Hilton as vocalists, with Mr. T. E. Gatehouse (violin), Mr. G. Pywell (violoncello), and Mr. A. H. Cross (pianoforte), contributed solos, which added to the enjoyment of a large audience.

Stainer's "Crucifixion" was given in the Presbyterian Church at Ipswich and at Hunstanton, on the 11th ult., and also at Wymondham on Good Friday evening.

The Felixstowe Choral Society closed its eighth season, on the 18th ult., with a highly creditable performance of Handel's "Samson." The band and chorus numbered about 100 performers, the soloists being Miss Marie Roberts, Miss I. Bowers, Mr. S. Masters, and Mr. Montague Borwell. Mr. J. T. Palmer conducted, and a large audience frequently testified their appreciation.

On the 20th ult. the King's Lynn Musical Society gave a spirited performance of "Hiawatha's Wedding-Feast," under the conductorship of Mr. A. H. Cross, Mr. Henry Franckiss singing the tenor solo. Messrs. J. Pratt and W. O. Jones played the accompaniment on two pianofortes in place of the orchestra. The miscellaneous second part included violin solos by Miss Edie Reynolds, and the choir sang Stevens's "Cloud-capt towers," Benet's "All creatures now are merry," and a new part-song, "Music, thou queen of heaven," written specially by their conductor.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

On the 6th ult., according to annual custom, the Bach-disposed people of Edinburgh wended their way to St. Mary's Cathedral to hear the "Matthew" Passion. Mr. Collinson had, as before, the combined choirs of the Cathedral for his chorus; but on this occasion he dispensed with the orchestra in favour of an organ accompaniment. The gain was mainly to be measured by the fact that the Cathedral organ is better and more completely under the organist's control than the orchestras he has hitherto been able to gather; the loss, especially in the solo accompaniments and obbligati, was immeasurable. The choruses were sung with abundant spirit and due expression. The difficult task allotted to the Narrator was again in the hands of Mr. Gledhill, who has so often shown how fully he enters into the spirit of the music. The choristers now know the work thoroughly and evidently appreciate it, thanks to Mr. Collinson's unwearied exertions, and an ever-growing circle of the public is being educated to know and appreciate it also.

Mr. Kirkhope's Choir gave its annual concert in the Music Hall, on the 2nd ult., when the works chosen for performance were Schumann's "Pilgrimage of the Rose" and Mackenzie's "Bride." The choruses showed no falling off in the superb qualities of the choir, and alike in the rousing wedding music, the more pathetic strains, the flowing music in the first chorus, and the dirgelike closing chorus in the "Bride," Mr. Kirkhope's carefully trained singers commanded the enthusiastic approval of a large audience. The soloists were Miss Helen Jaxon, Miss Edna Thornton, and Messrs William Green and Ford Waltham. A capable orchestra, under the leadership of Mr. Sons, provided a careful, if not an inspiring accompaniment. Mr. Kirkhope, who conducted, was most warmly applauded.

On the 11th ult. the "St. Cecilia," a new Amateur Orchestral Society, gave its first concert in the Queen Street Hall. The band numbers about forty members and the conductor is Mr. G. W. Crawford.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The most notable concert of the fag-end of our short musical season was that given by the Amateur Orchestral Society on March 29—the last of this Society's series. It was in every way creditable to the conductor, Mr. W. T. Hoeck, and his large band of ladies and gentlemen, who were assisted by Herr Georg Liebling, the pianist.

While choral music has not suffered less than orchestral and pianoforte recitals from the preoccupation of Glasgow, it has shown remarkable vitality in the smaller towns of the West of Scotland. Several new societies have been started this season, in the newer communities more especially, and give promise of most praiseworthy activity. The youngest of these has just been formed at Old Kilpatrick, in a district which has grown enormously through industrial development of recent years. Cambuslang Choral Society has given Bennett's "May Queen" during the past month and Ayr Choral Union the "Creation." "The Messiah" and "Samson" have been produced by the combined music classes of the Young Men's Christian Association in the city.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

On Good Friday the Liverpool Musical Society gave, under the direction of Mr. F. H. Crossley and with the assistance of Dr. Peace at the organ, a very successful rendering of Gounod's "Redemption." This was followed, also at St. George's Hall, by selections from "The Messiah," under the auspices of the Philharmonic Society. On March 30 the St. Cecilia Society, of Birkenhead, concluded its season with an open rehearsal of "Elijah," conducted by Mr. J. W. Appleyard. The choral singing was of unusual excellence. Mr. P. H. Ingram conducted at the Philharmonic Hall, on March 27, a performance of the "Creation," the choruses being sung by a numerous and well trained body of singers belonging to the Methodist Choral Union of the city and suburbs. A musical festival of Welsh choirs was held on the 13th ult. Dr. Joseph Parry directed the united force of thirteen choirs, consisting of experienced and intelligent vocalists, when there was a striking display of ability in part-singing. The annual Welsh Psalmody Festival, which took place on the 3rd ult., was a marked success.

At the College of Music Mr. Johannes Weingartner, who is now one of the professional staff of the Institution, gave, on the 3rd ult. with the assistance of his son, Mr. F. Weingartner, his annual concert, at which he introduced two short compositions of his own for the pianoforte. The students' concert on the preceding evening deserves passing mention. Considerable interest locally has been felt in the retirement of Mr. Adolphe Krause from the principalship of the German Institute of Music, which he founded more than forty years ago, and which has done much to promote the systematic and thorough teaching of the pianoforte.

The concerts given by the Sunday Society during the past winter have, it seems, resulted in a deficit, and consequently a call upon the subscribers. Some of the honorary officers were opposed to Mr. W. I. Argent's direction as too ambitious, but at the recent annual meeting his energetic policy was endorsed by an overwhelming majority of the members, and he has been continued in office.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The extremely gratifying display, in the closing week of March, of the result of the year's work at our Royal College of Music has led to a large accession of fresh students for the ensuing session; and the Principal has reason to be gratified by the result of his exertions in and for the Institution over which he presides. The fund for aiding the most deserving pupils to continue their studies for an extra year has benefited considerably from the proceeds of the admirable chamber concerts, which Mr. Brodsky generously continues to devote to the encouragement of really promising talent. Miss Webster, after holding the Hallé scholarship during the last twelve months and recently playing with distinction the great Beethoven Sonatas (Op. 106 and 111), has been deservedly elected to a position among the teaching staff of the College.

The progress of the Hallé concerts has also been most marked. The increase of expense attending the doubling of the wood-wind, and the general enlargement of the band, has been more than met by the augmentation of the subscription list; while the enhanced attractiveness of the orchestra and the frequent introduction of new or unfamiliar works have caused the almost invariable crowding of the unreserved portions of the hall. It is understood that Dr. Richter will, during the coming season, conduct every evening, except on "The Messiah" nights, when the baton will, as heretofore, be wielded by Mr. R. H. Wilson. The choral programme will include Beethoven's Mass in D, as well as a repetition of his Ninth Symphony, Brahms's Requiem, Liszt's "St. Elizabeth," Bach's smaller "Passion" music, and, after a welcome rest of some years, the "Faust" of Berlioz, which should appeal to the lovers of highly coloured strains more freshly than it did when it was so frequently given.

The Saturday evening recitals of Mr. Kendrick Pyne continue to draw audiences of from five to eight hundred really zealous students and play a very important part in our arrangements.

Nowhere in the towns around us is music more encouraged and more keenly enjoyed than about Ashton and Stalybridge. It is gratifying to learn that instrumental art is now receiving increasing attention, and that in such busy manufacturing centres efforts are being zealously made so to cultivate local talent as to render more complete in future the oratorio performances which, during many years, have proved the enthusiasm of the choralists and caused regret that their exertions could not, without ruinous expense, be more efficiently backed. A love of chamber music has also been sufficiently kindled to justify the introduction into the miscellaneous programmes of the more enterprising leaders—such as Mr. G. F. Wrigley and Mr. T. Keighley—of some of the quartets of Beethoven, Mendelssohn, Schumann, and Dvorák; while the organ recitals regularly given by Mr. Keighley show not only an excellent skill in performance, but a catholicity of taste and an extensive reading decidedly worthy of imitation.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

One of the most enjoyable, and at the same time one of the most artistically successful concerts of the season, was the performance of Haydn's "Seasons" in its entirety, given by the Newcastle and Gateshead Choral Union in Olympia, Newcastle-on-Tyne, on March 27. Although portions of the "Seasons" have been heard in this locality in recent years, it is doubtful whether the complete work has ever been performed at one concert. It is creditable, therefore, to the

authorities of this excellent Society that an opportunity of hearing the work in an unmutilated form should have been given to its patrons. A notable feature of the performance was the remarkably fine rendering of the choruses. The soloists were Miss Helen Jaxon, Mr. Iver McKay, and Mr. Charles Knowles, than whom a better trio could hardly have been desired. Mr. J. H. Beers was principal first violin and Mr. James M. Preston very ably conducted.

On March 28 the South Shields Choral Society closed a successful season with performances of Mr. S. Coleridge-Taylor's "Hiawatha's Wedding-Feast" and Mendelssohn's "Loreley." Mr. Coleridge-Taylor's work was received with the utmost enthusiasm. The choruses were sung in the most creditable manner, and the beautiful solo, "Onaway! awake, beloved!" entrusted to Mr. William Green, could hardly have been heard to greater advantage. No less creditable was the performance of "Loreley," in which Miss Evangeline Florence was the soloist. The programme included other pieces of a miscellaneous character, among which may be mentioned an Etude for pianoforte by Liszt, which was charmingly played by Miss Theresa Larkin. Mr. M. Fairs conducted with much skill.

The Newcastle Amateur Vocal Society, under the conductorship of Mr. J. E. Jeffries, gave a performance of Sterndale Bennett's "May Queen," in the Town Hall, Newcastle, on March 29. The soloists were Miss Lily Heenan, Mrs. Vinycomb, Mr. Tom Child, and Mr. W. Peacock, all of whom contributed materially to the success of the performance. The choir sang carefully, and the performance as a whole was effective. Mr. J. H. Beers led the orchestra.

On the 2nd ult. Henry Smart's "Bride of Dunkerron" was brought to a hearing in the Town Hall, Newcastle, by the Postal Telegraph Choral Society, of which Mr. J. R. Andrews is the conductor. Miss Mollie Gardner, Mr. Tom Child, and Mr. W. H. Dawson were responsible for the solos. The work, which was sung to a pianoforte accompaniment, would have gained in effect had the assistance of an orchestra been available.

On Good Friday a portion of Bach's "St. Matthew" Passion was given in St. Nicholas Cathedral Church, Newcastle. The solos were sung by members of the choir and Mr. J. E. Jeffries presided at the organ.

On Good Friday also Mr. C. Lee Williams's "Bethany" was given in St. Thomas's Church, Sunderland, under the direction of Mr. George F. Vincent, who presided at the organ. The solos were sung by Miss E. Stephenson, Mr. R. Haswell, and Mr. George Dove.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The season of Miss Cantelo's Chamber concerts was brought to a close on March 22, when the Kruse String Quartet presented a fine programme, including Beethoven's Quartet in C sharp minor (Op. 131) and Brahms's Pianoforte Quartet in G minor (Op. 25). Miss Cantelo was at her best in Schumann's Sonata for pianoforte and violin (Op. 105), having as a colleague Herr Kruse; her pianoforte solos were four of Mendelssohn's *Lieder*, but these were manipulated with great skill and refinement. Herr Kruse's fine technique was admirably exhibited in Bach's "Chaconne," which was boldly rendered.

Nottingham was again privileged to hear Mr. Henry J. Wood discourse on one of the burning questions of the day. The lecture given in the University College on March 28 was entitled the "Human Voice and Musical Pitch." The lecturer traced the history of musical pitch and advocated a scheme of uniformity such as has lately been partially introduced. Mr. Wood contended that the present varieties of pitch arose from a neglect of the natural standard—the ear.

The last concert of the Nottingham Sacred Harmonic Society, which took place on March 29, was one to be remembered. Mr. Henry J. Wood had prepared a musical treat for the subscribers. "Samson and Delilah," by Saint-Saëns, was quite new to Nottingham, and though all might not agree about the propriety of adapting opera to the concert platform, few could quit the performance without feelings of pleasure, alike at the interpretation and the selection of the work. The artists were Miss Florence Oliver, and Messrs. Green, Price, Barry, and Dearth, all of whom contributed to the success of the evening.

On March 26, at Derby, Mr. Harold Henry's Orchestral Society brought the season to a conclusion with a concert, in which the orchestra was limited to strings only. Despite this fact an interesting programme was carefully performed. The works produced were culled from such masters as Grieg, Tschaïkowsky, Svendsen, Sitt, Moszkowski, and Bach. The soloists were Miss May Heath (a child vocalist from Birmingham), Mr. Edwin Thorpe (violoncello), Mr. Henry, and Mr. Clay (violin).

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

At the second Subscription concert of the Sheffield Musical Union, given on the 3rd ult., a new choral ballad, composed by Dr. Henry Coward and entitled "Tubal Cain," was performed for the first time. The composer has fitted the old poem with a spirited and effective musical setting, the themes being melodious and appropriate, the choral writing vigorous, and the accompaniments picturesque and suggestive. Sung under the composer's vigorous direction and by his own choir, it may be realised that nothing was wanting in the performance, which, indeed, was faultless. At the close the composer was recalled several times. The programme also included Goring Thomas's cantata "The Swan and the Skylark," admirably rendered by chorus, band, and principals; Sullivan's "Say, Watchman"; a selection from "Lohengrin" by the orchestra, and various solos. The principals were Miss Eleanor Coward, Miss Muriel Foster, Mr. Harry Stubbs, Mr. F. Shimeld, and Mr. W. A. Hamer.

The Sheffield Orchestra made its second appearance on the 5th ult., and so well justified its formation that it is hoped the attempt to establish a permanent professional orchestra in the city will succeed. Directed by Dr. Coward, the members gave a fine performance of Tschaïkowsky's "Symphonie Pathétique" and several other works, including MacCunn's "Land of the Mountain and the Flood," and the Overture, Hungarian March and Dance of Sylphs from Berlioz's "Faust." A lengthy and exhausting programme also contained Beethoven's Violin Concerto, the solo part excellently played by Mr. John Dunn; Elgar's song cycle, "Sea Pictures," sung by Miss Margaret Milward; a selection from Goring Thomas's "Nadeshda," and violin solos by Bach and Paganini. In the execution of this colossal programme the instrumentalists proved alike their ability and endurance.

The Norton Lees Choral Society gave a successful concert on the 6th ult., performing Bridge's "The Flag of England" and Macfarren's "May Day," under the direction of Mr. H. Reynolds. The enterprise and enthusiasm of this excellent Society is worthy of all encouragement, and it is gratifying to find such excellent results as were heard on this occasion. Miss Eva Rich was the soloist.

The Hoyland Common Choral Society gave an excellent performance of the "Hymn of Praise," on the 2nd ult. Directed by Mr. G. M. Coates, the band and chorus played and sang with admirable tone and precision, a large audience cordially recognising these qualities. Mr. G. F. Cawthorne was the organist and Mr. J. H. Parkes led the band.

The Brincliffe Musical Society closed its season with an enjoyable concert, on the 23rd ult. Professor Prout conducted a performance of his Third Symphony, and the programme also included the prelude to "Lohengrin," Grieg's "Peer Gynt" Suite, and other pieces. Mr. J. H. Parkes, the Society's conductor, is to be complimented on his season's work.

MUSIC IN STAFFORDSHIRE.

(From our own Correspondent.)

On March 20, too late for notice in my last letter, the Stafford Choral Union gave a very fine performance of Sullivan's "Golden Legend." The soloists were Miss

Lilian Coomber, Miss Minnie Hackett, Mr. Gwilym Richards, and Mr. Arthur Barlow; and they were assisted by an excellent orchestra of forty performers, under Mr. Fred. Ward, of Birmingham; while the chorus numbered upwards of 120 members. The whole work was rendered with fine spirit and excellent finish, redounding to the credit of all concerned, and especially of Mr. Herbert Drury, of Derby, who conducted. In the second half of the programme Mr. Fred. Ward gave a superb rendering of the *Andante* and *Finale* from Mendelssohn's Violin Concerto.

The members of the North Staffordshire Philharmonic Society gave their last concert for this season on the 5th ult., in the Victoria Hall, Hanley, with an excellent performance of Mendelssohn's ever-welcome "Elijah." The principals were Miss Florence Lancaster, Miss Alice Lakin, Mr. Edward Branscombe, and Mr. Watkin Mills. The principals, chorus, and band gave an excellent account of themselves. The choral work was particularly fine in "Thanks be to God" and "Be not afraid." Mr. Sherratt presided at the organ and Dr. Heap conducted with that skill and ability which only long experience and familiarity with the work can give.

After Evensong, at St. Mary's Church, Stafford, on Wednesday, the 11th ult., Stainer's "Crucifixion" was sung by the choir, which sustained the creditable performance of last year, when this beautiful work was heard for the first time in Stafford. The solos were effectively sung by Mr. C. Whittle and Mr. W. Ball. The choruses were rendered in a manner which showed how well the choir had been trained by Dr. Taylor, who conducted.

MUSIC IN WALES.

(From our own Correspondent.)

A very successful performance of Rossini's "Stabat Mater" and Mendelssohn's "Walpurgis Night" was given by the University College of Wales Musical Society, at Aberystwyth, on March 23, under the conductorship of Mr. David Jenkins, the band being led by Mr. W. F. Hulley, Swansea. The soloists were Miss May John, Miss Olive Marsh, Miss G. Russell, Mr. Gwilym Richards, and Mr. David Hughes.

A number of Eisteddfodau were held as usual during Easter in various parts of the Principality and the border counties, the most important being the annual meetings held on Easter Monday at Abergavenny and Mountain Ash. At the former the £100 prize for singing "Thanks be to God" was won by the Builth choir, and at the latter a similar prize for rendering "Descend, ye nine" (Sir Hubert Parry), fell to the Cardiff Choral Society.

Dr. Roland Rogers, Bangor, has been giving two organ recitals, each to crowded audiences, at Wern Congregational Church, Ystalyfera, and Calvaria, Porth, Glamorganshire, on the 12th and 13th ult. respectively. At the latter Miss Clara Williams and Mr. David Hughes contributed vocal solos also.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

LEEDS.

Since my last report the season has practically come to an end, and the musicians, like the youth of Ipswich on a memorable occasion, have "dispersed to cricket." The Leeds Choral Union gave its final concert on March 26, when it contrived to serve two masters by combining in the same programme Dvorák's "Stabat Mater" with Rossini's. It was an interesting object lesson, the moral of which was to be interpreted according to the fancy of the auditor. The large chorus, under Mr. Benton's conductorship, was remarkable chiefly for its excellence of tone, especially in *forte* passages. Madame Duma was the soprano, and as the contralto, Miss Kirkby Lunn, was prevented from being present, her part was divided between two capable local singers. Mr. Bantock Pierpoint was the bass soloist, and Mr. Brearley, of the Leeds Parish Church choir, was particularly successful in the tenor solos. The Leeds Philharmonic and Subscription concerts have this year been a greater success than ever, and, taking their programmes and performances all round, they deserve to be styled the most uniformly artistic series of concerts we now possess in Yorkshire. Their high artistic level was fully maintained on March 28, when an admirable performance of Berlioz's "L'Enfance du Christ" was given. The Philharmonic chorus sang with perfect refinement, and the Hallé Orchestra showed exceptional neatness, under the conductorship of Dr. Stanford, who deserves credit for a very finished performance. Madame Duma, Mr. Lloyd Chandos, Mr. Douglas Powell, and Mr. Andrew Black were the soloists, and Dr. Stanford's very spirited chorus, "Our enemies have fallen," with Mendelssohn's "When Israel out of Egypt came," formed the rest of the programme.

Other musical events may be briefly summarised. On March 22 the last of the "Bohemian" Chamber concerts took place, Smetana's "Aus meinem Leben," with other quartets by Mozart and Beethoven, forming the programme. On March 27 Mr. Edward Lloyd bade farewell to Leeds at one of Messrs. Haddock's concerts, and a Chamber concert was given by Miss Edith Wehner and Miss E. A. Atkinson. In aid of the War Fund the Philharmonic and Symphony Societies joined forces on March 29, when the waving of banners seems to have given an additional charm to the music. The Symphony Society gave its final concert for the season on the 4th ult., when Mozart's "Prague" Symphony was the chief thing in the programme, and tested the orchestra's powers pretty severely, though Mr. Grimshaw deserves praise for his careful conducting. Gounod's "Redemption," given at the Leeds Parish Church, on the 9th ult., was very creditably performed, with purely local forces, and with organ instead of orchestra, skilfully played by Mr. Benton. On the 10th ult. Mr. Edgar Haddock introduced, at one of his Orchestral concerts, Raff's "Lenore" Symphony, which was played with much zeal, but with inadequate results. Mr. Ayre's brilliant performance of Weber's "Concertstück" was one of the best features of the concert.

Dvorák's "Spectre's Bride" and Cowen's "Ode to the Passions" formed the programme of the Bradford Festival Choral Society's last concert, on March 23, and both were more than creditably performed under Mr. Cowen's conductorship. The soloists were Miss Mabel Berrey, Mr. H. Stubbs (who took the tenor solos at short notice), and Mr. Dan Price, who was a most efficient Narrator. The Huddersfield Subscription concerts, which have been more conspicuous for variety than artistic excellence, closed with a "Grand Military Concert," on March 27. At Wakefield a thoroughly enjoyable Subscription concert took place on March 29, when Mr. Leonard Borwick was pianist and Mr. Rawdon Briggs violinist. The perfectly artistic and highly finished singing of Miss Elsie Mackenzie was not merely a foil, it was a feature of the concert. The York Musical Society gave, on the 3rd ult., a performance of Haydn's "Creation" that testified strikingly to the advance it has made under the conductorship of Canon Pemberton—better known to musicians as Canon Hudson. As he threatens to leave Yorkshire, and must therefore resign his conductorship of the York Society, this was of the nature of a valedictory event, yet, though there must have been a feeling of regret at the prospective loss of one who has done so much for music in the county, it was satisfactory to feel that he is leaving the Society in a more efficient state than it has been for many years past. The soloists on this occasion were Miss Helen Jaxon, Mr. Gwilym Richards, and Mr. Andrew Black. Harrogate has been busier than usual in a musical way. On March 23 the Musical Society gave a concert, at which Gade's "Crusaders" and Rossini's "Stabat Mater" were contrasted, and were efficiently performed under Mr. C. L. Naylor's conductorship. On March 26 the last of Messrs. Haddock's Musical Evenings took place, and on March 30 Miss Wehner (soprano) and Miss E. A. Atkinson (pianist), with the help of Mr. Rawdon Briggs as violinist, gave a most admirably arranged programme of chamber music, which failed, however, to attract an audience as large as it deserved.

MISCELLANEOUS.

The production of Racine's Tragedy of "Athalie" with Mendelssohn's music (associated with the play as originally intended) at St. George's Hall, in June next, should prove of great interest, both to those interested in the Drama and in Music. "Mendelssohn's Athalie" is extremely popular with choral societies; but no one has yet had an opportunity of witnessing it in this country in its proper dramatic form, and many of the musical people who may be in London for the Handel Festival will doubtless be glad to avail themselves of such an occasion. Great care is being taken with the production, and many of the costumes will be authentic, valuable assistance having been obtained from the Théâtre Français, and from a well-known Hebrew authority. The music will be performed by a complete orchestra and chorus, under the direction of Dr. Yorke Trotter, and the play will be produced by Mr. Charles Fry.

Royal College of Music.—The following awards were made at the conclusion of the Easter term: Council Exhibitions: Mabel J. Barrons (pianoforte), £12; Lucy C. Barton (singing), £12; Sydney W. Toms (organ), £10; Ifor B. H. James (violoncello), £10; and Sarah E. Davies (singing), £6; Charlotte Holmes Exhibition (£15): Daisy A. Jones (piano); Organ Extemporising Prize (value £3 3s.): Eustace Turner (scholar); The Challen Gold Medal for Pianoforte Playing: Florence Smith (scholar); Henry Leslie (Herefordshire Philharmonic) Prize for Singers (£10): Ivor L. Foster; Elocution Prizes: Emma E. Atherden (scholar), Ralph Courtier-Dutton (scholar), and Mabel A. Bond.

Royal Academy of Music.—The Charles Mortimer Prize has been awarded to Margaret A. Harding (a native of Birmingham). The examiners were Messrs. F. Cellier, Edward German, and G. Jacobi. The Sterndale Bennett Prize has been awarded to Marguerite Elzy (of Malvern). The examiners were Messrs. Albert Fox, Gustav Ernest, and Harvey Löhr. The Louisa Hopkins Memorial Prize has been awarded to Marion J. H. White (of London). The examiners were Messrs. Graham P. Moore, Walter Wesché, and E. H. Thorne.

University of Durham.—At the Examinations held in March the following passed the final examination for Mus.B.: Cuthbert Forster, George Leake, Annie Louise Mixer, Thomas William Ritson. The following passed the first examination for Mus.B.: George F. Andrews, William Bradley, Arthur G. Claypole, Albert Edward Cottam, Edmund Osmond Daughtry, Marshal Martin, Richard Henry Mort, John Edward Quayle. The examiners were Dr. Armes (Professor of Music in the University of Durham), Sir J. F. Bridge, and Dr. G. J. Bennett.

The London Sunday School Union organises yearly local competitions amongst Sunday School choirs, and the winners in each local section are afterwards invited to compete again at a central competition. The latter event took place this year at Bishopsgate Street Chapel, on the 3rd ult. The St. Winifrid's Hall choir, from Bermondsey, under Mr. J. Morgan, was awarded the first place by Dr. McNaught, the adjudicator. The singing generally was much above the average.

Signorina Giulia Ravogli has returned to London rom Italy for the season.

FOREIGN NOTES.

Berlin.—The last concert of the season of the Berlin Wagner Verein, under the direction of Herr Richard Strauss, included the first performance of the "Rob Roy" Overture, by Hector Berlioz, an early work of the composer, to which attention has been drawn by its recent publication in the complete edition of his works.——Dr. Richter was the conductor of the Philharmonic concert of March 26, the anniversary of Beethoven's death, when the performances consisted of the "Parsifal" Prelude, followed by the Funeral Dirge, from "Götterdämmerung," and concluding with the Ninth Symphony. Enthusiastic demonstrations, such as are rarely elicited from Berlin audiences, greeted the great conductor at the conclusion of the concert.——On the 10th ult. a one-act opera, "Die Beichte," the music by Ferdinand Hummel, was produced, for the first time, at the Royal Opera, and well received.

Erfurt.—Under the title of "Ein Winter-Märchen," an operatic version of Shakespeare's "A Winter's Tale" was brought out recently at the Stadt-Theater and very favourably received. The composer, Herr Baldwin Zimmermann, who, like most of his contemporaries, is a follower of Wagner, has made some very effective use of the *Leitmotif*.

Helsingfors.—The Symphony Orchestra, under the direction of M. Robert Kojanus, is about to undertake a concert tour in Germany and Belgium (on its way to the Paris Exhibition) with the exclusive performance of works by national Finnish composers, amongst which those by Jean Sibelius, a rising young musician, will be most numerously represented.

Leipzig.—The first performance of an important new composition, as yet in manuscript, by Enrico Bossi, attracted a very numerous and critical audience at the third Subscription concert of the season, given last month by the Riedel'sche Gesang-Verein, with the co-operation of the Opera and Gewandhaus orchestras. The work is a setting in cantata form, with soprano and baritone solos, of the Latin text, from the Vulgate, of the "Canticum Canticorum," or "Song of Solomon," treated from the point of view of sacred symbolism, and containing some remarkably fine choral and orchestral writing, the style being influenced generally by the sacred compositions of Liszt, more particularly his oratorio "Christus." The impressive solo numbers were well interpreted by Fräulein Dietz, of Frankfort, and Herr Scheidemantel, of Dresden, Dr. Goehler conducting an altogether very fine performance. The composer, who had come specially from Venice, received quite an ovation at the conclusion of the work.

Mayence.—At last month's concert of the Liedertafel the first performance in Germany was included of a setting of the 136th Psalm, by the French composer, Guy Ropartz, who conducted and had the satisfaction of seeing his work most favourably received.——A grand celebration is being organised of the 500th anniversary of the birth of Gutenberg, next month, when the musical performances will include Handel's "Judas Maccabæus" and a cantata specially written for the occasion by Dr. Volbach.

Meiningen.—An interesting concert was given, on the 4th ult., by the Sing-Verein, under the direction of General Musikdirector Steinbach, when the programme included the initial first performance of an oratorio, "Tod und Sieg des Herrn" (Death and Triumph of the Lord), forming part of the remarkable "Christus Mysterium," by Felix Draeseke. The new work, which, though somewhat dramatic in form, is of a truly sacred order, was interpreted with much fervour by all concerned in its production and created a most marked impression. The same concert included the performance of some remarkable symphonic variations on the chorale "Wer nur den lieben Gott lässt walten," for orchestra and organ, by Georg Schumann, first produced at the meeting of German musicians last year, when, as on the present occasion, they met with very general appreciation.

Moscow.—Under the direction of M. Willem Kes, the Principal of the Moscow Conservatoire, a very fine performance was given recently of "Manfred," with Schumann's music, Dr. L. Wüllner reciting Byron's poem with considerable dramatic effect.

Munich.—A new symphonic poem in three parts, entitled "Barbarossa," by S. von Hausegger, was produced for the first time at one of the "Modern Concerts," given by the Kaim Orchestra, last month, when it attracted general interest and elicited much applause. Several new chamber compositions, including a quintet for wind instruments and a sestet for wind and stringed instruments, by Mirosław Weber, a resident musician of Slavonic extraction, were recently performed and greatly approved of by a critical audience on account of their characteristic melodious and rhythmic qualities and excellent general musicianship.

Paris — Siegfried Wagner was the conductor at one of the recent Châtelet concerts, when a number of his father's works, the "Mephisto Walzer" of his grandfather, Franz Liszt, and his own "Bärenhäuter" Overture were produced. The young artist had every cause to be satisfied with the reception accorded him by a Parisian audience. Another German conductor, Felix

Weingartner, directed the performances of the Lamoureux Orchestra on two occasions last month, and aroused much enthusiasm by his readings of Wagnerian excerpts. At the Conservatoire a highly appreciated performance was given recently of Schumann's "Manfred" music, M. Mounet-Sully reciting Byron's poem with great effect.

Stockholm.—A new oratorio by the Swedish composer, P. Stenhammar, entitled "Paulus," was produced for the first time, last month, by the Philharmonic Society, and favourably received, both by the audience and the press. A highly successful performance was also given recently, by the same Society, of Anton Bruckner's oratorio "David."

Vienna.—The first performance of Tschaïkowsky's opera "Iolanthe," the libretto founded upon Henrik Hertz's poem, "King René's Daughter," took place at the Imperial Opera last month. Herr Mahler conducted, and the impression produced by the interesting and poetical work was a very favourable one.——Three musical societies of Vienna are about to proceed to Paris to take part in the Exhibition concerts—viz., the Philharmonic Orchestra, the Maennergesang-Verein, and the Schubert Bund.

Wiesbaden.—Active preparations are on foot for the special performances, during the summer, of Weber's "Oberon," with a completely revised libretto, written at the instigation of the Emperor by Herr Joseph Lauff, and with recitatives, modelled on Weberian themes, by Herr Schlar. The work is being sumptuously mounted, with new scenery and costumes designed by the well-known artist, Herr Salzmann. Much care is also being bestowed upon the mounting of Lortzing's "Czar und Zimmermann" and Auber's "Fra Diavolo," both of them favourite works of the Emperor, which are likewise to be included in the special summer performances at the Court Theatre this year.

OBITUARY.

The death occurred, on March 23, at Budapest, where he had gone on a visit, of Nicolaus Dumba, one of the most munificent, influential, and intelligent patrons of musical art in Austria. Himself an amateur artist of considerable attainments, he was on terms of intimate friendship with Brahms, Liszt, and other distinguished musicians, while being likewise a sincere admirer of Wagner, and, above all, a devoted lover of Schubert. His fine collection of Schubertiana—autographs, portraits, and paintings—was one of his most valued possessions, and it has been bequeathed by him to the city of Vienna. Dumba took a prominent part in the erection of the monuments to Mozart, Beethoven, and Schubert in Vienna, and almost every other artistic undertaking of importance in the capital during the past half-century has received his substantial support. He was a member of the Upper House of the Austrian Parliament and was born at Doebling, near Vienna, in 1830.

The death took place at Clewer, on March 28, of Robert Parker Paine, late of Windsor, for many years a well-known bootmaker to Etonians and an enthusiastic amateur musician of marked ability. Born at Sandgate, Kent, November 15, 1823, Mr. Paine early attracted the notice of the late Charles H. Purday, to whose collection of 100 Rounds he (Paine) contributed. At Windsor he received much encouragement from the late Sir George J. Elvey. His chief compositions include an oratorio, "The Prodigal Son," and a setting of Psalm xciii. for bass solo, chorus, and orchestra. The latter work, published by Messrs. Novello, was produced, under the conductorship of Mr. Samuel Smith, by the Windsor and Eton Choral Society, May 23, 1887. Mr. Paine greatly prided himself upon an unpublished oratorio on the subject of "Lazarus."

Heinrich Vogl, at Munich, the well-known opera singer, who succumbed to a stroke of apoplexy.

We regret to announce the death of Mr. William Witt, which took place, on the 5th ult., at his residence, 5, Blomfield Road. Mr. Witt was a former proprietor of Messrs. Ewer and Co., and an excellent violinist. He personally knew Spohr, Wagner, Rubinstein, Ernst, and, in fact, every well-known musician during the last half-century. During the last eighteen years he represented the well-known printing firm of Röder, of Leipzig.

CORRESPONDENCE.

ORGAN ACCOMPANIMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

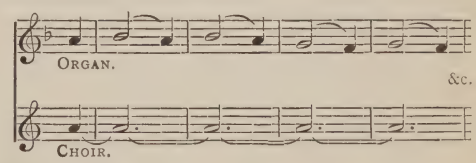
Sir,—Your organist readers will have read with pleasure and profit the excellent articles on "Organ Accompaniments" in the March and April numbers of The Musical Times from the pen of Mr. E. H. Lemare. But I fancy that some of us, average players on average organs, may feel a little difficulty in accepting one or two of Mr. Lemare's suggestions; and it is rather with the idea of eliciting further remarks that I venture to allude to some of them.

1. On the use of 16-ft. tone on the manuals. Mr. Lemare somewhat sweepingly condemns this in one or two places; but how else is one to obtain anything approaching the rolling volumes of sound such as one hears and delights in when the stone walls and roof of some large cathedral reinforce the tones of possibly no more than 8-ft. work?

2. The author also condemns the use of the oboe on the swell "when playing in chords." What *is* the poor average man to do?

3. On accompanying the Creed, &c. The author condemns "the old diatonic style" as "too monotonous and uninteresting," and suggests very properly that the accompaniment should possess in itself an interest *rhythmical* as well as *harmonic*. Here one is glad to be in hearty agreement; but I fear that the organist who tried to emulate Mr. Lemare's wonderful example would have an uncomfortable time with his choirmen, not to speak of his vicar! But after all, sir, is there not some artistic *repose* about an accompaniment which succeeds, by its carefully considered volume and timbre, its harmonic and rhythmic interest, and its endeavour to "accompany" the words, in sustaining the voices in the monotone which follows the more or less florid Canticle?

May I be allowed to conclude by giving as a "horrible example" of how *not* to accompany the Creed, a phrase which I actually heard some years ago in a fashionable church not far from London:—



Shade of Sir W. Sterndale Bennett!

B. Vine Westbrook, F.R.C.O.

St. George's Church, Perry Hill, S.E.,
April 19, 1900.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bath.—A performance of Pergolesi's "Stabat Mater," with orchestral accompaniment, was given at Downside (Benedictine) College, near Bath, on March 29. A miscellaneous programme followed, which included the following anthems: "The Wilderness" (Goss), "Lead, kindly Light" (Stainer), "God came from Teman" (Steggall), "O Lord our Governour" (Gadsby), and the orchestra played two small pieces by Grieg, "The descent of the Angels," from "Hänsel und Gretel" (Humperdinck), and Gounod's "Marche religieuse." Mr. Richard Terry conducted.

Bournemouth.—The concerts given at the Winter Gardens by the Municipal Orchestra, under the able direction of Mr. Dan Godfrey, Jun., continue to maintain their interest. On March 26 the novelty provided was Incidental Music to "Cinderella," by W. H. Speer, comprising a suite of six pieces, the music being throughout melodious, notably the horn solo in the Prelude, and the Minuet, a very pleasing section. Beethoven's Ninth Symphony (omitting the choral section) was also

played, and the solo instrumentalist at the concert was Mr. J. Zeelander.——On the 7th ult. Mr. Plunket Greene and Mr. Charles Fry appeared, the former singing *Hans Sachs's* Monologue, "Wahn! Wahn!" and other songs superbly, and the reciter giving a powerful rendering of the "Dream of Eugene Aram," with Sir A. C. Mackenzie's admirable accompaniment for orchestra. The programme included Tschaïkowsky's "Marche Solennelle," Mendelssohn's "Fingal's Cave" Overture, and movements from Cowen's suite "The language of flowers."

Briton Ferry.—The choir of Bethel Chapel gave its annual concert on the 5th ult., when Handel's "Jephtha" was performed. The choral singing was warmly appreciated, and a marked improvement in the tone, precision, and *ésprit* of the choristers was noticeable. Mr. Hulley's band did excellent service. The solo vocalists were Madame Mullen, Miss Bessie Evans, Mr. Beaumont, and Mr. Montague Borwell. Miss Jessie Davies Neath presided at the pianoforte and Mr. Samuel Jones conducted with ability.

Chesterfield.—On the 3rd ult. the Harmonic Society gave a miscellaneous concert at the Stephenson Memorial Hall, the interest being centred in an interesting selection of part-songs, excellently sung by the choir. These were "Soldier, rest" (Oliver King), "Fire, fire, my heart" (Morley), "Night Watch" (Brahms), and a new madrigal by Sir John Stainer, "Room for Flora's Queen." The soloists were Madame Dews and Mr. G. W. Riley (vocalists) and Miss Minnie Theobald (violoncellist).

Cirencester.—The Choral Society performed "The Messiah," in the Corn Hall, on the 19th ult. The choir was augmented by members of the Gloucester Festival Class, and the orchestra was led by Mr. E. G. Woodward, Mr. A. B. Barnes being at the organ. The solo vocalists were Miss Agnes Nicholls, Miss Florence Rutter, Mr. C. Eynon Morgan, and Mr. Harry Miller, and Mr. A. H. Gibbons conducted.

Cupar, Fife (N.B.).—The Choral Union gave a successful performance of Handel's "Belshazzar" in the Corn Exchange, on March 23. The fine choruses which abound in this work, especially "See, from his post Euphrates flies," "Ye tutelar gods," and "Tell it out among the heathen," were excellently sung, the choir displaying vigour, confidence, and prompt attack, and Mr. W. H. Cole's orchestra accompanied sympathetically. The soloists were Miss Marguerite Simpson, Miss Riddell Henderson, Mr. Peter Kerr, and Dr. Sneddon. Misses Hodgson and Storrar presided at the pianoforte and Mr. Sydney Crookes at the organ, the whole performance being admirably conducted by Mr. G. H. Crookes.

Grimsby.—On the 3rd ult. and on the following Sunday afternoon the Choral Society sang Sterndale Bennett's beautiful cantata "The Woman of Samaria," in the Parish Church. Mr. Leonard C. Carter presided at the organ, which was supplemented by Miss S. E. Bennett at the pianoforte. The solo vocalists were Miss Wright, Miss Reed, Mr. Ernest Benton, and Mr. E. Anderson, who were all fully efficient, and the quartet, "God is a Spirit," was well sung by Master Brackenbury, Mr. E. Benton, Mr. J. F. Carter, and Mr. E. Anderson. The choir gave an admirable rendering of the choruses. Altogether the performance reflected the highest credit on Mr. Forbes Carter, who conducted.

Hamilton (N.B.)—The Hamilton Select Choir gave a capital rendering of Coleridge-Taylor's "Hiawatha's Wedding-Feast," in the Town Hall, on the 2nd ult. The choir, which numbered upwards of thirty-five members, had the assistance of a small string orchestra in the accompaniments. Mr. T. H. Brearley sang the tenor solo excellently. The second part of the programme consisted of songs and part-songs, including Smart's "Serenade," "Row, gently row" (one of Cowen's "Songs of the River"), and Barnby's "Sing a joyous roundelay." Mr. J. W. J. Mackie was an efficient accompanist and Mr. F. Pugh conducted with care and skill.

Kendal.—On March 29 the Choral Society gave a very fine performance of Elgar's "King Olaf," in St. George's Hall. The magnificent orchestration was given with a full band, under the capable leadership of Mr. J. W. Collinson of the Hallé orchestra. The principals were Miss Ethel Hubi-Newcombe, Mr. Henry Beaumont, and Mr. Edmund Telfer, who all gave great satisfaction. The choruses were given with marked intelligence, brightness, and accuracy; indeed, both the choir and orchestra fairly revelled in their work, and gave a performance that reflected the greatest credit on the training of their conductor, Mr. J. Smallwood Winder. A short miscellaneous second part consisted of songs by the principals, a fine rendering by the orchestra of Elgar's popular patriotic "Imperial March" and Mendelssohn's "Hear my Prayer."

Kirkcaldy.—On March 28 the Musical Society performed successfully "Hiawatha's Wedding-Feast" and Mendelssohn's "Hymn of Praise," at the Corn Exchange. Miss Alice Esty and Mr. W. H. Brearley were the solo vocalists and Dr. Allum conducted.

Leicester.—A most successful performance of Coleridge-Taylor's "Hiawatha's Wedding-Feast" was given (for the first time in Leicester) by the Amateur Vocal Society, in the Temperance Hall, on March 27. The hall was crowded and great enthusiasm was aroused by the stirring and delightful music of the young West African composer. The second part, which was miscellaneous, completed a most enjoyable programme. Mr. H. B. Ellis conducted.

Newbury.—On the 18th ult. the Choral Society performed Dvorák's "Spectre's Bride" and Elgar's "Banner of St. George" in the Town Hall. The choruses were sung throughout with spirit and vigour, and the orchestra, led by Herr L. Röver, was fully efficient. The solo parts in the "Spectre's Bride" were excellently sung by Miss Ethel Beetlestone, Mr. Avalon Collard, and Mr. Arthur Stingwell, and Mr. J. S. Liddle conducted with great care and skill.

Oldham.—The students' concert at the Oldham College of Music took place on the 11th ult., when Mr. Edmondstoune Duncan's Quintet (Op. 38) was given here for the first time and met with great success. The performers were Miss Edith M. Cowper, a highly promising student, who played the pianoforte, and Messrs. Chesters, Donellan, Hilton, and Smith, who respectively interpreted the parts for flute, clarinet, horn, and bassoon. Some excellent singing was contributed by Mr. W. M. Nield, and special mention may be made of the violin playing of Mr. J. Churchill and the pianoforte playing of Miss Ogden.

Peebles (N.B.).—The annual concert of the Choral Society took place in the Chambers Institution Hall, on March 21, when Coleridge-Taylor's "Hiawatha's Wedding-Feast" and a miscellaneous selection was performed. The solo vocalists were Miss Violet Burrows and Mr. J. A. Y. Stronach, the latter giving the tenor song in the cantata with excellent effect. The chorus sang very creditably and the accompaniments were well played by Mr. Dambmann's orchestra. Miss Mary Thornburn assisted at the pianoforte, Mr. W. J. Clapperton at the organ, and Mr. James J. Finlay was an able conductor.

Pontefract.—The third season of the Choral and Orchestral Society was brought to a close on March 22, the chief piece in the programme being Coleridge-Taylor's "Hiawatha's Wedding-Feast." The soloist was Mr. Charles Saunders, who gave a finished performance of the tenor solo. The chorus parts were rendered with a remarkable degree of expression and execution, showing that the conductor, Mr. R. B. Walker, had bestowed unusual pains at rehearsal.

Sandyford.—A very good performance of Handel's "Acis and Galatea" and Schubert's "Song of Miriam" was given by the Clydebank and District Choral Union on the 10th ult. The soloists were Miss Marguerite Simpson, Mr. Tom Child, and Mr. Charles Tree, all of whom gave a very finished rendering of their parts. Mr. Horace Fellowes led the orchestra and Miss Carswell and Mrs. Mollison were at the pianoforte and harmonium respectively. Mr. W. J. Clapperton was conductor.

Southport.—The third concert of the Amateur Orchestral Society was given in the Cambridge Hall, on the 5th ult., when the programme included Harvest Dance from Edward

German's suite "The Seasons," Hamish MacCunn's orchestral ballad "The Ship o' the Fiend," Schubert's "Unfinished" Symphony, Elgar's "Imperial" March, and a Septet for pianoforte, strings, and trumpet by Saint-Saëns. Miss Ada Crossley was the vocalist. During the season the Society has given three Subscription concerts and the programmes have included, besides the above works, compositions by Beethoven, Schubert, Gounod, Ambroise Thomas, and others. A very creditable standard of excellence has been attained, due to the admirable training of the conductor, Mr. R. H. Aldridge, and the concerts have been so successful that they will be resumed in November.

Tunbridge Wells.—On the 2nd ult. the Vocal Association gave its thirtieth annual concert in the Great Hall, when an excellent rendering of Mendelssohn's "Elijah" was given. The orchestra (augmented from London and from the Royal Engineers) and chorus numbered over two hundred performers. The soloists were Miss Maggie Purvis, Miss Lucie Johnstone, Mr. Cunningham, and Mr. Douglas Powell, assisted in the double quartet by Miss Webster, Miss Villeneuve Smith, Mr. C. Hubble, and Mr. G. Gladman. The choruses throughout were well sung, the attack being excellent and the balance of tone good. A word of praise is also due to the orchestra, led by Mr. W. A. Easton. The concert was ably conducted by Mr. W. W. Starmer.

Wanstead.—A concert of sacred music was given by the Choir of Christ Church, in Drummond Room, on March 29, when Barnby's cantata "Rebekah" and Mendelssohn's 42nd Psalm were the chief features of the programme. These works were very creditably performed by the choir and orchestra without any extraneous help, except that given by the soprano vocalists, Miss Scott and Mrs. R. B. Johnson, the other soloists being the Rev. G. B. Doughty and Mr. A. H. Smith. The concert was ably conducted by Mr. H. Vincent Read, organist and choirmaster of the church.

Wigan.—The Wigan and District Choral Society gave its second oratorio performance this season on the 3rd ult., in the Parish Church, when Gounod's "Redemption," a work not previously heard in this town, was performed. The soprano solos were undertaken by Sydney Leigh and Herbert Jones, two of the choristers of the Parish Church. Madame Alice Bertenshaw was the contralto. Mr. Joseph Owen, the baritone soloist of the Parish Church, sang the music allotted to our Lord, and the two Narrators were Mr. H. H. Sowerbutts and Mr. A. S. Kinnell. The music for the celestial choir was sung by the Parish Church choir. The attack and general *ensemble* of the chorus showed great improvement and they sang with careful attention to *nuance*. Dr. Arthur Bly, of Hammersmith Parish Church, was the organist, and filled in the orchestral wood-wind and brass parts with great skill The performance was conducted by Mr. Edward C. Bairstow, the Society's conductor, and organist and choirmaster of the Parish Church.

ANSWERS TO CORRESPONDENTS.

A. C.—*You would probably derive much help from Mr. Franklin Taylor's "Primer of Pianoforte Playing" (Macmillan). Have you worked at Plaidy's exercises? Facility in reading can only be obtained by constant practice, with much variety in keys and rhythms. Try Kunz's "200 Canons" (for pianoforte). You would find even an elementary knowledge of harmony most useful in this respect. But, notwithstanding your nomadic existence, you should seek the help of an experienced teacher who, by becoming practically acquainted with your difficulties, would be able to help you along your pathway.*

W. F.—*The mere figures make no difference in the rhythm. The super-punctilious examiner would probably say that the composer* ought *to have prefixed the time-signature* 9-8, *and to have made the notes in the left hand part to agree therewith; but Schubert, the unexamined, thought otherwise, rightly or wrongly, or probably he did not the least bit care, so long as his music was played as he wanted it to be played. (Schubert's Impromptu in E flat, Op. 90, No. 2.)*

L. F. N.—(1) *The title of the book is: "A Descriptive Catalogue of the Musical Instruments recently exhibited at the Royal Military Exhibition, London, 1890. Issued under the orders of Colonel Shaw-Hellier, Commandant Royal Military School of Music, and compiled by Captain C. R. Day, Oxfordshire Light Infantry." It is published by Messrs. Eyre and Spottiswoode.* (2) *The Wind Instrument Society gave several concerts, but it no longer exists. Mr. G. A. Clinton, the clarinet player, has since carried on similar concerts at Queen's (Small) Hall on his own account.*

Forma.—(1) *You are quite right. The form of the* Finale *of Mozart's Symphony in E flat is "somewhat free." But we prefer to use the less technical language of the late Sir George Macfarren, who said of this movement: "There is as much genuine wit [in it] as in the sallies of Falstaff, or the sarcasms of Hamlet. The subject is a piece of infinite pleasantry . . . and that which enters with a smile goes out with a bound," and so on.* (2) *Otto Jahn's "Life of Mozart" gives full particulars of Mozart's symphonies. An English translation is issued by Messrs. Novello.*

"A would-be Drummer."—*There is really no just cause or impediment, æsthetical or physical, why a lady should not play the drums. How long it might take her to learn to manipulate the sticks, &c., would all depend upon the musical capacities of the "would-be drummer." There is a comprehensive tutor for the drums by G. Kastner, entitled "Méthode complète et raisonnée de Timbales" (Paris: Brandus), and one by Herr J. A. Kappey, published by Messrs. Boosey; but you would probably find it advantageous to take some lessons from a competent performer.*

B. G. T.—*By all means stick to your business, especially as your "future prospects are good," which satisfactory condition of affairs would probably be very different if you "went into the profession." Why not qualify for an organ appointment? This would probably open up a field of work which would be very pleasant to you and at the same time find scope for your abilities in connection therewith.*

Orpheus.—*It is difficult to arrange for an ideal balance of parts in a choir of twenty voices. The outside parts should, as a rule, be slightly stronger than the inner parts. Therefore, assuming that all the singers possess average power, a choir of* twenty-two *voices would be arranged thus:* 6, 5, 5, 6. *With only twenty voices, it would be better to equalise the number of singers to each part.*

R. R.—*Unfortunately for plagiaristic purposes the phrase you send (the last two bars of Bach's Fugue in E major, No. 9 of the second book of the "48") is* not *identical with the form of the concluding phrase of "Rule, Britannia," in its* original *form. Your "family likeness" is therefore negatived.*

J. B. F.—*Pianoforte tuning and repairing are of such a practical nature that you had better enter some good factory and go through a regular course of preparation and equipment for the business.*

C. F. S.—*The edition of "The Messiah" to which you refer ("Rejoice, greatly," in 12-8 time, &c.) is well known, See W. S. Rockstro's "Life of Handel" (Macmillan). pp. 343-363.*

H. E. B.—*Apply to the Registrar, London University, Burlington Gardens, W., who will furnish you with all the necessary particulars.*

J. D.—*The pianoforte music of Niedermeyer may be obtained from Messrs. Novello.*

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THE TIMES.

Mr. Percy Pitt's "Ballade" for violin and orchestral accompaniment came at so late an hour that it made less effect than it deserved, but it is incontestably a work of sterling value, the solo part of which is written with due regard to the powers of such a virtuoso as M. Ysaye.

DAILY TELEGRAPH.

The really melodious and strikingly impassioned "Ballade" by Mr. Percy Pitt, a composer who is rapidly making his way to the front. Here, happily, no dull moments supervened, and the richly-coloured piece, extremely modern in style, and adorned with numerous piquant orchestral touches, created a highly favourable impression. Its flowing phrases were interpreted with a full measure of sentiment by Mr. Ysaye, who, though summoned again and again, very sensibly declined to concede an encore.

MORNING POST.

A composition teeming with imagination, rich in its instrumental colouring, new in its harmonic texture, and unconventional in its form. The music seems to throb with passion. Though placed almost at the end of a long concert, when the attention of the audience might well be fatigued, it achieved a great success. M. Ysaye, who played the solo part to perfection, was recalled again and again.

OBSERVER.

Mr. Pitt's Ballade will assuredly enhance his reputation. It is an earnest, deeply felt piece, the polyphonic texture of which shows a mastery of modern methods and an instinct for colour that promise great things. Mr. Pitt has long been recognised as a "coming man." We think it time to class him among those who have "arrived."

SUNDAY TIMES.

Mr. Pitt's piece strikes a deeper note of passion, and abounds with more or less striking climaxes, set forth amidst much glowing orchestral colour, whilst here again individuality of feeling is a welcome feature.

GUARDIAN.

Mr. Pitt's "Ballade" is in direct contrast . . . in its sustained interest and remarkable structural coherence. Moreover, it vibrates throughout with passionate feeling, and, in the hands of a great player like M. Ysaye, it produces a really thrilling effect.

THE WORLD.

Mr. Percy Pitt's Ballade is a passionate and poetical utterance which makes one think still more highly of him. He is a past-master of harmony, and his skill in orchestration is quite out of the common; and both these qualities appear in this Ballade, together with a vein of poignant melody and a dramatic sense which had not hitherto been in evidence.

YORKSHIRE POST.

Mr. Pitt's Ballade is of an entirely different character. Its themes express deep emotion, agitation, passion, and that peculiar phase of romantic feeling that is so wonderfully depicted in Wagner's "Tristan and Isolde," but which as yet lacks a name. They owe their effect, however, in large part to the polyphonic treatment that marks their harmonisation, and the rich though sombre hues of the orchestral colouring.

MORNING LEADER.

Mr. Percy Pitt's Ballade, on the other hand, strikes a full-blooded note from the first. It is subjective music and not descriptive, and it has the natural logical cohesion of form, although the violin part is also in the nature of a rhapsody. Its climaxes are well worked up to, and there are many exceedingly clever touches in the scoring and in the harmony. The violin part is effective and often quite poetic.

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SIR J. STAINER,

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PREFACE.

The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—*e.g.*, Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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DAILY CHRONICLE.

The "Spring," "Autumn," and "Winter" (Christmastide) movements are replete with ingenuity, and possess the freshness that has rendered his Gipsy Suite and Shakespearean Incidental Music notable.

DAILY GRAPHIC.

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OBSERVER.

The most attractive number is the second, entitled "Harvest Dance," which is based upon a subject of such rhythmic force and strong melodic character that it is almost impossible to keep a still head while the dance notes fill the air; and when, in the course of development, the melody is played slowly, it acquires a savour of mock sagacity which is irresistibly humorous.

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THE TIMES.

Like everything Mr. Coleridge-Taylor writes, it is full of character and originality, with a profusion of beautiful melodic ideas set off to the best advantage by treatment of a most effective kind. The success of the Overture and the Cantata was immediate and its reception spontaneously enthusiastic.

DAILY TELEGRAPH.

That it will stand alone on very many occasions I am sure, so fine is the workmanship, so rich in ideas and devices, and so melodious are the themes which the young composer treats with breadth and sincerity.

STANDARD.

Effective uses of rhythm and boldness of harmonic treatment give piquancy to the Overture, which, in its entirety, is a masterly and fascinating composition.

MORNING POST.

The new Overture is a very interesting work, full of fiery energy, scored with consummate art, and containing broadly melodious phrases.

DAILY CHRONICLE.

Even were it not connected with any story with which the listeners were more or less acquainted, this Overture would win notice on account of the purity of its sentiment and general refinement. . . . Throughout the composer exhibits the fancy, breadth, and command of modern orchestral resources observable in all the instrumental compositions he has yet submitted. It is safe to prophesy that this Overture will henceforward be played at every important performance of the Cantata.

DAILY GRAPHIC.

It has all the distinctive qualities of Mr. Coleridge-Taylor's music, his originality both of form and melody, his extraordinary instinct for the right use of his orchestra, and his freedom from academic conventionality. It is remarkable, too—as, indeed, is the whole cantata—for economy of material and for the wise restraint which the young composer has imposed upon himself in the matter of local colour. . . . The performance must rank as one of the triumphs of the Festival.

OBSERVER.

The music is full of youthful energy and desire, exuberance and insistence, and these attributes are intensified by the boldness of the harmonic scheme and the method of orchestration. It was tremendously applauded.

SUNDAY TIMES.

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THE TIMES.

It is exceedingly clever, often charming, and always original, and excellently worked out. The composer was warmly applauded at its close.

DAILY TELEGRAPH.

Well wrought and ingenious are all these variations, exhibiting in a very high degree Mr. Elgar's fertility of resource and the ample freedom of his method. As those who had previous experience of their author expected, the variations are quite modern in style and texture. . . . will certainly add to the composer's reputation.

DAILY NEWS.

The sections entitled "Nimrod" and "Dorabella" were much applauded, and also the last movement, which has now been revised, although the alterations do not appear to be very great.

MORNING POST.

The variations are all remarkably clever, and some of them are distinctly humorous. The orchestral treatment is throughout ingenious. Mr. Elgar was called on to the platform at the conclusion of his interesting work, and loudly applauded. . . . The matter since added at the conclusion of the last variation was heard to-night for the first time, and was a great improvement, imparting increased brilliancy and importance to the work.

DAILY CHRONICLE.

Mr. Edward Elgar conducted his admirably written "Variations on an Original Theme," produced at a Richter concert in London in the summer. The work was then warmly approved, and its merits are increasingly conspicuous on a second hearing. The variations that were special favourites this evening were the ninth and tenth. Upon the brilliant *Finale*, with its bold march, Mr. Elgar was also highly complimented.

DAILY GRAPHIC.

Mr. Elgar's new work scored a genuine success. It exhibits most happily his great inventive power and his striking ability in handling his orchestra. He has here produced a series of miniatures, drawn and coloured with the utmost cleverness and originality. Some are tender, some are graceful, and some are humorous, but all reveal the touch of a master. . . . The variations are brimful of character and humour. Since the first performance the composer has rewritten the *coda*, and given it greater importance, much to the advantage of the work as a whole. The performance was a fine one, and confirmed one in the belief that this is not only Mr. Elgar's masterpiece, but one of the most brilliant orchestral compositions that have been produced in the British school, or in any school for that matter, for many years past.

ECHO.

They are of commanding merit, of comprehensive charm, and well deserve to take a permanent position in our repertory of orchestral music.

GLOBE.

The variations are always interesting, well-contrasted, and scored with a real sense of tone-colour, and some of them are quite beautiful by themselves, apart from all considerations of form and structure.

GUARDIAN.

Mr. Elgar may therefore be very warmly congratulated on the unqualified success of his work, which was given the high compliment of receiving its first interpretation from Dr. Richter and his famous band. . . . The variations are extremely well contrasted, and the orchestration, though masterly and effective throughout, is always treated by the composer as a means to an end, and not as an end in itself. . . . The whole work will add greatly to Mr. Elgar's already high reputation, and it is to be hoped that an opportunity will soon be given of hearing it again. . . . All the favourable impressions produced at the first performance were amply confirmed on this occasion, and it would not, in our judgment, be an exaggeration to say that Mr. Elgar is the most eminent master of orchestral effect which our country has produced, with the possible exception of Sir Arthur Sullivan.

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THE TIMES.

. . . Mr. Coleridge-Taylor's claims to be heard are based on other merits than these—on his directness of emotional utterance and on his originality of melodic design, although he never suggests that he is seeking for originality. His melodies have the rare quality of distinction, and his handling of short phrases is as characteristic as it is fresh. Altogether a very great success was scored, and the composer was called again and again to the platform, both after the second section and at the end of all.

DAILY TELEGRAPH.

These "Scenes from Hiawatha" are a creation of high importance, bound to exercise large influence upon English music. . . . The composer, who conducted, and his music had the heartiest possible reception. There could be no doubt as to this, for it is seldom that a musical audience becomes so wildly enthusiastic as was that of last night.

STANDARD.

Only those who were present last night at the Albert Hall, when he conducted "Scenes from the Song of Hiawatha," can realise how great and rare is the talent that has come amongst us. . . . Nothing more exquisitely pathetic can be imagined than the strains which accompany the death scene, and the husband's lament is instinct with manly grief, resigned dignity, and fortitude. It is music that goes to the heart, and lingers in the memory, and presses home the poet's saying, "our sweetest songs are those which tell of saddest pain."

DAILY MAIL.

All that can be taught in the way of technique he has learnt well. And this knowledge, combined with the gifts, priceless because impossible of acquirement, of spontaneity, genuine feeling, rhythmical command, and the power to express original thoughts in his own way, make him a force. We do not think we exaggerate at all in using the phrase "epoch-making" in the English musical Renaissance in connection with "Hiawatha."

MORNING LEADER.

Genius is a strong word—it should be the last in the critic's vocabulary. It is like a banknote—worthless unless it represents wealth. . . . The word cannot be recalled; the banknote cannot be stopped without damaging the critic's credit. I paid it away in my brief chronicle of Thursday night's performance, for of one thing I was sure at least—Mr. Coleridge-Taylor is a genius. . . . Mr. Coleridge-Taylor has individuality — individuality and freshness and spontaneity of feeling, and individuality of technique, of harmony, of melody, of orchestration.

MORNING POST.

The success thus achieved by Mr. Coleridge-Taylor will assuredly not be grudged by anyone, for the young West African composer is endowed with real talent and distinct individuality. . . . The last section, "Hiawatha's Departure," is on a par of interest with the rest of the work. It contains a bright solo for soprano, telling how Spring had come as fresh as the season it celebrates, also an expressive song for baritone, "Beautiful is the Sun.' The instrumentation of the entire work is excellent and replete with picturesque devices.

DAILY CHRONICLE.

"Hiawatha's Departure" is in every way worthy of association with the joyous "Wedding-Feast" and the deeply pathetic "Minnehaha," and this effective rounding-off of the trilogy undoubtedly gives the young composer a very firm position among the creative musicians of his day.

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THE GLOBE.

His flow of melody is unfailing, and the brilliancy of his orchestration and the fertility of his imagination are quite astonishing. Not less surprising is his originality; from first to last every page of the score is stamped with the composer's individuality. This is, perhaps, one of the most satisfactory features of his talent, but quite as striking is his power of producing big effects by comparatively simple means. The lament for Minnehaha in Part 2 is an admirable example of pathos obtained by the most straightforward devices, and equally fine is the movement "quasi una Marcia Funebre" later in the same section, in which the sustained power of the choral and orchestral writing is extraordinary. . . . The young composer fully deserved the ovation which he received.

GUARDIAN.

Through every page of "Hiawatha" Mr. Coleridge-Taylor proclaims his kinship with the great composers of the past by the simple directness of his melodies and by his strict economy of thematic material; moreover, the frequent recurrence of short rhythmic figures and phrases has an almost Homeric effect, and combines with other causes to make the music an ideally complete illustration of Longfellow's epic.

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The A.R.C.O. Examination commences on July 23. Paper Work on July 24.
All Candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by June 30, 1900; for ASSOCIATESHIP by July 7. In the case of New Members, proposal forms duly filled up must be sent in before June 22. No names will be entered after the above dates.
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Wednesday, June 13, at 3 o'clock.

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Programme.

Huldigungsmarsch	Wagner.
Overture and Venusberg Music ("Tannhäuser")	Wagner.
Forest Murmurs ("Siegfried")	Wagner.
Ride of the Valkyries ("Die Walküre")	Wagner.
Entrance of the Gods into Walhall ("Das Rheingold")	Wagner.
Prelude to Act III. ("Die Meistersinger")	Wagner.
Siegfried's Rheinfahrt ("Götterdämmerung")	Wagner.
Introduction to Act III. ("Tannhäuser") (Paris Version)	Wagner.
Kaisermarsch	Wagner.

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Wednesday, June 20, at 3 p.m.

MR. ROBERT NEWMAN'S

TSCHAÏKOWSKY CONCERT.

Programme.

Overture-Fantasia ("Hamlet")	Tschaïkowsky.
Symphony, No. 6, in B minor ("Pathétique")	Tschaïkowsky.
Pianoforte Concerto in B flat minor (Op. 23). Solo Pianoforte—Signor BUSONI.	Tschaïkowsky.
Suite ("Casse-Noisette")	Tschaïkowsky.
Overture ("1812")	Tschaïkowsky.

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CHESTER

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JULY 25, 26, 27.

LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 25: ELIJAH (Mendelssohn). WEDNESDAY EVENING: ZION (Gade); SYMPHONIE PATHÉTIQUE (Tschaïkowsky); MASS IN C (Beethoven). THURSDAY MORNING, July 26: FUNERAL AND TRIUMPHAL SYMPHONY (Berlioz); REQUIEM (Joseph C. Bridge); SONG OF MIRIAM (Schubert). GOOD FRIDAY MUSIC from PARSIFAL (Wagner); THE DELUGE (Saint-Saëns). FRIDAY MORNING, July 27: BLEST PAIR OF SIRENS (C. Hubert H. Parry); HORA NOVISSIMA (Horatio W. Parker); IN MEMORIAM (Sullivan); HEAR MY PRAYER (Mendelssohn); THE TRANSFIGURATION (Perosi). FRIDAY EVENING: MESSIAH (Handel).

In the Music Hall.—THURSDAY EVENING, July 26: FAUST (Berlioz).

Principal Vocalists:

Miss ESTHER PALLISER.	Miss ALICE ESTY.
Miss ADA CROSSLEY.	Miss GIULIA RAVOGLI.
Mr. WILLIAM GREEN.	Mr. LLOYD CHANDOS.

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JUNE 1, 1900.

Two Extra Supplements are presented gratis with this number. A Portrait of Dr. Samuel Sebastian Wesley, at the age of thirty-nine, reproduced, by kind permission, from an oil painting in the possession of his son, the Rev. F. G. Wesley, M.A., who reserves all rights of further reproduction; and a Part-Song, entitled 'The Trysting Tree,' by Dr. George J. Bennett.

SAMUEL SEBASTIAN WESLEY.

(*Continued from p.* 302.)

[SINCE the first instalment of this biographical sketch appeared, some curious information has come to light concerning Dr. Wesley's organ appointment at St. John's Church, Waterloo Road. First, a letter written by one Thomas Lett (the donor of the organ in 1825) to the clerk of the 'Select Vestry' of the church. In this letter he states, in accordance with the request of the Select Vestry that he should nominate an organist (in succession to Benjamin Jacob, deceased)—'I have selected from the list of candidates Mr. S. Wesley, Jun., believing him in every respect qualified for the situation.' The date of the letter is November 16, 1829. Secondly, there is extant a small oblong leather-bound attendance-book, lettered 'Organist,' wherein that official signed his name Sunday by Sunday as having played at the services. S. S. Wesley's name, which begins the book, appears on November 29, 1829—*i.e.*, thirteen days after Mr. Lett had nominated him for the post. As it appeared for the last time on March 27, 1831, and J. L. Brownsmith was elected organist on the following May 17, the former date gives the termination of Wesley's organistship at St. John's. Thus he held the appointment from November 29, 1829, to March 27, 1831. The signatures show that out of a possible Sunday attendance at 138 services, Wesley was represented by deputies at twenty. He was therefore absent about one-seventh of the time he held the office. This may have given rise to 'the fuss of my holding three posts together,' as he stated in his letter to Mr. W. H. Blanch which we quoted in our last issue (p. 298). His deputies at St. John's were his father, Samuel Wesley, twelve services, and William Bayley, eight services.]

HIS FIRST FESTIVAL.

By virtue of his appointment as organist of Hereford Cathedral, Wesley became officially connected with the Festival of the Three Choirs of Gloucester, Hereford, and Worcester. He was the pianist at the Worcester meeting of 1833. In the following year he conducted the Festival at Hereford. This was made additionally memorable in that for the first time the performances took place in the Nave of the Cathedral instead of in the Choir. A *selection* from 'The Messiah' was given, an experiment which has never been repeated. Spohr, Wesley's favourite composer, was represented by 'The Last Judgment,' the 'Jessonda' Overture, and 'a well-made selection from the opera "Azor and Zemira."' Wesley contributed 'a well-written Sanctus'; a song, 'Abraham's Offering,' sung by Henry Phillips, which was 'performed in a manner that seemed as if none of the parties engaged quite understood the composer's meaning'; and a manuscript Overture 'which evinced great talent.' The last-named work was probably the same as that played at the 'trial night' of the Philharmonic Society on January 31, 1833, but not publicly performed. What has become of it? For the Gloucester Festival of 1835 he composed a new quartet, 'Millions of spiritual creatures,' which does not seem to have been published.

'BLESSED BE THE GOD AND FATHER.'

In addition to 'The Wilderness,' already referred to, Wesley's Hereford compositions included two prize glees, 'At that dread hour' (1832) and 'I wish to tune my quiv'ring lyre' (Gentlemen's Glee Club, Manchester, 1833). And then there is that wonderfully beautiful anthem, 'Blessèd be the God and Father,' which, though of smaller calibre than 'The Wilderness,' may rank with it in depth of poetic expression. A foot-note by the composer on the printed copies reads thus: 'This anthem was composed, by request, for the Service on Easter-day, at Hereford Cathedral, on which occasion only trebles and a single bass voice were available.' Tradition has it that the solitary bass on that Festal-day was the Dean's butler! While such a deplorable condition of things excites our astonishment, we cannot suppress a feeling of indebtedness to a laxity which brought into existence so rich a contribution to English Church music as Wesley's 'Blessed be the God and Father.'

In the early part of 1835 the organist of Hereford Cathedral unsuccessfully competed for the vacant organistship of St. George's Chapel Royal, Windsor, when the post was obtained by George Job Elvey, then a youth of nineteen. On May 4, 1835, Samuel Sebastian Wesley was married to Miss Mary Anne Merewether, sister of the Dean of Hereford, the ceremony taking place at Ewyas Harold Church, a village eleven miles South-west of Hereford.

EXETER CATHEDRAL.

On August 15, 1835, three months after his marriage, Wesley was appointed 'Organist and

Informator Puerorum' of Exeter Cathedral. About this time, or perhaps a little earlier, he seems to have composed two sacred songs, 'God moves in a mysterious way' (Cowper's words) and 'Vital spark,' both of which were published by Dean, of New Bond Street, who, by the way, subsequently became station-master at Winchester during Wesley's organist-ship in that city. Other publications were 'Melodia Sacra, selections from the works of Handel, Haydn, &c., arranged for the pianoforte by S. S. Wesley,' now published by Messrs. Ashdown. He also edited Pergolesi's 'Stabat Mater.' Original organ music is represented by 'A Collection of Psalm Tunes, arranged expressly for the organ with pedals, and for the use of organists,' in addition to a work entitled :—

A Studio for the Organ, exemplified in a series of exercises in the strict and free styles, intended as voluntaries for the use of Organists, composed and inscribed to Vincent Novello, Esq., by Samuel Sebastian Wesley.

No. 1 of this publication was the Prelude and Fugue in C sharp minor, concerning which a reviewer in the leading musical journal of the day thus unconventionally expressed himself:—

Here is a tough weather-beaten fugue, constructed upon the most rigid orthodox principles. They who desire to tackle it, (and the Lord be with them that do,) will meet in the course of their progress, the following characteristics of legitimacy and real fugue-blood breeding. The subject good and well treated. The augmentations of it, (direct and inverted) excellently introduced and accompanied—the original subject proceeding in the pedale. The subject again subsequently augmented (direct and inverted); the tenor proceeding with the subject, with a counterpoint above; and lastly it is again cleverly introduced, with direct and inverted augmentation.

N.B.—Before attacking it, a course of gymnastics is recommended (*Musical World*, May 13, 1836).

GETTING ON BY DEGREES.

Wesley held certain views on the subject of musical degrees, but he thought it expedient to become a graduate in music, though, most probably, for purely professional reasons. There is extant a curious and interesting letter, or copy of a letter, evidently written to Dr. Crotch, then Professor of Music in the University of Oxford, by 'old Sam' Wesley. Here it is:—

8, King's Row, Pentonville,
March 30, 1836.

My dear Sir,

My son requests me to forward to you a copy of a few of his compositions and a manuscript which he submits to you as an exercise for the Degree of Bachelor in Music. He has some fear that it is not precisely the kind of exercise which the Statutes require, but if it can be accepted he would feel himself greatly indebted, as the distance at which he resides from London (being organist and sub-chanter of Exeter Cathedral) makes every communication between us rather a lengthy and expensive matter.

You have heard no doubt that his abilities (from a child) were extraordinary, having been organist at Camberwell, Waterloo, and Hereford Cathedral, and now at Exeter, and I rely on your great kindness that if you can serve him in any way, you will.

Trusting that you enjoy good health, believe me, with the highest esteem, my dear Sir, yours very respectfully and faithfully,

S. Wesley.

Here is an instance of a composer casting aside his natural man and sitting down to write 'the kind of exercise which the Statutes require'! That Samuel Sebastian, after his experience of Crotch as an adjudicator on 'The Wilderness,' should have induced his old father to write in this strain to the Oxford Professor is not without a certain touch of irony. Three years, however, elapsed before Wesley graduated by taking the accumulated degrees of Bachelor and Doctor of Music at the University of Oxford. On May 6, 1839, he writes to the Rev. Dr. Bliss, Registrar of the University, asking if it is possible to take two degrees at the same time. A few days later, a satisfactory reply to his inquiry having in the meantime apparently been received, he writes to the effect that he would like to enter at Magdalen College instead of Magdalen Hall, in order that his exercise could be performed in Magdalen Chapel. This was evidently agreed to, as he matriculated at Magdalen College on June 17, 1839, and was duly capped four days later—on June 21.

The exercise for his degree was the elaborate eight-part anthem 'O Lord, Thou art my God,' which contains a masterly bass solo, 'For our heart shall rejoice in Him.' An account of the performance is contained in the *Oxford University City and County Herald* of June 22, 1839. Here it is, in all its frankly expressed utterance:—

On the morning of Thursday last, S. S. Wesley, Esq., of Magdalen College, and organist of Exeter Cathedral, performed his exercise for the Degrees of Bachelor and Doctor in music, by commutation, in the beautiful chapel of Magdalen College. The anti-chapel was filled with company, and at half-past twelve, on the arrival of the Vice-Chancellor and Proctors, Mr. Wesley commenced his performance. The introduction on the organ was exceedingly good, and did great credit to the author, both as a composer and performance. Of the remainder of the piece, as regards the instrumental department, we may say the same; but of the vocal we could not fairly judge, the singers, in many parts, being both out of time and out of tune.

In a letter written to a London publisher, dated 'Exeter, January 29, 1840,' Wesley says: 'I have been striving hard to get a Festival in our fine roomy cathedral, but our clergy are at present unfavourable to it.' On the 12th of the following month he lost his dearly-loved baby daughter. This domestic shadow was a great and lasting grief to him, and he never ceased to mourn the death of this, his only daughter.

It has been said that Wesley took a degree in music in case it might be useful to him in seeking some Professorship or similar appointment. The opportunity came upon the death (May 6, 1841) of John Thomson, the first Reid Professor of Music in the University of Edinburgh. Wesley was a candidate for the vacant post, but he was defeated by Sir Henry Bishop! The successful competitor proved to be less fond of 'auld reekie' than he was of his 'Home, sweet home' in London.

Wesley's relations with the Dean and Chapter of Exeter were, as the records show, more or

less strained during his five years' organistship of that Cathedral. 'He was an unconventional soul,' writes one of the present priest vicars, 'but then he was a genius.' The Exeter Cathedral authorities of that time could get on smoothly enough with mediocrity, but genius, in the person of a Samuel Sebastian Wesley, they failed to understand or appreciate. The Chapter books, under date of November 20, 1841, record: 'Mr. Sanders communicated to the Chapter that Dr. Wesley had requested him to state his wish to resign the office of organist.'

LEEDS.

In the opening months of 1842 Wesley exchanged the quietude of Exeter and the charm of its lovely county for the more strenuous surroundings and air-begrimed atmosphere of a Yorkshire manufacturing town. Attracted by a good offer made to him by the Rev. Walter Farquhar (afterwards Dean) Hook, he became organist of Leeds Parish Church, then recently rebuilt, and of which Wesley 'opened' the organ on October 18, 1841, though he did not play at the consecration of the church on September 2, 1841. 'I have secured a man named Hill and his nephew from Westminster Abbey,' wrote the energetic vicar of Leeds. 'I am to pay them £120 a year. How I shall raise the money I know not; but this I know, a good choir must be formed, if I go to prison for it.' Again: 'Dr. Wesley says that our service is most sublime; beyond anything he ever heard in any cathedral.' James Hill was choirmaster and Wesley began his duties as organist in February, 1842. In that year he published his two sets of 'Three Pieces for a Chamber organ.' These, dedicated to Lady Acland, one of his Exeter pupils, included such favourites as the Choral Song and Fugue, the Andante in G, the Larghetto with variations in F sharp minor, &c. As in the case of nearly all Wesley's compositions, these works aroused the ire, not unmingled with jeers, of the critics. 'We regret exceedingly to see a man of Dr. Wesley's great and cultivated genius put forth such works as those now before us,' was the opening sentence of a review, evidently from the pen of the late Mr. J. W. Davison, in the *Musical Examiner* of January 14, 1843. 'They are dull,' 'tedious,' 'monotonous,' 'uninteresting,' 'vague,' 'ugly,' 'insufferable,' and 'unbearable.' These are some of the terms employed in regard to compositions which have long been accepted as classics of the organ.* The 'March and Rondo for the pianoforte,' published about the same time, shared a similar fate at the hands of the same reviewer. It is no wonder that Wesley became embittered against 'writers on the press.'

* For an interesting and instructive article by his old pupil, the late Dr. G. M. Garrett, on Wesley's organ music, see THE MUSICAL TIMES for July, 1894. Dr. Garrett, it may be remembered, was the Editor of the new edition of Wesley's organ works issued by Messrs. Novello a few years ago.

'WESLEY IN E.'

In 1844 Wesley, for the second time, became a candidate for the Edinburgh Professorship. He was again defeated, on this occasion by Henry Hugo Pierson, who 'never did anything' in regard to discharging the duties of that office. In the same year, and also in 1846, he gave a course of lectures on Ecclesiastical music at the Collegiate Institution, Liverpool. The years 1844-45 saw the publication of his famous Service in E, written at the request of the late Mr. Martin Cawood, an enthusiastic amateur of Leeds, to whom Wesley sold the copyright for fifty guineas. In an exhaustive preface to the work, he drew a comparison between the 'fatiguing monotony' and the 'jog-trot emphasis' of the cold, contrapuntal ancient settings of the grand Ambrosian Hymn, and the less frigid style of poetic expression, of which latter, it is hardly necessary to say, he was so consummate a master. Cathedral dignitaries and cathedral parsimony in regard to music, more especially as applicable to Exeter in those days, are also commented upon in these vigorously expressed forewords. The Service, which may be termed epoch-making, provoked the usual scathingalities of the critics. One of their number thus expressed himself in the columns of a London newspaper:—

> This is not the work of a poetical musician. Mr. Wesley may be, and indeed is a wonderfully executive organist; but he has no creative fancy beyond that of foolishly entering the ring with his betters. His work is coldly correct, and that is all.
>
> Our reverence for the ancients may have provoked us to severity; but we do not like to hear lake birds cawing at the nightingales of Elizabeth's reign.

Samuel Sebastian Wesley not a poetical musician!

A TAVISTOCK BAIT.

A curious and little known episode in the career of Dr. Wesley has now to be recorded. In the year 1846 the good people of Tavistock were the proud possessors of a new organ which Messrs. J. W. Walker and Sons had erected in their parish church. There is, or was, good fishing to be had in the neighbourhood of the pleasant old Devonshire town. With a knowledge of Wesley's weakness for the rod and line, what more natural than that the inhabitants thereof should 'drop a line' to the organist of Leeds Parish Church in the hope of hooking him for Tavistock? In fact, the local newspapers of the time actually stated that Wesley had swallowed the bait; in other words, that he had actually accepted the organistship of Tavistock Church! But they were a little 'too previous' in that statement, though there was some justification for it, as we shall presently see. Wesley, however, opened the new organ at Tavistock on June 25, 1846. Admission to the church was to be obtained only by purchased tickets for the morning and evening performances, and the Bishop of Exeter (Dr. Philpotts) was announced to preach. But when 'the

good Bishop' heard of this financial procedure he became 'very angry,' ordered every ticket to be cancelled, and the church to be thrown open. His Lordship, excellent Prelate, did not, however, 'object to a *collection* after the performances'! Not only did 'the good Bishop' exercise his censorship over the 'filthy lucre' part of this organ inauguration, but 'a piece, objected to by the Bishop, was omitted'! Poor Wesley! Unfortunately, the title of this piece cannot be discovered. Was it his favourite 'overture to "Jessonda," Spohr'? He played this for many years at his various organ recitals, but he never published the transcription.*

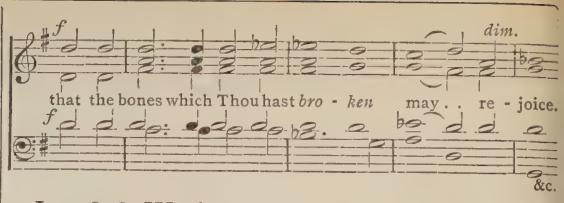
WESLEY *v.* BURTON.

That Wesley seriously thought of severing his connection with Leeds in 1846, and seeking the more congenial piscatorial attractions of Tavistock, is proved by a comparatively unknown trial which took place at the York Assizes on July 14, 1852. The plaintiff in this action was Dr. S. S. Wesley; the defendant, the late Mr. R. S. Burton, then choirmaster of Leeds Parish Church (in succession to James Hill), who subsequently succeeded Wesley as organist in 1849. The report of the trial in the Leeds newspapers may thus be summarised:—

The action was to recover £158 1s. 9d., being the balance of an amount due from defendant to plaintiff for a business (!) sold to him in 1849. In 1846 plaintiff contemplated leaving Leeds, and an agreement was drawn up between him and defendant, whereby the latter consented to purchase the business of the plaintiff for 500 guineas—250 to be paid on the Doctor leaving, and 250 in twelve months afterwards. The plaintiff, however, did not leave Leeds until 1849, when he obtained the situation (!) of organist at Winchester Cathedral. Prior to doing so, he saw the defendant, and asked him if he was willing to abide by the former agreement, to which he replied he was; but in reality he had not done so, as he had only paid the plaintiff £350. The plaintiff was examined, and some documentary evidence having been put in, Mr. Sergeant Wilkins (for the defendant) said that he could not resist the case, and it appeared that defendant had made some mistake as to what were the terms of the agreement. A verdict was taken for plaintiff for £100.

AN ACCIDENT—BROKEN BONES.

On December 23, 1847, while fishing in the river Rye, in the North Riding of Yorkshire, Wesley met with a serious accident. In leaping across a brook he fell and received a compound fracture of the right leg below the knee. He was alone, and lay incapacitated for four hours before he was discovered in his helpless and pain-racked condition. He was laid up for several weeks at the Black Swan, Helmsley, and during the weary period of recovery there he wrote his deeply expressive anthem, 'Cast me not away from Thy presence.' There must have been a touch of physical as well as poetic feeling in the passage—



In 1848 Wesley, according to his printed testimonials, appears to have made a third and final attempt to obtain a Professorship of Music. This time it was Oxford, upon the death of Dr. Crotch; but, as at Edinburgh, the composer of 'The Wilderness' was passed over in favour of the composer of 'Home, sweet home.' Amongst the various testimonials which he received on these three Professorship candidatures were those from Spohr, Crotch, Moscheles, Vincent Novello, Henry Smart, and Gauntlett—the last-named said that he (Wesley) was 'truly extraordinary on the pedals.' Spohr testified as follows:—

By the compositions which Mr. Samuel Sebastian Wesley, of Leeds, has sent me for examination, I made the acquaintance of a Composer who has already succeeded happily in very different kinds of compositions, as proved by the numerous printed works now in my hands. They show, without exception, that he is master of the style and the form of these species, keeping himself closely to the boundaries which the several kinds of composition demand, not only in sacred things, but also in glees and music for the piano. The sacred music is chiefly distinguished by a noble, often even an antique style, and by rich chosen harmonies, as well as by surprisingly beautiful modulations. Along with this they possess the advantage to be easily sung.

Respecting the abilities of Mr. Wesley as a practitioner, I heard him called when I was last in England, the first of all at present there living performers on the organ.

This is what I have to state about the abilities of Mr. Wesley, to judge by the music in hand, and as an artist; and testify the same by my signature and seal.

(Signed) Dr. Louis Spohr.

Cassel, 30th January, 1844.

The Leeds period saw the publication (in 1843) of 'The Psalter, or Psalms of David with Chants.' The plan of the work is best described in Wesley's own words:—

This Work is a collection of the best Chants in daily use at Cathedrals; to which have been added a few of unusual merit by the late Samuel Wesley. The Chants are printed on the same page with the words, which are pointed for Chanting in a manner by which the text is not disfigured as in most books of the kind.

Dr. S. S. Wesley, the compiler of this Work, has been at different periods engaged in the Choral Services of Her Majesty's Chapels, St. Paul's Cathedral, and the Cathedrals of Hereford and Exeter. The Work has been prepared for the Service of the Parish Church, Leeds, and for the use of those who seek to establish the practice of chanting the Psalms in the mode practised in the Church of England.

S. S. WESLEY'S QUADRILLES.

Another Leeds product is of a totally different kind from The Psalter: it is a Set of Quadrilles! The story of their origin may thus be told. One evening Dr. Wesley was dining at the house of his Leeds friend, Mr. Martin Cawood. In the course of the meal a guest remarked that he could not understand the 'learned' music Dr. Wesley composed and that was sung at the Parish Church. 'Why do you not write something lighter — something that we can

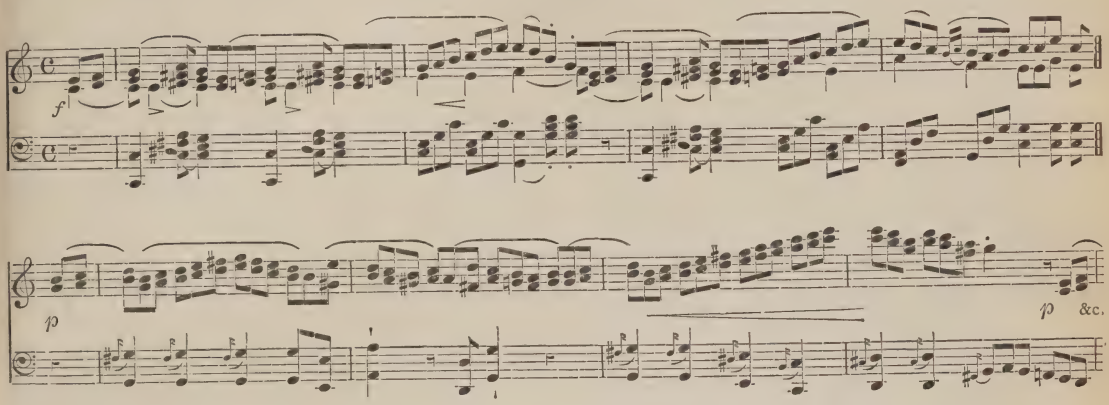
* Those who wish to obtain detailed information concerning this Tavistock episode in Wesley's career will find it in *The Plymouth and Devonport Weekly Journal*, April 2, June 25, July 2, 1846; and the *Plymouth Herald*, April 11, 1846.

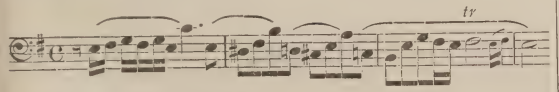
understand?' asked this gentleman. Wesley's actual reply—not to say what he thought—is not recorded; but, for a wonder, he took up the idea—ironically, perhaps—by writing a set of quadrilles, which he dedicated to the hostess of the evening. The title-page of the publication runs thus:—

Jeux d'esprit. | Quadrilles | à la Herz | composed and dedicated | to | Mrs. Martin Cawood | By | Samuel Sebastian Wesley.

These Quadrilles, like all Wesley's pianoforte music, are by no means easy to play. Moreover, Wesley was not content to follow the usual custom in quadrille music. In nearly every case the repeats are not only for the most part printed out in full, but there are characteristic variants in the treatment of the phrases. We give the opening bars of this amusing production of the composer of 'Aurelia':—

Le Pantalon.



Wesley was in his prime during the seven and a half years he held the Leeds appointment. He had a fine choir of Yorkshire voices and an organ worthy of his masterly attainments in executive skill, of which his extemporaneous performances were a marked feature. Here is the subject of a fugue which he extemporised after a Sunday evening service at Leeds in 1842:—

He was organist at the Birmingham Musical Festivals of 1843 and 1849. On the first occasion he introduced in one of his solos 'O ruddier than the cherry,' in order, as a critic observed, 'to show off the power of the new ophicleide stop'; which 'had a most wonderful effect—it was truly Polyphemus-like'! At the Festival of 1849—when Mario finished 'Then shall the righteous' with a high A flat!—Wesley gave a masterly performance, the record of which is worth quoting in full from the *Musical World* of September 8, 1849:—

Dr. Wesley, the most justly celebrated performer of the present day, played a solo on the great organ of the Hall. Dr. Wesley began with a very long *fantasia*, the plan of which we cannot pretend to define after a single hearing. In the course of the *fantasia* almost every effect of which the resources of this enormous instrument are capable was developed by the learned musician with masterly skill. But by far the most interesting part of his performance was the extemporaneous *fugue* with which it terminated. A more ingenious and extraordinary improvisation we never listened to. Dr. Wesley chose an unusually short theme, as though resolved to show how easily he could set contrapuntal difficulties at defiance. After working this with remarkable clearness, he introduced a second subject which he soon brought in conjunction with the first, and subsequently a third; ultimately combining the three, in the *stretto* of the *fugue*, with the facility of a profound and accomplished master. Dr. Wesley's performance was greeted with uproarious applause, and, while he was playing, it was interesting to observe the members of the orchestra and chorus crowding round the organ, anxious to obtain a view of his fingers or his feet, with which he manages the ponderous pedals with such wonderful dexterity.

He was present, as a listener, at the meeting of 1846, when Mendelssohn's 'Elijah' was produced, under the composer's personal direction, on August 26 of that year.

The Leeds respite from the joys (not superabundant in Wesley's case) and sorrows of cathedral life gave him the opportunity of stating his opinions upon cathedral music. This he did in a remarkable and well-written pamphlet, entitled:—

A few words on Cathedral Music and the Musical System of the Church, with a plan of reform, by Samuel Sebastian Wesley, Mus. Doc. . . . London: F. & J. Rivington. . . . 1849.

This pamphlet, published at half-a-crown, is dated 'Leeds, May 24, 1849,' three months before his call to Winchester. At the end of these 'few words' Wesley printed two compositions by his father, Samuel Wesley:—(1) 'Antiphona—*Sex Vocibus Cantanda*,' and (2) 'Carmen Funebre.' Before leaving Leeds he was presented by the choirmen of the Parish Church with his portrait painted in oils by W. R. Briggs, a local artist. This interesting portrait of him in middle life—*ætat* thirty-nine—we are enabled to reproduce as our extra

supplement this month through the kindness of Dr. Wesley's son, the Rev. Francis Gwynne Wesley, M.A., vicar of Hamsteels, Durham.

WINCHESTER.

'At a Chapter meeting held at Winchester Cathedral, August 21, 1849, Dr. Samuel Sebastian Wesley was appointed organist and master of the choristers at a salary of £150 per annum. Before he was sworn in and admitted' (on October 5, 1849), continue the Chapter records, 'the Statutes affecting the duties were read over to him; and in addition to these the Chapter drew up the following orders:—

i. That as Master of the Choristers he was to give them the benefit of his personal instruction in music and singing, and to be responsible to the Dean and Canons for their due progress and improvement in the same.
ii. That besides accompanying the daily morning and evening Services he should preside twice a week at Rehearsals.
iii. That he should carry on these duties in a spirit of respectful and courteous attention to the wishes of the Dean and Canons, and with due regard to the authority of the Precentor, and with kind and conciliatory demeanour towards the subordinate members of the Choir.
iv. That steady and uniform attention should be paid to the performance of the Choral Service, and to that careful training and preparation of the Choristers which is essential to their effectiveness.'

Could we but know the inner workings of Wesley's mind whilst he was listening to the reading of these 'orders'! Like many of his predecessors in the organistship of Winchester Cathedral, he was also organist of Winchester College.

There are some indications that at this time he desired to 'hold communication' with London. Here is one, in the form of an advertisement which appeared on the front page of THE MUSICAL TIMES for February 1, 1850:—

Dr. S. S. Wesley, begs to announce his intention of giving Lessons on the Organ, in London, and will give a course of Twenty Lessons for 10 Guineas. Parties requiring his services are requested to address a letter to him, by post, at Winchester, or at Chappell's, Bond Street, London.—December 24, 1849.

Another is the fact that on August 10, 1850, he was appointed to a professorship of the organ at the Royal Academy of Music, and 'a class was formed for him.' Are there any old students now living who took lessons from him at Tenterden Street? The great Exhibition was naturally visited by the organist of Winchester Cathedral. According to Father Willis it was in the great glass house in Hyde Park that Wesley suddenly invented 'radiating and composition pedals.'*

At the Birmingham Festival of 1852, 'The Wilderness' was performed with orchestral accompaniment and conducted by its composer. The performance was very bad, and the work fared still worse at the hands (or pens) of the critics of *The Times* and the *Athenæum*. Mr. Davison referred to it as 'deficient in melody, confused in harmony and part-writing, full of intricate combinations and "modulation run mad"; it by no means gives a true expression to the text which it is intended to illustrate.' Mr. Chorley observed: 'It is a weak, tiresome, and pedantic exercise, not likely to be again heard of'! But lo! in less than a year afterwards the review columns of the *Athenæum* contained this criticism: 'The anthem to the words "The Wilderness" is one of the best characterized of the series, and seems to us brilliant and vigorous.' There surely could not be a better study in the 'change of mind' of a musical critic. It is no wonder that Wesley was roused to fury at these onslaughts upon his anthem. He wrote very trenchant letters on the subject to the *Hampshire Chronicle* of September 18, and to *Aris's Birmingham Gazette* of October 4, 1852, in which he anathematized the 'mongrel phraseology' and the 'intrinsic worthlessness' of the subject-matter of Mr. Davison's criticism, which, he added, 'may be likened to a glass of very bad porter, the larger and better portion of which is the undrinkable froth.' A long correspondence on the subject will be found in the *Musical World* during the months of September, October, and November, 1852.

The following year (1853) witnessed the publication of his 'Twelve Anthems,' issued by subscription and dedicated to Dean Garnier, of Winchester. Writing to the late Mr. Freemantle, of Sheffield, on this subject, Wesley said:—

> 'My 12 anthems will be *good*, and are not a mere catchpenny publication. But I cannot Puff and go on as some do. I must let my character have its due weight, whatever it may be.'

(To be continued.)

[MR. KELLOW PYE writes to say that he obtained the Gresham Prize in 1833 for his anthem 'Turn Thee again, O Lord,' the inference being that he obtained it against Dr. S. S. Wesley's anthem 'The Wilderness.' While it is perfectly true that Mr. Kellow Pye *received* a Gresham medal at Haberdashers' Hall on July 4, 1833, when his prize anthem was performed, it was for the competition of 1832, No. 2 of the Gresham Prize competitions instituted in 1831, and not for No. 3, competed for in 1833. It is also true that Wesley sent in his famous anthem for that 1832 contest. But, as we stated in the first instalment of this biographical sketch, it was received *too late*, and thus it was allowed to be held over until the following competition (1833), when John Goss obtained the prize with his anthem 'Have mercy upon me, O God,' and which was performed at the Mansion House, June 7, 1834.

In regard to Mr. Pye's contention, there is unassailable documentary evidence to prove that he has unfortunately confused the year of *receiving* the medal with that of *competition*. As we were careful to state, there are two letters—from (1) Alfred Novello, with whom the manuscripts had to be deposited, and (2) R. J. S. Stevens, one of the adjudicators—showing that Wesley's 'The Wilderness' was still *sub judice* for the competition of 1833, when Goss received the prize. These letters are respectively dated November 12 and 30, 1833—that is to say, *four months after* the 1832 competition had been quite settled up and Mr. Pye had received his medal. This documentary evidence is incontestable.]

*See THE MUSICAL TIMES, May, 1898, p. 300.

MAY-DAY MORNING ON MAGDALEN TOWER, OXFORD

BY ONE WHO WAS THERE.

What do we up so early this May morn?
Hath Health the Huntress from some neighbouring hill
Blown such a blast of her enchanted horn
That youth forgets his slumber? Gathering still
Quick, eager forms the solemn pathway fill,
Past Magdalen's portal, scale her endless stair,
Still spiring upward, like the lark, until
Bursts on the sense the fresh, cool morning air,
And cheerful speech of friends already gathered there.

Dean Burgon.

In traversing the streets of Oxford at the matutinal hour of four, one has just the feeling of being a little earlier than the proverbial worm. But feathered songsters—doubtless having breakfasted—are already carolling their lay in the fresh morning air. Other songsters—not of the feathered tribe, be it observed—are in the act of shaking off dull sloth and making ready to 'joyful rise' to the summit of Magdalen Tower, from which exalted spot they will carol *their* lay on this morning of May-Day.

Antiquity is by no means the least attractive feature of Oxford. 'How do you get your grass to grow so green?' an American lady is said to have enquired of a College gardener. 'Well, mum, we mows 'em, we rolls 'em, and we waters 'em, for a thousand years,' was the old man's reply. The language was a little figurative perhaps, but not without a substratum of truth. This May-Day morning music-making on Magdalen Tower, for which we have journeyed from London to 'assist,' is one of those old-world customs which are all too quickly disappearing in the rush of these unromantic days of our modern life.

In regard to the history of this interesting function, no better authority could be quoted than the latest chronicler of Magdalen College, the Rev. H. A. Wilson, M.A., Fellow, Librarian, and Founder's Chaplain of the College, who has produced a book wherein strict accuracy and pleasant readableness go hand in hand.* Mr. Wilson sets out by destroying two traditions: (1) 'That the hymn which is now annually sung is the surviving relic of a former custom of saying a yearly *Requiem* Mass for Henry VII. on the top of the Tower; and (2) that a payment made to the College by the Rectory of Slymbridge is intended, or was directed by Henry VII. to be applied to the maintenance of the custom. That mass was ever said on the top of the Tower is a thing exceedingly unlikely, and there is no evidence of such a proceeding.' The Slymbridge payment was for the general purposes of the College.

Having disposed of these traditions, Magdalen's erudite historian goes on to say: 'It seems not unlikely that the usage of singing on the Tower began when the Tower itself was new [1504-5], and that it had its origin in an inauguration ceremony, for which the early hours of May-day might then have seemed a reasonable occasion.' This gives a four hundred years' touch of antiquity to this May-day celebration. The earliest-known account of the ceremony is that of Wood, who says concerning it: 'The choral Ministers of this House do, according to an ancient custom, salute Flora every year on the first of May, at four in the morning, with vocal music of several parts.

(From a Photograph by Messrs. Hills and Saunders, Oxford.)

Which having been sometimes well performed hath given great content to the neighbourhood and auditors underneath.' As Mr. Wilson observes: 'This suggests something of the nature of a secular concert.' In the middle of the eighteenth century the performance was 'a merry Concert of both Vocal and Instrumental Music, consisting of several merry Ketches, and lasting almost 2 hours.' As in Wood's day, this concert began at four o'clock in the morning.

'The adoption of the present hour of five,' continues Mr. Wilson, 'and the substitution of the hymn from the College "grace" for the "merry ketches," are believed to have been due to stress of weather on a particular occasion in the latter part of the eighteenth century, when, the usual concert being found impossible, the

* 'Magdalen College.' By H. A. Wilson, M.A., Fellow, Librarian, and Founder's Chaplain of Magdalen College. (College Histories Series.) London: F. E. Robinson and Co. 1899.

Organist and choir ascended the Tower and sang the hymn, choosing it, probably, as a piece of which the words and the music were alike known by heart. The alteration, once made, was no doubt found to save trouble in "rehearsals," and to relieve the choir from an observance which must, in cold or wet weather, have been burdensome. It was only natural that the exception should become the rule. The wearing of surplices by the choir and other foundationers was introduced at a later time still [*circa* 1844], after the regular use of the hymn had turned a secular observance into a religious one.'

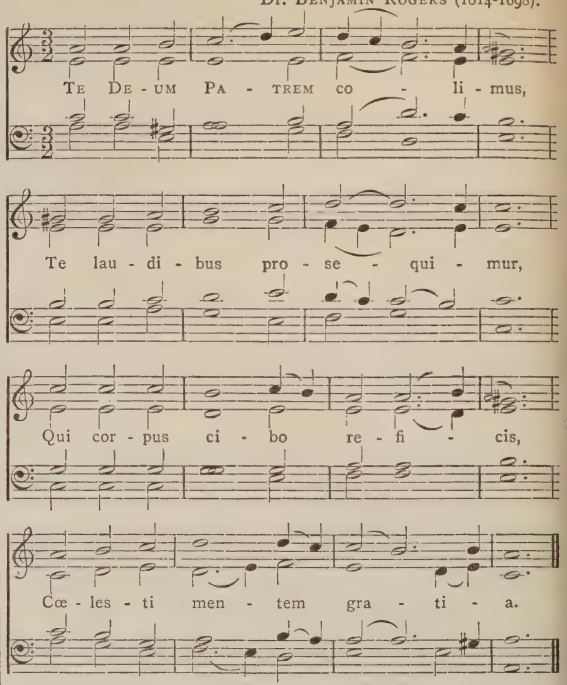
So much for its history. Now let us attempt to describe the ceremony itself. 'Mind you call for me not later than five minutes past four,' said Dr. Varley Roberts, the organist of the College, with an emphasis upon the '*four*,' and I will take you up with me and the members of the College before visitors are admitted. Upon arriving at the College at 4.30 there are unmistakable signs of 'up in the morning early.' The ascent of the Tower—145 feet high—is by no means a *prestissimo* operation. Dr. Roberts may well have observed that 'if you should happen to get behind some bulky person who gets wedged in the trap door at the roof, you will be too late!' The view from the Tower-top on this perfectly lovely and air-clear morning is indescribably beautiful. How many of England's greatest intellects may be recalled when surveying from this elevation the great cluster of venerable Colleges which constitute the University of Oxford! Down in the street below, as well as on Magdalen's famous bridge, a great crowd of pedestrians and cyclists, looking very diminutive from this exalted coign of vantage, is rapidly assembling to listen to the dulcet strains. On the top of the Tower—which will accommodate about 200 persons—a rope separates the Commoners and privileged visitors from the Dons, Demies, and the chapel choir, all of whom are surpliced, the graduates wearing their hoods. Amongst the Dons may be observed the genial President, the Vice-President—which office is now held by Mr. Paul Victor Mendelssohn Benecke, a grandson of Mendelssohn's and one of Oxford's most distinguished scholars—and, of course, the organist of Magdalen, Dr. Varley Roberts, who conducts the choir.

The last stroke of five is the signal to begin the simple ceremony. All heads are uncovered. The note of the hour bell is E, and from this the choir take their starting-note, A, to sing the following hymn. The words are by Dr. Thomas Smith (Fellow, 1665-92) and set to the music to which it is still sung, as part of the College grace, by Dr. Benjamin Rogers, organist of Magdalen College Chapel from 1664 to 1686.

We give the music with the first of the five Latin verses, and an English version of that and the remaining four stanzas:—

HYMNUS EUCHARISTICUS.

Dr. Benjamin Rogers (1614-1698).



1. To Thee, O God the Father—Thee
All worship, praise and glory be!
Thy Hand bestows our daily bread,
And that wherewith our souls are fed.

2. To Thee, O Jesu—Thee the Son,
To Thee alone-begotten One,
Who for our sakes did'st not abhor
The Virgin's womb—our hearts we pour.

3. When Thou upon Thy cross wast laid,
To God a willing offering made,
The hope of life first dawned below,
Our joy, our only Saviour, Thou!

4. To Thee, O Holy Ghost—by whom
The Babe was born of Mary's womb,
Both God and man—to Thee we raise
The hymn of everlasting praise.

5. Oh! Three in One who didst devise
Such pathway back to Paradise,
This mystery of love be sung
In every age, by every tongue!

The verses are sung, in Latin, at about the speed of minim = 90. The perfect blending of the voices is a marked feature in the singing of these simple harmonies, and the quaint old music is wonderfully beautiful as it greets the golden orb of day. The bells—ten in number—then ring out a jubilant peal, an operation which causes the Tower to sway in a manner distinctly vibratory. Thus is brought to a close this brief, unique, and unceremonious ceremony. Whether, as has been assumed, it be a survival of sun worship or not, the sympathetic participator in it cannot fail to be affected by its impressiveness, its antique associations, and reverential observance.

The undergraduates, having been up with the lark, are not unnaturally 'up to their larks' at the conclusion of the ceremony. This diversion of the dawn of day consists of throwing down caps and gowns from the

Magdalen College, Oxford.

Tower-top. The freak is harmless enough. But a Fellow of the College—who has 'done' this annual celebration no less than thirty-five times—tells us that formerly rotten eggs found their way to the top of the Tower, all too soon to be hurled down upon the heads of unoffending pedestrians below. A wily College porter, however, proved to be equal to those foul practices of the young gentlemen of his day. He stood at the door of the Tower, and when he espied an unusually bulky pocket, he banged his hand against it, with the result that he broke the spell by breaking the shell.

But it is time to make our way to the College Hall to a 5.30 breakfast, where Dr. Roberts hospitably entertains his friends and the choristers. This fine apartment is lined on three sides by 'linen-fold' panelling dating from 1541. In the centre of one of the figured panels, among groups representing the acts of S. Mary Magdalen, is seen the half-length effigy of Henry VIII. Other interesting portraits are those of Cardinal Wolsey and Lord Selborne, both former Fellows of the College, and of the Rev. Dr. Martin Joseph Routh, who was President for the long period of sixty-three years—1791-1854. Breakfast over, a stroll on the picturesque river-side grounds of the College—which cover nearly 100 acres—is not the least pleasant episode in this May-Day function. Here we behold nature in one of her loveliest aspects—for is she not clothed in the fresh garb of early spring? The sun shines gloriously, the sky is cloudless, the deer are quietly browsing under the fine old elms of the grove—'dainty relic of monastic days'—the birds are trilling their sweetest roundelays, and in the exuberance of their fresh foliage even the trees seem to rejoice and be glad on this perfect spring morning.

After attending service in the College Chapel—the impressions of which are recorded on p. 386—we happen to run across Professor Sir Hubert Parry, who is 'up' to examine a batch of would-be Mus. Bacs., in conjunction with his co-examiners, Dr. Varley Roberts and Dr. Basil Harwood. At this particular moment—in the precincts of, but not *in* the examination-room—Sir Hubert has more of the demeanour of the undergraduate than that usually associated with the Professor. 'No doctors this time,' he says, 'and no eight-part counterpoint, thank goodness.' Although many would think that getting up so early as 3.30 a.m. was 'no joke,' Sir Hubert is of opinion that it may be conducive to the making of jokes; and is it wise to contradict a Professor? A call upon that book-loving antiquary, Mr. Taphouse—who in his fine collection of old music has some capital material for an article in a future number of The Musical Times—concludes one of those visits to Oxford which always leave behind them the pleasantest memories.

The view of Magdalen College is from a photograph taken by Messrs. Henry W. Taunt and Co., Oxford.

MUSIC AT THE ROYAL ACADEMY.

Not the Institution in Tenterden Street as you, reading in a musical journal, might suppose. No, it is to the 'Royal Academy of Arts' that I refer, and everyone knows that 'Arts' and music are quite different things. Indeed, in popular phraseology, 'Art' has a still narrower signification than is given to it at Burlington House, for though the man in the street may understand that by the addition of a final 'e' a mere musician may become an 'artiste,' he is generally inclined to confine the word to an individual who wields a brush, to doubt its application to the sculptor, and to deny it to the architect.

It was the late Frank Buckland who once took it into his head to visit an Academy exhibition and write an essay on it from the naturalist's point of view. It may amuse the readers of The Musical Times to give them the results of a walk round the present exhibition with a view to discover the pictures that deal with musical subjects. It must be premised, however, that my remarks will have nothing to do with the artistic worth of the pictures. It is possible to imagine a painting which may be a superb work of art though it represent a violinist bowing below the bridge, while, on the other hand, a picture may from the purely artistic standpoint be worthless though it render the form of a penny whistle with faultless accuracy. But for my present purpose it may suffice to regard these pictures more as illustrations than as art.

The first thing then that strikes one on reviewing these musically inspired productions is the extent to which music is regarded as 'the food of love.' So commonly indeed is the tuneful art made by artists to further the lover's quest that I am inclined to continue the quotation, and complain that they 'give me excess of it,' and to fear lest 'surfeiting, the appetite may sicken, and so die.' In a painting by Mr. Stephen Reid, entitled 'The Song' (931), we have a picturesque illustration of the term 'follower,' for the peripatetic vocalist, armed with a guitar, and fortified by an exceedingly good opinion of his vocal powers, is very literally 'following' the damsel who has attracted his attention. She seems indifferent to his charms, or perhaps she has too correct an ear to care for street music, for there is an air of bewilderment about her, if not annoyance, and she glances about as if seeking the policeman of the period, who resembles the modern guardian of public order in being out of sight at the critical moment. In another picture, by Miss M. E. Kindon, the amorous minstrel meets with more appreciation, as the title, 'The Song went to her heart' (1,050), would seem to show. The title, 'Thanks, awfully' (21), sufficiently indicates the modernity of subject in Mr. Alfred W. Strutt's picture, in which the grand pianoforte takes the place of the more

picturesque lute or guitar. A young lady has been helping to stimulate after-dinner conversation by her performance of a composition sufficiently light in calibre not to interfere with the proceeds of digestion. She is still toying with the keys, as the enamoured youth at her side expresses his conventional gratitude, moved perhaps more by her eyes than her fingers. A much more platonic affection is suggested by Mr. Carl Schloesser's 'A Duet' (929), but I cannot help fancying that the old professor sitting at the harpsichord has a sincere regard, if of a fatherly kind, for the agreeable young lady who is playing the mandoline—or is about to play it, for she has not yet her plectrum in her hand. Perhaps the 'harpsichord' is really an early pianoforte, for there is a portrait on the wall that seems to be meant for Beethoven, which would bring us well into the reign of the pianoforte. As the keyboard is out of sight, we are in this matter left to conjecture.

In looking through the Academy after musical subjects I have come across a really curious coincidence. Three recently elected Academicians have sent to the exhibition their diploma works, which have to be deposited at Burlington House on their election to full membership, and each of the three has chosen a musician as his subject. Sir W. B. Richmond has taken for his theme the prototype of the modern virtuoso, Orpheus (138), whom he represents returning from the shades, in illustration of Shelley's lines:—

> So Orpheus, seized and torn
> By the sharp fangs of an insatiate grief,
> Mænad-like waved his lyre in the high air
> And wildly shrieked, where she *is* it is dark.

The poet's suggestion is closely followed by the painter, but the attitude of the distraught performer is somehow irresistibly suggestive of the operatic tenor's top note. The other two pictures which are to be hidden away in the diploma gallery are both of lady lutenists. Mr. Abbey's beautiful study of an auburn-haired lady is simply styled 'A lute-player' (5), while Mr. E. J. Gregory's is entitled 'Après' (201), the title leaving more to the imagination than does the picture itself, which shows more insight into the texture of the dexterously painted brocade than into the character or mood of the lady who has sung her song or 'touched' a sprightly Ayre. Returning for a moment to Mr. Abbey's picture, it is a matter of detail, but worth noting from the standpoint I am now assuming, that the lute is an instrument which is not plucked with a plectrum, but is played, like the guitar, with the fingers.

There is safety, as well as picturesqueness, in turning to archaic types of instruments. The young lady in Mr. Hacker's 'Musicienne du Silence' (309) is not holding her viol in what seems to us a very business-like position, but it would require exceptional archæological acumen to dispute its accuracy. At any rate, she herself appears to be well satisfied with her performance, and her lady friend does not manifest any outward signs of annoyance. Her instrument is perhaps more open to criticism. It has a quaintly archaic form of scroll and some curious ornament on the belly, but its general form follows the lines of the fully developed violin more closely than one would expect from the surroundings. When one is brought to modern times criticism of this material kind has, of course, a surer ground. One may wonder, for instance, what music is being played by the singular quartet party in Miss Agnes E. Walker's 'A difficult passage' (123), where the instruments are a pianoforte, a violin, a violoncello (with an enormous scroll), and a double-bass. The fact that the pianist has no music before her, but is intently watching the struggles of the violoncellist, would suggest 'vamping,' were it not that the others are following, with more or less care, copies of music which, from their small size, and the distance of some of the players, must be very trying to their eyesight. No, I must confess that I rather incline to mistrust this bogus quartet party and the music they are playing. I very much mistrust the charming young lady organist of Miss Jessie Macgregor's 'Silent Requiem: Anno Domini, 1900' (1,059), in spite of the reassuring adjective 'silent.' The organ loft is reality itself, it is obviously studied with painstaking fidelity from a fine renaissance case with carved cherubs of the Grinling Gibbons type—not unlike the fine case at Trinity College, Cambridge. But from the strain of sentimentality in the young lady's upturned eyes I seem to fancy that she has just played, or contemplates playing, a pretty little 'Minster musing,' or 'Sabbath soliloquy,' or 'Vesper voluntary,' with a pedal note thrown in occasionally, whenever circumstances allow time for its exact location on the pedal-board. One thing is certain, with such an expression on her face it is not John Sebastian Bach that she plays.

Most real of all, as an illustration of genuine English music, is Mr. W. Dendy Sadler's 'The Squire's Song' (327). After a day's sport the old country squire has condescended to the bar parlour with a select company of jovial spirits, whom he 'obliges with a song.' Some such collection as Tom D'Urfey's 'Pills to purge Melancholy,' or 'The delightful Grove,' arises in one's mind in looking at this carefully studied illustration of eighteenth century English music in its most characteristic aspect. The hearers show more than a conventionally polite interest in the song. To judge from the smiles of some of them, the song would seem a humorous one, were it not that the squire's rather sentimental expression suggests that he is warbling that 'Katy's a Beauty surpassing,' or that 'Pretty Armeda will be kind.' If, however, we have regard to the singer's white hairs, it may be more in keeping to imagine

him dwelling on his youthful days, and singing of 'When Aurelia first I courted.' From its title, 'Two crotchets in a bar' (1,622), by Mr. W. J. Urquhart, would appear to deal with a musical subject, but the connection is merely nominal; the 'crotchets' are individuals presumably of an odd character, the 'bar' is that which is only rendered musical by the untutored strains of its convivial inmates.

The only musician's portrait is the presentation one of Mr. Alfred Gibson, our well-known violinist, which has been painted by Mr. Herbert A. Olivier (1,033) with great refinement, though, in his desire to make much of his sitter's geniality, he has decidedly minimised his force of character. In the water-colour room there is a triptych by Mr. H. Raymond Thompson, 'The poetry of music' (1,133), in which Orpheus, Homer, and St. Cecilia are represented, and among the sculpture is a large relief by Mr. Arthur C. White, entitled 'At a solemn music' (1,941), which hardly realizes the power and severe beauty of Milton's Ode to the same degree as does Sir Hubert Parry's perfect setting of the poem. H. T.

THE TRAINING OF A CHORUS

SOME PRACTICAL HINTS

By Henry Coward

(Chorus-master of the Sheffield Festival Choir).

To the oft asked question, 'Is choral singing declining?' there is only one reply. Choral singing is *not* declining. I must, however, make an exception. It is, unfortunately, on the downward grade in those places where inefficient, lifeless, unsympathetic, uninspiring conductors of choral societies have, by their culpable neglect, done their best to strangle choral work by means of insipid colourless performances. In such cases it is only the inherent vitality of massed vocal singing that has kept the choral spark aflame. Although one has to confess to such ineptitude amongst so-called 'conductors'—if *Koko* of 'Mikado' fame could exercise his office on, say, fifty per cent. of them there would be a distinct gain to choral societies in general—we may depend upon it, that as soon as these incompetents are replaced by real 'live' conductors who understand their business, the musically 'submerged tenth' will take heart of grace, and choral music will regain its proper place everywhere. In those parts of Yorkshire with which I am connected choral music is very much alive, as is evidenced by the ever increasing number of works performed, not only by societies, but by church and chapel choirs in many towns and villages. For one work performed ten years ago, there now seems to be about a dozen, while in the matter of anthems and other smaller pieces the increase has been a hundredfold; moreover, while the present race of enthusiastic Yorkshire conductors exists, the progress will continue.

THE FUTURE POSITION OF CHORAL-SINGING.

In things artistic the final court of appeal is the effect on the heart, mind, and conscience, and because of this there can be no doubt that choral singing will play a more important part in the music of the future; and this, notwithstanding the fact that, at a recent musical festival not a hundred miles from London, both cantata and oratorio were tabooed—a fine example of 'Hamlet' minus the mad prince.

It is a common experience to be stirred to such rapture by a brilliant orchestral performance that it seems impossible to be still further excited. But a single vocalist following such an instrumental demonstration has evoked greater enthusiasm and more deeply stirred the emotions than the brilliant orchestra had done. What is the reason of this? Because there is more of the human element in the voice; more of that subtle influence which causes spirit to respond to spirit, and as 'deep calleth unto deep at the noise of the water-spouts,' so the depths of the heart reverberate to the human voice in a peculiarly sympathetic manner. However deeply the solo voice is able to touch the springs of human feeling, the full-voiced choir is still more potent; and it is this which, from a human point of view, makes me regard chorus singing as the highest exponent of the divine in music. And as all things ever tend to the attainment of the perfect, we may say with *King Olaf:* 'Sure is the triumph of our faith'—*i.e.*, the perfection and apotheosis of choral singing.

It is true that in point of executive display vocal music falls short of instrumental music. But if mere dexterity be everything, the street pianoforte or the recently invented pianolo must rank high above the pianoforte soloist, as the latter piece of mechanism can be made to far transcend what can be done by the greatest pianist that ever lived.

THE QUALIFICATIONS OF A CHOIRMASTER.

To begin at the beginning. Let us consider what should be the qualifications of a chorus-master, or choral conductor.

Taking for granted that he is a thorough musician, the first requirement is an exalted idea of the possibilities of his chorus. In nothing is the proverb 'aim high to strike high' more urgently needed. He must discard the notion that the chorus is merely a background to the principals, a foil to set off the virtuosity of the soloists; and that if the chorus only manage to get through their work without a breakdown or hitch, everything has been done that is necessary.

He should regard the chorus as the principal feature of the whole performance, arguing that, whereas the soloist has only the power of one voice for all the variations in tone colour, light and shade, declamation or entreaty, storm or calm—he, the conductor, has the moulding of the power of the sixty, hundred, or five hundred

voices with which to depict the same things, and by which he can paint peace of heaven, or the fierceness of the battle, or the howling tempest in much more vivid colours. Personally, I always regard the chorus as the chief feature in a choral concert, and the soloists second; and I feel that I have neglected my duty, or that the choral music is not very good, if the chorus does not take chief honours. Similarly, at an orchestral concert, I expect the orchestra to eclipse the doings of any soloist, however clever he or she may be. Many years' experience has shown the possibilities of this expectation being abundantly realised.

But to achieve this, enthusiasm on the part of the choir is necessary. It is, therefore, a primary condition that the conductor must himself be an enthusiast, because as surely as water cannot rise above the head water behind it, no more can the chorus rise above the inspiration of the head man who stands before his choristers.

The next point to be considered is the

CONSTITUTION OF THE CHORUS.

I am aware that in some districts it is difficult to get singers at all, therefore 'all is fish that comes to the net.' But assuming that singers are available, what is to be the basis of admission into a choir? Is it to be social position, ability, individual examination, or nomination? Although I am convinced that, other things being equal, the better a singer is educated, the more refined are the results obtainable, I would insist upon vocal and reading ability being the basis of admission into a choir; therefore, individual examination of every candidate should be insisted upon. This has a splendid effect, because when it is known that an individual examination is necessary, it excludes scores of incompetents who never get as far as the examination-room, but who would otherwise clamour to be members if the choral society happened to be 'the thing.'

As to the relative importance of

VOICE AND READING POWER,

I attach the utmost importance to reading power. I do not mean that a person without a voice at all should be admitted; but I always prefer singers with good average voices, who can read fairly well, to singers with really good voices who cannot read, or can only read indifferently. The reasons for this preference are these: With good readers of average voice I can extract every ounce of tone they have in them, whereas one can never get half the normal power out of a body of poor readers owing to their lack of confidence, while if they should take it into their heads to 'sing out,' they are often like the proverbial bull in a china shop. Again, the confident singer, by hitting the note fair in the middle, gets twice or thrice the amplitude of vibration, with its four-fold or nine-fold increase of intensity and loudness; and it is this intensity joined to the loudness of the sound which *tells*, as everyone knows who has listened to a first-rate violinist—one whose firmly struck tones have an effect far out of proportion to their mere loudness. Mathematically it stands roughly thus:—

	Power	Attack	Total
The good voice (unit of power)	4	× 1	= 4
The average voice (unit of power)	3	× 2	= 6

VOICES OF THE SHEFFIELD FESTIVAL CHORUS.

There is an impression abroad amongst the critics and others who heard the Sheffield Festival Chorus last year that it was composed of singers with exceptionally fine voices. This was not the case. It is true we had in each part say half-a-dozen singers with really splendid voices; but the great majority were nothing out of the common, indeed, if one were to judge by the criticisms of unsuccessful candidates upon many of the accepted singers, one would wonder that we had a chorus capable of even singing decently! But the singers, such as we had, *did* sing, and to their credit be it said they were all genuine 'triers,' a term which Yorkshire people will thoroughly understand.

STANDARD OF READING TESTS.

As to the standard of the tests imposed upon candidates, they should not only be comparatively easy, but designed to show what the candidates know rather than to find out what they don't know. There should be (*a*) an easy voice test, (*b*) a time test, and (*c*) a tune test. But though easy, they should be accurately done, as it is this blind certainty in something which gives the promise of future pliability and responsiveness. Some conductors test candidates by choosing some difficult piece from an oratorio at random, and if the candidate is approximately correct, he or she is accepted. This is not a good method, as it puts a premium upon mere guesswork, and is no test of what a candidate is able to master. Therefore, test simply but thoroughly.

CHOICE OF VOICES.

The saying that 'nothing beats a good old voice except a good young one,' is only true when the old voice is a worn voice, and not primarily the voice of an old singer. If I were selecting a choir for, say, a competition, I should prefer voices of sopranos and contraltos from twenty to forty years of age, tenors and basses from twenty-five to forty-five. This is only a rough average, because some of the best choralists I know, both ladies and gentlemen, have attained their jubilee. Certainly the rich, mature mellow voices of middle age are to be preferred to the thinner voices of young singers. But the ideal choir is one in which both classes, old and young, are represented. I refer to old singers because some people think that old singers must of necessity be used-up singers. This is far from being the case. Still there are

in societies old singers with shrill, wiry, drawling voices, who have overstayed their welcome—in fact, have become 'old fossils.' Therefore it would be a good thing if every important society were to pass a rule to have a re-examination of every one of its members every five years.

THE REHEARSALS.

The touchstone of the success of a society or choir is the character of the rehearsals. If they are made bright and cheery, the society will prosper; but if they become dull and heavy a meagre attendance inevitably follows, with its consequent inefficient rendering of works at performances, and this, sooner or later, spells ruin. The conductor should strive to make each member say—

'I have been there and still would go.'

He would then be able to urge upon the members the old election cry of 'Poll early and often,' putting all due emphasis on the *often*. Reference will be made later on to the specific points at which a conductor should aim, but keeping the chorus constantly engaged should be a cardinal point with him. From the moment the rehearsal begins he should keep his singers 'at it,' either singing or in listening to instructions. And he should let his remarks be heard. It is a mistake to fancy you are instructing, guiding, or directing a chorus, when you are merely muttering a private soliloquy or holding a conversation with your music-stand, which mutterings perchance may be overheard by the front row of the chorus.

'ONE THING AT A TIME.'

Then, again, a conductor should not attempt too much at one rehearsal. Some conductors begin fault-finding at the first go off; they want the chorus to commence singing with expression all at once, besides which they want the words of same phrased, and though it may be a most difficult passage, they want it to be sung correctly, and so on. And then because these things are not accomplished, they grumble, or fidget, or glower, and make everybody feel uncomfortable. The wisest plan is to go straight on sol-faing or vocalising the music; 'blunder through it' somehow, then start again, and soon the choir will have grasped the idea of the piece well enough to practise it privately. The difference between the theoretically fine plan of 'perfecting the thing as you go along' and the less ambitious method of doing 'one thing at a time' is this: from one the singers get irritation, while from the other they get inspiration.

Amongst the hints I venture to offer to conductors I would say: When you have anything to say choose the right time for saying it. Suppose you have kept your singers at work without a moment's rest, as soon as you see signs of flagging interest, then make your remarks, which, if made earlier, when they were all bursting for 'a sing,' would have been regarded by many as a waste of their precious time. Again, so arrange that the pieces rehearsed be a rest from each other—for example, after some shouting choruses, choose a quiet one; after a difficult piece take an easy one. As soon as the work is fairly well known divide the evening into two parts—(*a*) study and (*b*) practice.

STUDY AND PRACTICE.

This is an extension of the principle of 'one thing at a time.' Suppose that you wish to perfect a certain chorus, then announce that you propose to study it. This prepares the members for ten or twenty stoppages, and prevents any feeling of irritation. When this period of thirty or forty-five minutes of real hard work is over, the practice part—a straight run through the other parts of the work—comes as a pleasant rest, and a feeling of satisfaction is the result. There are many devices which all go towards making the rehearsals pleasant, judicious praise for any good thing done being not the least effective factor. But space forbids enlarging upon these points. Let it suffice to give a paraphrase of a well-known proverb as a good working maxim: 'Take care of the practisings, and the performances will take care of themselves.'

'LIKE MASTER, LIKE MAN.'

We must now consider in detail the different parts which go to make an artistic choral performance—namely, (*a*) Voice, (*b*) Words, and (*c*) Expression. But before doing so let us consider the average musical attainments of choristers, with a view of taking the best steps towards making them perfect in voice, words, and expression. Generally speaking, the musical knowledge of choristers is very limited, it being often bounded by the knowledge of reading at sight; indeed, the conductor is to be congratulated if his members can read fairly well. This is all that can be reasonably expected from mere amateurs, because it takes years of study to master the inner secrets of artistic expression, proper voice production, and perfect diction. But though deficient in self-intuitiveness, they have as a rule the power of imitation very largely developed, and they will follow a pattern—good, bad, or indifferent—very quickly. This it is that gives to the choral conductor great importance and responsibility, and makes the results achieved either his glory or his shame. It is often a veritable case of 'like master, like man.' This explanation will make clear why the plan of 'patterning' is so frequently suggested.

THE VOICE.

Many people seem to think that the choral voice is such a constant unyielding quantity that it is no use trying to alter it. This is a wrong notion. The tone of a choir can be

greatly modified—so much so, in fact, that it is quite possible to make the coarsest choir sing pleasantly. This can only be done by the conductor knowing what kind of tone he wants, and patterning over and over again the tone he requires. In cases of very throaty tenors, rasping basses, shrill steam-whistley sopranos, or howling contraltos, he will have to see the offenders individually, point out the defects, and show how the fault can be remedied. With a little tact this can be agreeably and successfully done, and that without ruffling the tempers or hurting the feelings—really the pride—of the vocal offenders. The tone can also be altered so as to get bright or dark tints, rough or smooth quality; but this will be treated of under the head of expression.

(*To be continued.*)

OCCASIONAL NOTES.

A new composer, one who has really something to say, is so much in the nature of a *rara avis*, that the appearance of any such is worthy of special notice. The composer in question is a boy of fourteen, Benjamin James Dale by name, a son of Mr. C. J. Dale, who is well-known in musical circles in the Holloway district of North London. At the twenty-third concert of the North London Orchestral Society (Portman Rooms, on the 10th ult.) an overture, entitled 'Horatius,' the composition of Master Dale, was performed—'the youthful composer's first work,' as the programme-book states. In regard to this remarkable achievement, we cannot do better than quote the opinion of a most trustworthy and experienced musician who heard the overture at the above concert. He says: 'The work is, of course, not *entirely* devoid of signs of youthful inexperience; but for one so young, the thematic material, its development, and the orchestral score are alike remarkable. He *must* be encouraged to go on.' This is all the more remarkable as, we understand, the youthful composer has never had a lesson in orchestration in his life! We wish young Dale all success in his future career, and shall watch with interest the development of this gifted boy's creative powers.

'Picked up in the street' is the comment of a correspondent at Crewe in sending us a dilapidated though perfectly legible sheet of an examination paper. This document, of absolute genuineness, is the handiwork of a Board School boy in the sixth standard. The answers are written on both sides, their sum and substance being arithmetic, and the beginning of an essay (its completion torn off) on singing. Leaving the sum (or sums) and taking the substance of the singing section, we find that the young essayist of Crewe expressed himself—somewhat crudely, perhaps—thus (we omit the examiner's corrective blue pencillings):—

SINGING.

'Singing is making, with the voice, the sounds that would be made by a pianoforte or any other musical instrument. The words that are to be sung are written on five lines called the staff, such has Doh, Ray, Me. There are treble notes, alto, tenor, and bass. The treble notes are a little higher than bass. It is very pleasant to sing and it strengthens the loins'!

The Anniversary Festival of the Madrigal Society, at the Holborn Restaurant, on the 17th ult., was a brilliant function. It took the form of a 'Ladies' Banquet,' and thus fitly commemorated the 160th anniversary of this ancient Society. Amongst the 150 ladies and gentlemen who sat down to dinner were Sir Arthur Sullivan (the President), Sir A. C. Mackenzie, the Professors of Music at the Universities of Oxford, Cambridge, and Durham—Sir Hubert Parry, Dr. Villiers Stanford, and Dr. Armes—Sir Frederick Bridge (conductor of the Society), Sir Richard Webster, who was heartily congratulated upon his elevation to the bench as Master of the Rolls, Mr. Otto Goldschmidt, Mr. F. H. Cowen, Mr. Walter Macfarren, Mr. Arthur Chappell, Mr. Fuller Maitland, Mr. Barclay Squire, and, of course, the genial secretary, Mr. J. Edward Street. In the after-dinner music-making, choristers from the Chapel Royal, Westminster Abbey, and St. Peter's, Eaton Square, admirably, and, we may add, traditionally distinguished themselves in sustaining the soprano part in the various madrigals performed. And in this connection there may be mentioned that three of the company present used to assist at these pleasant functions as choristers: Mr. Walter Macfarren, a Westminster chorister in 1836; Mr. Fred. Walker, a Chapel Royal boy in 1844; and Sir Arthur Sullivan, the President, a Chapel Royal boy in 1854. The following Madrigals—a feast of song—were sung under the direction of Sir Frederick Bridge, those marked * being conducted by their respective composers. The dates are those of composition:—

All creatures now.	1599	John Bennet.
My lady fair doth fly me.	1575	Giov. Ferretti.
Sister, awake.	1600	Thos. Bateson.
*Victoria		Philip Armes.
(This madrigal gained the 'Molineux' Prize, with the Society's medal, in 1897.)		
Lay a garland.	1845	R. L. de Pearsall.
*Love and beauty.	1863	Arthur Sullivan.
*Weep no more, woeful shepherds.	1899.	Frederick Bridge.
Flora gave me fairest flowers.	1598	John Wilbye.
No din of rolling drum.	1560	Alessandro Striggio.
The Silver Swan.	1612	Orlando Gibbons.
Welcome, sweet pleasure.	1608	Thomas Weelkes.
In going to my lonely bed.	1560	Richard Edwards.
The Waitts.	1660	Jeremy Saville.

We hope ere long to give a history of this venerable organisation, founded in 1741, from its official records.

That the Madrigal Society has stimulated composition is proved by the prizes it periodically offers for new works. Another opportunity of this nature will soon present itself. Two prizes, one of the value of ten pounds with the Society's medal, and the other of five pounds, are to be competed for in October, full particulars of which will be found in our advertisement columns.

The Conference of Organists and Directors of Music in Public Schools, a summary of the proceedings of which we give in another column, is undoubtedly a step in the right direction. The *raison d'être* of the Conference may be traced to a resolution passed unanimously at the Headmasters' Conference in December last: 'That it is desirable that, in any system of public inspection of schools, the subject of music should be included.' Thus music has received the *imprimatur* of a very important and influential body of educational experts. It may, therefore, safely be assumed that the music-masters of our public schools will spare no efforts to give music its proper place as an educational influence of the greatest possible value to the rising generation.

We read with great interest in a contemporary that the German Emperor has been to the Opera at Wiesbaden and heard there 'the opera "Oberon," which is founded on Wieland's fairy play.' And we are further told that 'the music has been composed by Herr Carl von Weber.' We may expect to hear next week that the Prince of Wales went to Covent Garden to witness a performance of 'Faust,' the opera which is founded on Goethe's metaphysical and legendary drama, of which the music has been composed by M. Charles Gounod; or that the Archbishop of Canterbury went to the Birmingham Festival and heard 'Elijah,' an oratorio founded on Bible texts, which has been composed by Mr. Mendelssohn-Bartholdy. In an office which is so near to Covent Garden they really ought to know more about opera. Besides, Great Portland Street is not so very far off, and it was there that Weber lived while superintending the rehearsals of 'Oberon' at Covent Garden (where it first saw the light), and it was there too that he composed the overture. Our contemporary has some excuse for saying that the libretto of 'Oberon' 'has been written by Herr Lauff.' It is true that he has considerably altered Hell's translation of Planché's original.

And here I sit, the Muses' 'appy vot'ry,
A cultivatin' every kind of po'try.

Thus wrote Thackeray in a poem, which, we believe, is still unpublished. The muse—or rather, the amusing muse—has found a ''appy vot'ry' in so grave and sedate a personage as the Very Rev. Father Provincial of the English Jesuits. Those who have experienced the eccentricities of ocean-going steamers are more or less familiar with the 'fiddles' which are brought into play when the centre of gravyty is apt to be the table-cloth. Father Gerard, on some such fiddling occasion (viol weather), during a voyage in a vessel called the Don, set to 'cultivatin'' a 'song of the sea,' which he entitled 'The Fiddles of the Don.' The following is a specimen verse, the result of his 'bursting into po'try'—in fact, some of his Donsensical lines:—

When the spoons are running races with the platters,
When the nuts play castanets upon the floor,
When the coffee cups are gone as mad as hatters,
There's a concert that you never heard ashore.
You may prate about the violin and 'cello,
Or the double-bass may fondly dote upon;
There is nothing published for them by Novello
That's a patch upon the fiddles of the 'Don.'

Excellent reports are to hand as to the condition of the chorus for the Handel Festival to be held at the Crystal Palace on the 16th, 19th, 21st, and 23rd inst. The ranks of the singers will be leavened to advantage with contingents from the Provinces, Sheffield, we believe, sending upwards of one hundred choralists. The inclusion of the second and third parts of 'Judas Maccabæus' on the Selection Day (the 21st), 'in celebration of British successes in Africa,' is sure to be a popular feature. At the first (preliminary) Festival in 1857, 'Judas' formed the entire programme on the Selection Day. The Queen and the Prince Consort, with three of their children, attended this performance, and, according to a musical journal, 'The proceedings concluded with the Old Hundredth Psalm, Her Majesty—at whose desire, we believe, it was given—and the whole audience standing while it was sung.'

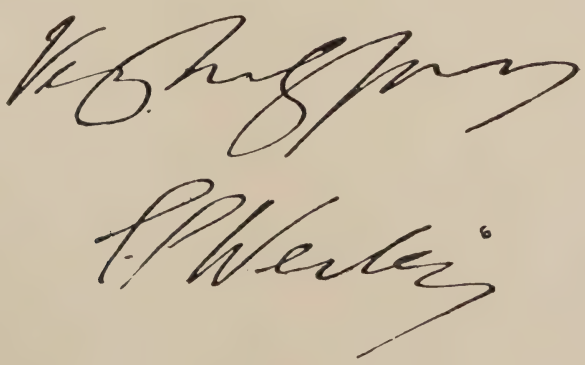
The Jubilee year of Bradfield College will be commemorated by five performances—on June 19, 21, 23, 25, and 26 respectively—of *The Agamemnon* of Æschylus in the original Greek. For this revival of the ancient classic, which will be given in the 'open air Greek theatre,' at Bradfield, Mr. C. F. Abdy Williams, director of music at the College, has written some special music.

The Cologne Conservatory of Music celebrated with great *éclat* its jubilee on the 10th ult. and four following days. We hope to give an account of the jubilations in our next issue from the pen of an old English student who was present on that interesting occasion.

Mr. W. H. Cummings—soon to be Dr. Cummings: congratulations thereupon—read a paper before the Musical Association on the 8th ult., when he took as his subject 'Organ accompaniments in England in the sixteenth and seventeenth centuries.' The discourse was mainly directed to a refutation of the assertion that those old-time organ accompaniments were of the 'high falutin'' kind, whereas there seems to be no doubt that they were dignified and devotional. Not the least interesting feature of the discourse was the performance of a little-known anthem, set to the words 'This is the record of John,' composed by Orlando Gibbons for Laud (afterwards the celebrated Archbishop), the President of St. John's College, Oxford, for St. John Baptist's day. The anthem is written for alto solo and chorus of five voices, with an accompaniment of a chest of five viols and organ. It was performed by a contingent of singers and players upon instruments from the Guildhall School of Music. Despite the unecclesiastical surroundings and wretched acoustical properties of the room, this work of the eminent Orlando proved to be such as would elicit from old Pepys the encomium 'mighty pretty.'

The late Dr. Troutbeck, Precentor of Westminster, was Vicar of Dacre, Cumberland (his birthplace), from 1859 to 1864. To commemorate his cure of the parish, a memorial, erected by his wife and children, in St. Andrew's Church, Dacre, was unveiled on Easter-day by his son, Mr. John Troutbeck, coroner of Westminster. An ancient ceremony was subsequently gone through in the distribution of the Troutbeck Dole, which, by the will of the testator, must be distributed on the family tombstone in Dacre Churchyard after Morning Service on Easter-day by a Troutbeck, if one can be found willing to do so, or by the vicar and churchwardens for the time being. The carrying out of the founder's wish was duly fulfilled by Mr. John Troutbeck, and twenty-four needy parishioners received the pious benefaction of the Troutbeck family. The family tombstone has a large cross of about three feet in length engraved thereon, and bears the following simple inscription: 'Troutbeck of Blencowe, 1552-1880.' The name occurs in the Dacre registers from 1552 to 1880.

When Hermann Levi was in London an interviewer extracted from one of his friends an interesting and till then unpublished story of his first appearance as conductor. He was a schoolboy of seventeen or so at Mannheim, and was studying music under Vincenz Lachner, the conductor of the local opera. One Sunday Lachner was ill and the assistant-conductor was ill too, and it was suggested that there



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THE WORDS FROM "FOLIORUM SILVULA" (*By permission*)

THE MUSIC COMPOSED BY

GEORGE J. BENNETT.

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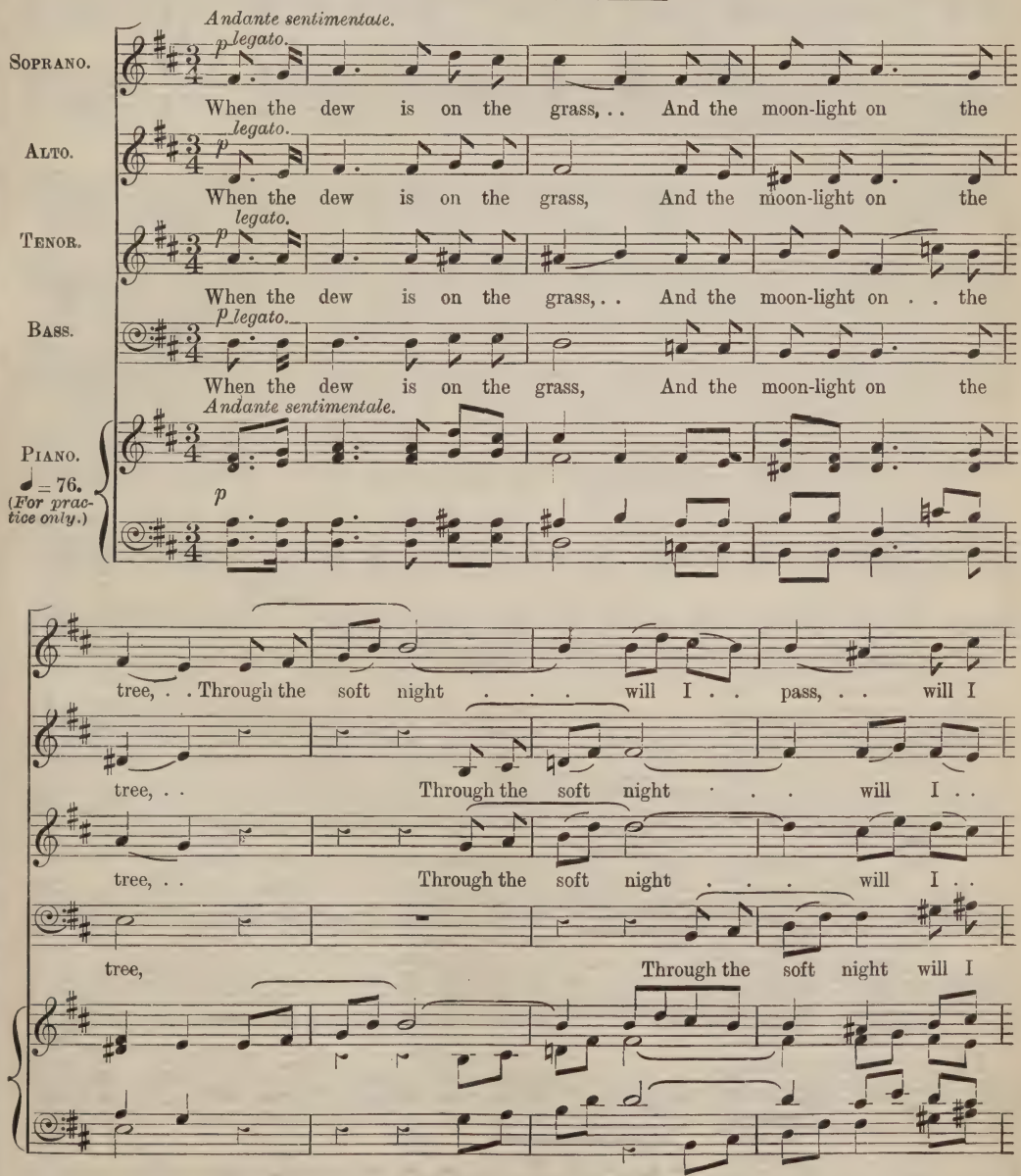
Andante sentimentale.
Soprano.
p legato.
When the dew is on the grass, . . And the moon-light on the
Alto.
legato.
When the dew is on the grass, And the moon-light on the
Tenor.
legato.
When the dew is on the grass, . . And the moon-light on . . the
Bass.
p legato.
When the dew is on the grass, And the moon-light on the
Andante sentimentale.
Piano.
♩ = 76.
(For practice only.)
p
tree, . . Through the soft night . . . will I . . pass, . . will I
tree, . . Through the soft night . . . will I . .
tree, . . Through the soft night . . . will I . .
tree, Through the soft night will I

An arrangement of this Part-Song for A.T.T.B. is published in The Orpheus, No. 253, price 2*d.*

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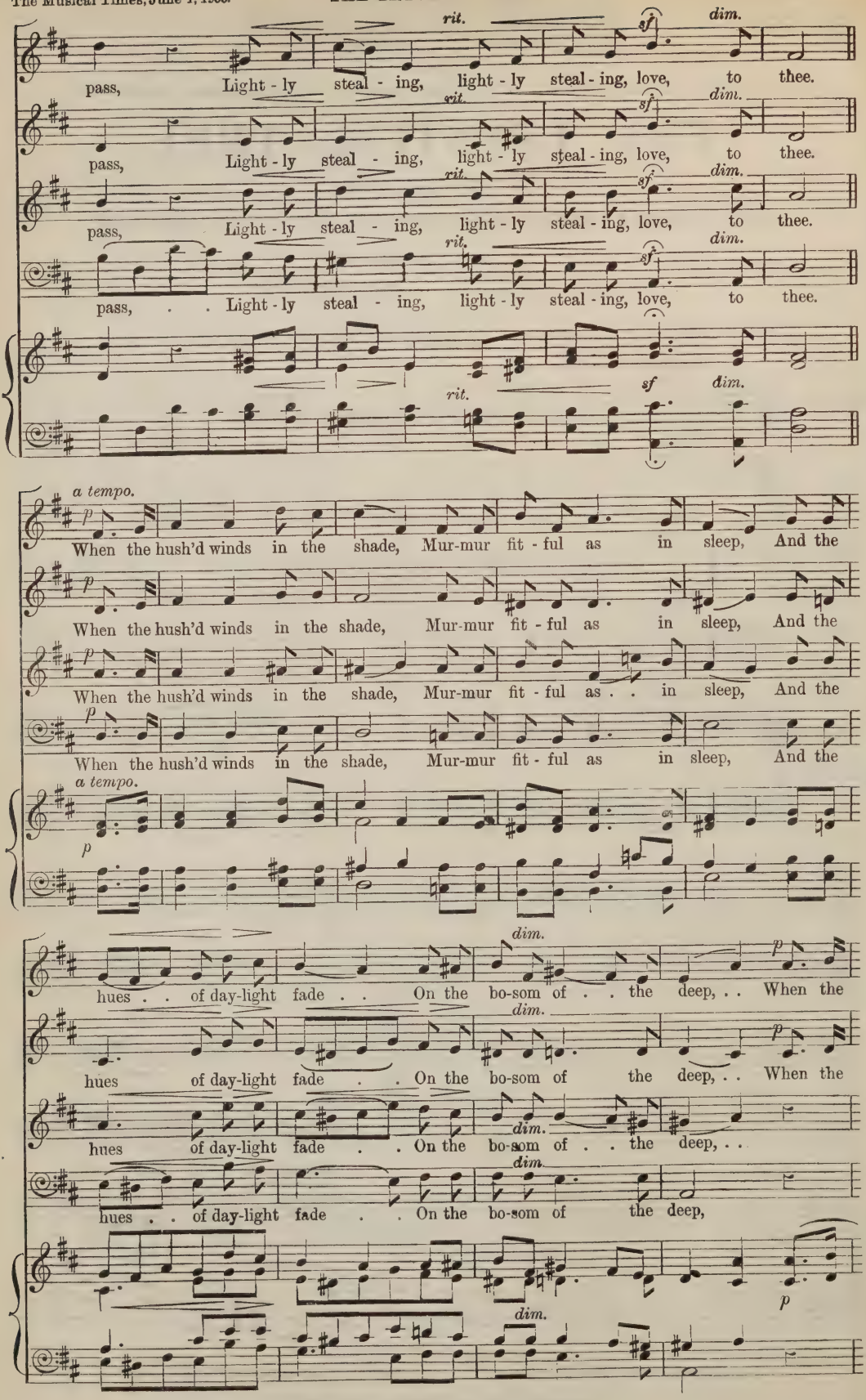
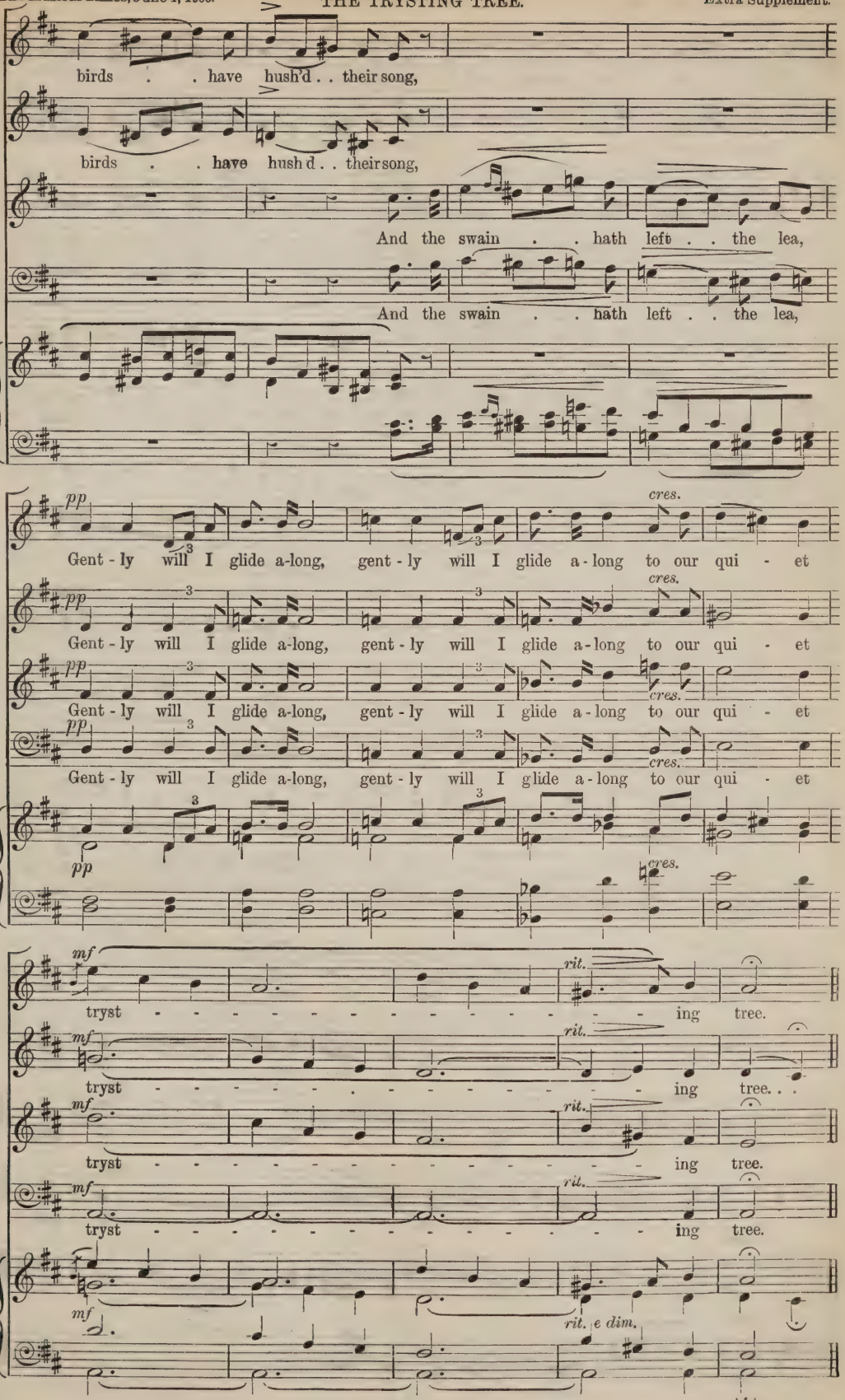
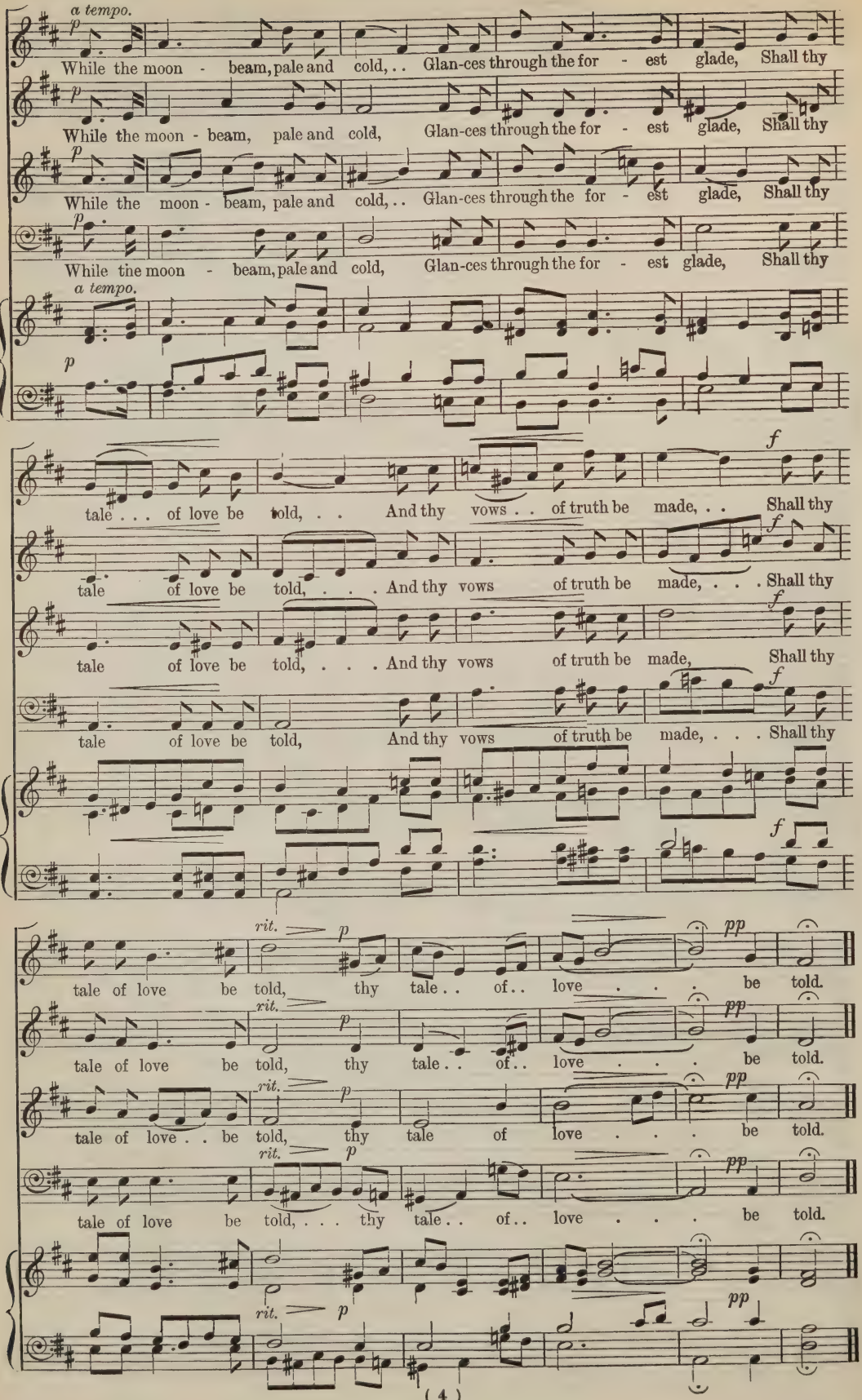

rit.
sf
dim.
pass, Light - ly steal - ing, light - ly steal - ing, love, to thee.
pass, Light - ly steal - ing, light - ly steal - ing, love, to thee.
pass, Light - ly steal - ing, light - ly steal - ing, love, to thee.
pass, . . Light - ly steal - ing, light - ly steal - ing, love, to thee.
a tempo.
p
When the hush'd winds in the shade, Mur-mur fit - ful as in sleep, And the
When the hush'd winds in the shade, Mur-mur fit - ful as in sleep, And the
When the hush'd winds in the shade, Mur-mur fit - ful as . . in sleep, And the
When the hush'd winds in the shade, Mur-mur fit - ful as in sleep, And the
hues . . of day-light fade . . On the bo-som of . . the deep, . . When the
hues of day-light fade . . On the bo-som of the deep, . . When the
hues of day-light fade . . On the bo-som of . . the deep, . .
hues . . of day-light fade . . On the bo-som of the deep,


birds . . have hush'd . . their song,
birds . . have hush'd . . their song,
And the swain . . hath left . . the lea,
And the swain . . hath left . . the lea,
pp
Gent - ly will I glide a-long, gent - ly will I glide a-long to our qui - et
cres.
Gent - ly will I glide a-long, gent - ly will I glide a-long to our qui - et
Gent - ly will I glide a-long, gent - ly will I glide a-long to our qui - et
Gent - ly will I glide a-long, gent - ly will I glide a-long to our qui - et
mf
tryst - - - - - - - - - - - - - ing tree.
rit.
tryst - - - - - - - - - - - - - ing tree.
tryst - - - - - - - - - - - - - ing tree.
tryst - - - - - - - - - - - - - ing tree.
rit. e dim.


a tempo.
p
While the moon - beam, pale and cold, . . Glan-ces through the for - est glade, Shall thy
While the moon - beam, pale and cold, Glan-ces through the for - est glade, Shall thy
While the moon - beam, pale and cold, . . Glan-ces through the for - est glade, Shall thy
While the moon - beam, pale and cold, Glan-ces through the for - est glade, Shall thy
a tempo.
p
f
tale . . . of love be told, . . And thy vows . . of truth be made, . . Shall thy
tale of love be told, . . . And thy vows of truth be made, . . . Shall thy
tale of love be told, . . . And thy vows of truth be made, Shall thy
tale of love be told, And thy vows of truth be made, . . . Shall thy
rit.
p
pp
tale of love be told, thy tale . . of . . love . . . be told.
tale of love be told, thy tale . . of . . love . . . be told.
tale of love . . be told, thy tale of love . . . be told.
tale of love be told, . . . thy tale . . of . . love . . . be told.

should be no performance that evening. But Lachner sent for young Levi, who used to attend rehearsals, and asked him to undertake the work. 'Getrau'st Du's Dir?' (Do you dare?) he asked. The young man said yes—and the performance went very smoothly. By an odd coincidence, the opera was Halévy's 'La Juive.'

LEVI'S recollections of his visit to London were very pleasant; but he insisted (as he said in the interview in question) that he could not feel at home with Beethoven's Seventh Symphony in the key of B flat. At the time he was here—1895—we still enjoyed the luxury of the high pitch.

MR. RUSKIN contemplated writing a 'Treatise on the Principles of Music.' Judging from his references to the divine art scattered throughout his published works, the achievement of this intention would have been a most interesting contribution to the literature of music from so distinguished an author.

FORTHCOMING FESTIVALS.

CHESTER.

A FEW forewords concerning the Musical Festivals to be held during the year is a pleasant duty. First, by reason of chronology, is that to be holden in July in the ancient city on the Dee. The history of this Festival may be summarised thus: It was, it was not, it is! In other words, Chester, festivally speaking, slumbered for half-a-century—from 1829 to 1879. In the latter year the Festival was resuscitated at the instigation of the energetic organist of the Cathedral, Dr. Joseph C. Bridge.

In regard to the 1829 Festival, a criticism on the orchestra in the leading musical journal of the day may be quoted:—

> The instrumental band, as we have before hinted, was miserably deficient in all the stringed instruments. We do not mean *numerically* deficient—no; there were *numbers* enough (heaven bless 'em), both of violins and tenors, as well as basses and *double basses*. But we would remind the committee and their *agent* (we entirely exonerate the conductor) that *one* sovereign is worth *eight* half-crowns.

The object of this mint-suggestive observation was to point the moral of the superiority of Metropolitan over provincial players, a doctrine more necessary seventy years ago than now.

Two features of special interest concerning the Chester Festival in July will be (1) the presence of Professor Horatio W. Parker, who, as at Worcester last year, will conduct his 'Hora Novissima,' and (2) a Commemorative Service, on Thursday morning, for those who have fallen in the war. The performances, except that on the Thursday evening of the Festival, will be held in the Cathedral.

HEREFORD.

It falls to the turn of Hereford to celebrate the Festival of the Three Choirs this year. There can be no question about the antiquity of holding the music-meeting in Hereford, where, in 1726, the Rev. Dr. Bisse selected the following singular text as the subject of his discourse: 'I gat me men-singers and women-singers, and the delights of the sons of men, as musical instruments, and that of all sorts' (Ecclesiastes ii., 8).

The chief features in the programme of the approaching Festival, which Dr. Sinclair will conduct, are new works by Sir Hubert Parry, Professor Parker, and Mr. Coleridge-Taylor. The Gloucester Orpheus Society, conducted by Mr. A. Herbert Brewer, has been specially engaged for the Friday evening concert in the Shire Hall.

BIRMINGHAM.

For more than a century the Birmingham and Hereford Festivals have together run their triennial course, and so it is this year. Let us look at the state of affairs at Birmingham a hundred years ago. In 1799 Madame Mara was the principal vocalist, 'her chief assistants' (!) being Miss This and the Messrs. Those. There was no conductor, but Cramer led and Harris was the organist. Those were ante-police days, and thus we learn that 'For the special benefit of the light-fingered gentry, who were so troublesome in 1796, the task of preserving order was entrusted to the "Loyal Birmingham Association of Infantry," who notwithstanding very bad weather, manfully remained at their posts from morning until after midnight, effectually preserved order, and protected the pockets of those of his Majesty's subjects who came to attend the Festival.'

The one novelty at Birmingham will be Mr. Edward Elgar's setting of Cardinal Newman's 'Dream of Gerontius,' composed especially for the Festival. The new English version of Bach's 'St. Matthew' Passion will be used.

*(The works marked * will be conducted by their respective composers.)*

CHESTER.

July 22, 25, 26, and 27.

SUNDAY (July 22).—Special service in the Cathedral at 6.30 p.m. 'Hymn of Praise,' Mendelssohn.

WEDNESDAY (July 25).—*Morning:* 'Elijah,' Mendelssohn. *Evening:* 'Zion,' Gade; 'Symphonie Pathétique,' Tschaïkowsky; Mass in C, Beethoven.

THURSDAY.—*Morning:* 'Funeral and Triumphal' Symphony, Berlioz (*first performance in England*); *Requiem, Joseph C. Bridge (*composed expressly for this Festival*).
Afternoon: 'Song of Miriam,' Schubert (with Herr Mottl's new accompaniments); 'Good Friday' Music from 'Parsifal,' Wagner; 'The Deluge,' Saint-Saëns (*first performance in England*).
Evening: (in the Music Hall), 'Faust,' Berlioz.

FRIDAY.—*Morning:* 'Blest Pair of Sirens,' Hubert Parry; *'Hora Novissima,' Horatio W. Parker.
Afternoon: Overture, 'In Memoriam,' Sullivan; 'Hear my Prayer,' Mendelssohn; 'The Transfiguration,' Perosi.
Evening: 'Messiah,' Handel.

PRINCIPAL VOCALISTS.

Miss Esther Palliser, Miss Alice Esty, Miss Ada Crossley, Miss Giulia Ravogli, Mr. William Green, Mr. Lloyd Chandos, Mr. Andrew Black, Mr. Charles Knowles, and Mr. Bantock Pierpoint.

Organist—Mr. J. T. Hughes.
Conductor—Dr. Joseph C. Bridge.

HEREFORD.

September 9, 11, 12, 13, and 14.

SUNDAY (September 9), at 10.30.—Special opening service in the Cathedral. Benedictus, Mackenzie; Te Deum and Benedictus, Elgar; 'It came even to pass,' Ouseley; and 'Hallelujah,' Beethoven.

TUESDAY (September 11).—*Morning:* Patriotic performance. National Anthem; *new work* by Sir Hubert Parry; Symphony in D (No. 2), Brahms; Requiem, Verdi.
Evening: Orchestral Concert in the Shire Hall.

HEREFORD (*continued*).

WEDNESDAY.—*Morning:* 'Elijah,' Mendelssohn.
Evening: 'Creation' (Part I.), Haydn; 'Dixit Dominus,' Leo; and 'Symphonie Pathétique,' Tschaïkowsky.

THURSDAY.—*Morning: New work*, Horatio W. Parker; Good Friday and Grail Music ('Parsifal'), Wagner; 'Choral Symphony,' Beethoven.
Evening: 'God goeth up,' Bach; *new work* by S. Coleridge-Taylor; 'Hymn of Praise,' Mendelssohn.

FRIDAY.—*Morning:* 'Messiah,' Handel.
Evening: Chamber Concert in the Shire Hall.

PRINCIPAL VOCALISTS.

Madame Albani, Madame Ella Russell, Miss Agnes Nicholls, Miss Marie Brema, Miss Ada Crossley, Miss Muriel Foster, Miss Marian Blinkhorn, Mr. Edward Lloyd, Mr. William Green, Mr. Santley, Mr. Andrew Black, and Mr. Watkin Mills.

Conductor—Dr. George Robertson Sinclair.

BIRMINGHAM.

October 2, 3, 4, and 5.

The programme will include: 'Elijah,' Mendelssohn; 'Messiah,' Handel; 'St. Matthew Passion,' Bach; 'Spectre's Bride,' Dvorák; 'Mass,' Byrd; 'Requiem,' Brahms; 'Scenes from the Song of Hiawatha,' S. Coleridge-Taylor; 'De Profundis,' Parry; and 'Dream of Gerontius,' Edward Elgar (*composed expressly for the Festival*); Symphonies by Mozart, Beethoven, Schubert, and Glazounow, and other Orchestral Works.

PRINCIPAL VOCALISTS.

Madame Albani, Madame Nordica, Miss Esther Palliser, Miss Marie Brema, Miss Ada Crossley, Miss Clara Butt, Mr. Edward Lloyd (his last Festival appearance), Mr. Ben Davies, Mr. William Green, Mr. Andrew Black, Mr. David Bispham, and Mr. Plunket Greene.

Chorus Master—Dr. C. Swinnerton Heap.
Conductor—Dr. Hans Richter.

CHURCH AND ORGAN MUSIC.

MAGDALEN COLLEGE CHAPEL, OXFORD.

WILLIAM OF WAYNFLETE in founding Magdalen College, made special provision that even in the event of a diminution of the College revenues the staff of the chaplains and choristers should be kept up—in other words, that the musical services should not only be made a prominent feature of the College, but that it should be worthily maintained. Thus for upwards of four centuries has the music at Magdalen been famous. The choir formed an important part of Waynflete's foundation. It consisted of 'four priests, eight clerks, and sixteen choristers.' Curiously enough, there was no provision for an organist *per se;* but the office of '*informator choristarum*' was to be created 'if none of the Chaplains or Clerks were willing to undertake the office.'

We learn from Mr. John E. West's useful book of reference, 'Cathedral Organists,' that there was no definitely appointed organist previous to the year 1530—fifty years after the chapel was consecrated. Up to that time the duties were discharged by members of the musical staff in turn. The combined offices of organist and '*informator choristarum*' have been held by some very distinguished musicians—*e.g.*, Dr. Benjamin Rogers (1664-86); Daniel Purcell, brother of the famous Henry of that ilk (1688-95); Dr. William Hayes (1734-77); his son, Dr. Philip Hayes—nicknamed 'Philup chaise' by reason of his abnormal corpulency (1777-1797); Sir John Stainer (1859-72); and Sir Walter Parratt (1872-82). Since 1882 the post has been filled by Dr. John Varley Roberts, who has worthily sustained the best traditions appertaining to the office of '*informator choristarum*' of Waynflete's foundation. Portraits of the majority of the above-mentioned 'chief musicians' adorn the walls of the practice room; every effort has been made to obtain one of Dr. Ben. Rogers, but hitherto without success.

The chapel, completed in 1480, is of the usual college plan, with the organ screen dividing the ante-chapel from the choir, as shown in our illustration. Its acoustical properties are perfect, but there is practically no reverberation. Every chord strikes the ear with wonderful directness combined with beauty of tone—round, full, and of exquisite purity. 'It is quite exceptional,' says Dr. Roberts, 'for the choir to sing flat; they maintain the pitch absolutely as a rule. It is only justice to the choir to say that they have never yet failed to sing Wesley's five-part motet "Exultate Deo," unaccompanied, in perfect tune—a chord having been first given on the organ to sound the key, and only repeated as the choir are *actually singing* the final chord of the motet.'

An atmosphere of holy calm pervades the candle-lit old sanctuary at the hour of Evensong. Except on the great Festivals and their Eves, there is no 'in' voluntary. The choir enter before the bell has ceased tolling. The responses—a traditional setting in use here from time immemorial—are not only novel but strangely beautiful. The Magdalen Psalter is used with a manuscript collection of chants. A chant is never repeated during the month, except when special Psalms are sung. Dr. Roberts favours old-fashioned double chants. On this occasion (the 30th evening of the month) they are Cooper in G, Mornington in D, E. G. Monk in G, and Lawes in C. The chanting is commendably deliberate—not only in the recitations, but it is even more marked in the cadences. Special attention is paid to a rhetorical, or poetic interpretation of these grand creations known as the Psalms. Every syllable is heard with a distinctness all too seldom attained in quires and places where they sing—and gabble. Dr. Roberts, by the way, directs our attention to the third verse of Psalm 145, which should have been translated—

'Great is the Lord, and marvellously worthy to be praised':

At Magdalen College Chapel the comma after 'marvellous' in the Prayer-book is disregarded in chanting this Psalm in order to approximate the rendering as closely as possible to the original. The Service is Garrett in F. The anthem, Spohr's 'And lo! a mighty host' ('The Last Judgment'), the tenor solo in which is most sympathetically rendered by Mr. Woodward, one of the excellent lay clerks of Magdalen, whose invaluable services are so highly appreciated. The refined singing of the choir is a worthy tribute to the reputation which Dr. Varley Roberts enjoys as a choir-trainer of the highest rank. The choir is always his first consideration and the object of his unceasing care—with the result that the organ is made to take quite a secondary place in his accompaniments to the service. On this occasion the instrument has its opportunity when Dr. Roberts plays the Fugue in G (Op. 37) of Mendelssohn, one of the set of three that he dedicated to Thomas Attwood 'with reverence and gratitude.'

On the following morning—after the May-Day celebration on the Tower—we were privileged to occupy a place in the organ pew. As May 1 is the Commemoration of Henry VII., special prayers—read, not intoned, by the Founder's Chaplain—are incorporated with the ordinary supplications, and special Psalms (145, 146, and 147) are sung. The

special Lesson is Ecclesiasticus xliv., beginning 'Let us now praise famous men,' and including (verse 5) 'Such as found out musical tunes, and recited verses in writing,' and the words of Handel's noble funeral anthem (verse 14), 'Their bodies are buried in peace; but their name liveth for evermore.' S. S. Wesley in F is the service. No wonder that Wesley matriculated at Magdalen College in order that his degree exercise might be performed, which it was, in its famous chapel. Mendelssohn's 'Beati mortui' ('For ever blessed are they which die in the Lord') for men's voices, is, appropriately enough, the anthem on this commemorative occasion. It is, of course, sung without accompaniment, and with all possible refinement, a splendid effect being attained in the final chord, when the low C in the bass is sung *pianissimo*, yet with a beautiful luscious tone not unlike that obtained by that past-master of violoncellists—the incomparable Piatti.

Much more could be written concerning the Magdalen service, but we trust that enough has been said to induce organists and choirmasters to take an opportunity of hearing for themselves the music that is sung within that celebrated sanctuary. It would indeed be strange if anyone could not learn something from such a visit to Magdalen—not only in the way of technical achievement, but in that devotional fervour which so eminently characterises its renowned musical services.

It may not be without interest if we give a summary of the music sung in Magdalen College Chapel from April 29 to May 6 inclusive:—

MAGDALEN COLLEGE CHAPEL, OXFORD.
(From a Photograph by Messrs. Henry W. Taunt and Co., Oxford.)

SERVICES.

Garrett	in F.	Smart	in B flat.
Hopkins		Turle	„ D.
S. S. Wesley (Cathedral Service)		Goss / Wesley	„ E.
Mendelssohn	„ A.	Stainer	„ E flat.

ANTHEMS.

God, who commanded the light	Hopkins.
And lo! a mighty host	Spohr.
Beati mortui	Mendelssohn.
Send out Thy light	Gounod.
God so loved the world	Roberts
Almighty and merciful God	Goss.
I was glad	Elvey.
Blessing, glory	Bach.
Incline Thine ear	Himmel.
It came even to pass	Ouseley.
The Wilderness	Goss.

LIVERPOOL CHURCH CHOIR ASSOCIATION.

This Association has been formed with the following objects: (1) To promote the study and practice of Standard Church Music, (2) To hold combined Church Choir Festivals in St. George's Hall. Most organisations of this kind hold their festivals, which usually take the form of services, in a cathedral or in a large parish church. But the first festival of the Liverpool Association, held in St. George's Hall, on April 24, practically took the form of a sacred concert. Historical notes upon the various anthems, &c., sung appeared in the book of words, as did such concert-kind intimations as 'interval of fifteen minutes,' and the whereabouts of 'a refreshment room.' Twenty-four church choirs contributed 650 choristers, who were accompanied by the organ (at which Dr. A. L. Peace ably presided), a quartet of brass instruments (two cornets and two trombones), and kettle drums. The chief choral numbers were:—

Services: Te Deum, Stanford in B flat; Benedictus, Barnby in E; and Magnificat and Nunc dimittis, Stainer in B flat.

Anthems: 'O give thanks unto the Lord,' Goss; 'Blessed be the God and Father,' S. S. Wesley; 'The Lord is my Shepherd,' Smart; 'Ave Verum,' Gounod; and 'In that day,' Elvey.

Dr. Peace played the Chorale and Fugue from Guilmant's Organ Sonata (No. 5), and Mr. H. A. Branscombe, organist and choirmaster of St. Margaret's Church, Prince's Road, conducted. Mr. Ralph H. Baker, 19, Water Street, Liverpool, is the hon. secretary of the Association.

FESTIVAL OF THE SONS OF THE CLERGY.

The 246th Festival of the Corporation of the Sons of the Clergy was celebrated in St. Paul's Cathedral, on the 9th ult., in which, as usual, a full orchestra and a choir of 300 voices participated. Sir Arthur Sullivan's 'In Memoriam' Overture opened the service, which included Myles Foster's Magnificat and Nunc dimittis in A, Bach's cantata 'Sleepers, awake' ('Wachet Auf'), the Old 100th Psalm, and Beethoven's 'Hallelujah' chorus, the last-named superseding Handel's 'Hallelujah,' which for very many years was sung at this anniversary service. Sir George Martin conducted. The office of conductor at this Festival has not, however, always been held by the organist of the Cathedral. Dr. William Hayes and Dr. Boyce both discharged this duty. The former added instrumental parts to the Old 100th for the Festival (are they still in use?) and the latter composed his anthems 'Lord, Thou hast been our refuge,' and 'Blessed is he that considereth the poor and needy.' In 1844, the orchestra, which had always been a special feature of the Festivals, was suppressed at the instigation of the Bishop of London (Dr. Blomfield.) It was not reinstated till 1873, its re-introduction being one of the 'good things' resulting from Sir John Stainer's organistship. For the Festival of 1862 Sir John Goss composed his fine anthem, 'The Wilderness.'

CHURCH MUSIC IN MONTREAL.

The full-informationed service-paper for the Sunday after Easter, at St. George's Church, Montreal (which has a tower 230 feet high) shows that Church music is well nurtured in this important city of Greater Britain. Garrett in F in the morning and Smart in F in the evening were the services, the anthems being a selection from Stainer's cantata 'St. Mary Magdalen,' Wesley's 'Blessed be the God and Father,' and Handel's 'Hallelujah.' It is evident too that, in regard to scope, church organs in the Dominion are not far behind those at 'home'; that at St. George's (which includes an Echo organ played from the swell key-board) contains sixty-four sounding stops, including ten on the pedal, with a thirty-two feet open. Although the names of the St. George's clergy, including that of the rector, the Very Rev. Dean of Montreal, appear on this service paper, which also supplies a specification of the organ, the name of the organist is modestly withheld. We wish we could record it.

A PARISH CHURCH ORGAN.

The old organ in Chelmsford Parish Church, built by Cray and Hancock in 1772, occupied a place in the West central gallery, where it presented an imposing appearance with its gilded pipes and its cherubic trumpeters! Additions were made thereto in 1864 by Mr. William Hill, who, ten years later, removed the instrument to the East end of the Church. A new organ, built by Messrs. Norman and Beard, from a specification prepared by Mr. F. R. Frye, organist of the church, was opened at a special dedication service on the morning of St. Mark's Day, April 25. Sir Frederick Bridge presided at the new instrument at the service, and gave a recital in the afternoon. Stainer's 'O clap your hands' received an excellent rendering by the choir of the church, under the direction of Mr. Frye, who gave a short recital after the evening service, when his programme included Mendelssohn's Fifth Organ Sonata, Bach's 'St. Ann's' Fugue, and Chipp's Air (Schumann) and Variations. The following is a specification of the new instrument:—

Great (11 stops).

Double Diapason	16 feet	Harmonic Flute	4 feet
Open Diapason (No. 1)	8 ,,	Twelfth	2⅔ ,,
Open Diapason (No. 2)	8 ,,	Fifteenth	2 ,,
Stopt Diapason	8 ,,	Mixture	3 ranks
Corno Flute	8 ,,	Tromba	8 feet
Principal	4 ,,		

Choir (9 stops).

(Enclosed in a Swell Box, and playable from both Choir and Great Manuals.)

Open Diapason	8 feet	Flute (old)	4 feet
Claribel	8 ,,	Flautina	2 ,,
Viol di Gamba	8 ,,	Clarinet	8 ,,
Dulciana	8 ,,	Tuba Mirabilis	8 ,,
Gemshorn	4 ,,		

Swell (11 stops).

Bourdon	16 feet	Fifteenth	2 feet
Open Diapason	8 ,,	Mixture	3 ranks
Lieblich Gedact	8 ,,	Double Trumpet	16 feet
Salicional	8 ,,	Horn	8 ,,
Vox Angelica	8 ,,	Oboe	8 ,,
Principal	4 ,,		

Pedal (6 stops).

Open Diapason (wood)	16 feet	Bass Flute	8 feet
Open Diapason (metal)	16 ,,	Principal	8 ,,
Bourdon	16 ,,	Trombone	16 ,,

Couplers.

(Mechanical.)

Choir to Pedal.	Swell to Pedal.
Great to Pedal.	

(Pneumatic).

Swell to Great.	Great to Choir.
Swell to Choir.	Swell Octave.

Accessories.

Four Composition Pedals to Great; four to Swell; two to Choir; and two to Pedal.

MUNICIPAL SUNDAY ORGAN RECITALS.

In the year 1829 the site of the great iron manufacturing town and shipping centre of Middlesbrough was a solitary farmhouse surrounded by marshy land. Now its population is probably not far short of 100,000. It is for these hardy sons of toil and their families that the Mayor and Corporation of

Middlesbrough have commendably instituted organ recitals in the Town Hall of this busy hive of industry.

Mr. Felix Corbett, the Borough organist (who was appointed in June last), thus writes concerning the scheme: 'This is the first season of the Borough organ recitals at Middlesbrough. We have three recitals a month—one on the first Sunday, in the afternoon at 3.30, and two on Saturday evenings. On Sundays the audiences number from 1,500 to 2,000; on Saturday evenings there is an average attendance of 750 to 800. I send you the programmes to the end of the present month, by which you will see that I have not repeated any items. It is gratifying to notice that most applause is given to Bach fugues, Widor's symphonies, and the Wagner selections. Of modern compositions, by far the most popular have been Lemare's original pieces; I have played nearly all of them.'

We give the programme of the Sunday recital on the 6th ult., when Mr. Corbett was assisted by Miss Emerson as vocalist. The words of the hymn, in which the audience is always requested to join, are printed on the back of the programmes.

HYMN: 'Ye Servants of God.'

1. Overture	'Samson'	..	Handel.
2. Romance in D flat	.. .. ..	..	Lemare.
3. Song	'Hindoo Song'	..	Bemberg.
4. Fantasia in F	.. .. ..	..	Freyer.
5. Largo	.. .. ..	..	Handel.
6. Offertoire (St. Cecilia)	.. .. ..	..	Batiste.
7. Song	'Light in Darkness'	..	Cowen.
8. March	'Tannhäuser'	..	Wagner.

Admission Free.

A Collection will be made to defray the necessary expenses.

ORGAN RECITALS.

ORGAN Recitals have recently been given in the following churches:—

St. Mary's Cathedral, Edinburgh, by Mr. T. H. Collinson (who played his own Sonata in D); Wilmslow Parish Church, by Mr. R. E. Parker; Christ Church, Newgate Street, by Mr. A. E. Thorne; College Street Chapel, Northampton, by Mr. R. W. Strickland (who played Smart's Postlude in D); Tredegarville Baptist Church, Cardiff, by Mr. E. H. Lemare (who played, by desire, his own 'Fantasia on the tune "Hanover"'); Llanfwrog Church, Ruthin, by Mr. T. Westlake Morgan, organist of Bangor Cathedral; Parish Church, Bexhill-on-Sea (organist, Mr. R. H. Morgan), by Mr. R. Goss-Custard; St. Paul's Church, Huddersfield—opening of the new organ erected by Messrs. Abbott & Smith, of Leeds—by Mr. Arthur Pearson (who played Bach's 'Passacaglia'); Holy Trinity Church, Coventry, by Mr. A. Herbert Brewer, organist of Gloucester Cathedral (who played Saint-Saëns's Rhapsodie in A minor, No. 3, and his own Melody in A and Minuet and Trio in D); St. Edmund's Church, Hunstanton, by Mr. H. T. Gilberthorpe (who played Freyer's Concert Fantasia in F minor); St. Saviour's Church, Brighton, by Mr. W. A. Macduff (who played Best's Choral Fantasia in E flat); St. Paul's Church, Camden Square, and St. Clement Danes Church, Strand, by Mr. T. J. Crawford; St. Mary's, Oatlands, by Mr. W. Cary Bliss (who played Hollins's Overture in C minor); St. Matthew's Mission Church, Kirkley, Lowestoft, by Dr. Bunnett; St. Stephen's, Walbrook, and at Luton Parish Church, by Mr. Fred. Gostelow (who played Lemmens's Fantasia in A minor); Hawarden Parish Church, by Mr. R. W. Pringle (who played Smart's Choral with variations); St. Paul's Church, Greenock, by Mr. Allan Paterson; All Saints' Church, North Peckham, by Mr. Fred. Blake; St. John's Church, Montreux, given monthly by Mr. John Lomas; Linthorpe Parish Church, by Mr. James Foggitt; St. John's Wesleyan Church, Liverpool, by Mr. John S. Woodward (who played S. S. Wesley's Choral Song and Fugue); Christ Church, South Hackney, by Mr. John E. West (who played the first movement of his own Sonata in D minor and Rheinberger's Sonata, No. 14); and Christ Church, Bath, by Mr. H. J. Davis, who included Mendelssohn's First Sonata and Chipp's Processional March in D at his sixty-fifth recital since 1892.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Frederic Just, All Saints' Church, Weston-super-Mare.

Mr. J. Metcalfe Simpson, St. Peter's Church, Oxford Street, Newcastle-on-Tyne.

Dr. W. John Reynolds, Parish Church, Birmingham.

Mr. Ernest Foster, Wesleyan Church, Honor Oak Park.

Mr. Albert Kitchingham, King Street United Presbyterian Church, Kilmarnock.

Mr. J. Job, St. Margaret's Church, Ipswich.

Mr. F. G. H. Moore, St. Andrew's Church, Ealing.

Mr. James Smith, St. John's Church, Chapeltown, near Sheffield.

Mr. Herbert Claughton, St. James's Parish Church, Ratcliffe.

Mr. Adam Henderson, Whiteinch Parish Church, Glasgow.

Mr. E. S. Blake, Goldington Church, Bedfordshire.

REVIEWS.

PART-SONGS FOR MALE VOICES.

Encouragement to a lover. Words by Sir John Suckling. Music by C. Lee Williams.

All among the Barley. Words by A. T. Music by Elizabeth Stirling.

Need I say how much I love thee? Words by John Frances Waller. Music by Joseph Robinson.

Balmy Night. Words and music by Joseph Robinson.

Eventide. Words by John Frances Waller. Music by Joseph Robinson.

Hymn before Action. Arranged from the song by Rudyard Kipling and Walford Davies.

Creation's Hymn. Words by the Rev. J. Troutbeck. Music composed by L. van Beethoven, Arranged by C. Sachs.

(*The Orpheus.* Nos. 324 to 330.)

[Novello and Company, Limited.]

'ENCOURAGEMENT to a lover' is a setting in four parts of Suckling's practical, but somewhat uncourteous lines concerning the uselessness of repining over the negative answer of a lady. The jesting and satirical spirit of the words is admirably reflected in Mr. Lee Williams's music, and, crisply and humorously sung, it could not fail to delight an audience. The *staccato* delivery of the word 'Nothing' at the close is most comic.

'All among the Barley' is so extremely popular in its original form that this arrangement for male voices will be sure of a welcome wherever it is well sung, and to do so is a matter of little difficulty.

Waller's poetic gem, 'Need I say how much I love thee?' has been set by the late Joseph Robinson with a suave grace that accentuates the tender significance of the lines. It imperatively demands smooth and expressive singing, but otherwise will be found easy of execution.

The title-page of 'Balmy Night' informs us that it was 'written for Frank, John, Joe, and William Robinson, by Joseph Robinson,' a quartet of distinguished brothers who did so much to foster the cause of vocal music in Dublin. The words are somewhat too much repeated, the fact of it being a 'balmy night' is decidedly overstated; but the music makes amends, being melodious and well balanced.

The following number is also by Joseph Robinson, and is somewhat similar in character; but the words, by John Francis Waller, have inspired the composer to write somewhat more easily, and the music happily echoes the tranquil beauty of the text.

The merit of Dr. H. Walford Davies's setting of Mr. Rudyard Kipling's impressive lines entitled 'Hymn before

Action' has already been so widely recognised as to render description unnecessary and praise superfluous; but it should be said that this setting is admirably suited for large choirs. We should like to hear it delivered by the tenors and basses of the Royal Choral Society.

Mr. Sachs's arrangement of Beethoven's magnificent 'Creation's Hymn' also seems to crave for abnormal power of vocal tone, but with average sized choirs it would also be very impressive. It should be added that the English version of the text is by the late Rev. J. Troutbeck, and that Mr. Sachs has accomplished his work with judicious skill.

PIANOFORTE MUSIC.

Suite des Roses. By Walter Macfarren. [Edwin Ashdown.]

MR. MACFARREN here presents us with a bunch of three attractive roses: (1) 'The red rose,' (2) 'The yellow rose,' (3) 'The white rose.' The first blooms forth in a form somewhat mazurka-like, and gracefully pursues the andanteness of its ways. The second, perhaps the most odorous of the bunch, is of a gavotte type, wherein the usual crotchet tread occasionally gives place to some scale passages suggestive of the outside petals being scattered by a summer breeze. The third, in G minor and major, is in nine-eight rhythm and flows along smoothly enough till the appearance, in the major section, of some semi-quavers which may be likened to the gentle ripples of a calm sunlit sea. Thus far we have made comparisons not strictly horticultural, but has not someone said: 'What's in a name'? The hypercritical might observe that the title of the suite is rather misleading, because Mr. Macfarren's roses have no thorns—the thorns of difficulty. But who would heed him?

Suite Idyllique. Six characteristic pieces. By R. H. Bellairs.
A Holiday Tour. Six characteristic pieces. By S. Jadassohn. Op. 122.
Berceuse. By G. Wolseley Cox Op. 9, No. 2.
Mazurka. Scherzo. By Lady Thompson. [Edwin Ashdown.]

PIANISTS in search of short pianoforte solos of graceful and expressive character, and only making moderate demands on executive abilities, may be recommended Mr. Bellairs's suite. The pieces are severally named 'Rêverie Champêtre,' 'En Valsant,' 'Le Printemps,' 'Fleurette,' 'Colombian,' and 'Sans les Etoiles'—fanciful titles which indicate the geniality and imaginativeness of the composer's muse.

'A Holiday Tour' is somewhat similar in design but different in style. The music is easier to play, and some of it verges on the commonplace; but it is always well written, and the pieces named 'A travelling song' and 'The return' are very effective.

Mr. G. Wolseley Cox is one of our young composers who promise to give many music-lovers sincere pleasure. Certainly his Berceuse will do so whenever it is sympathetically played. It is very simple, but anyone who can make the pianoforte sing will be able to make Mr. Cox's little piece suggest pleasant thoughts.

Lady Thompson's pieces are brightly written, and pleasing gracefulness distinguishes the Mazurka.

Four Compositions. (Book 2.) By Bertram Luard Selby.
Song of the Brook. By Cuthbert Harris.
Polish Dance in D minor. By Berthold G. Thorne.
Scherzo in A flat. By Edmund Rogers. [Forsyth Brothers.]

MR. SELBY'S compositions are always scholarly, and consequently invariably appeal in a certain manner to cultured players. The second book of the series of 'Four Compositions' contains music of avowed imitatory character. The pieces are severally named 'Winter Frolic' and 'Rustling Leaves,' and in both the music may be said to endeavour to live up to its title. The former piece is an *Allegretto* of somewhat bucolic character, and the latter is a *vivace* which demands a light touch and nimble fingers; but the executive demands are not excessive, and efforts to meet them will be repaid.

The 'Song of the Brook,' according to Mr. Harris, ripples on its way in six sharps and five flats, and its melody necessitates frequent flights of the left hand over the right. The ripple is continuous and at first sight looks very black, but the notes lie well under the hand, and the piece, although brilliant, is not really difficult.

Mr. Thorne has directed his 'Polish Dance' to be played 'Pomposo.' It is very easy, and, firmly rendered, would be effective.

Mr. Rogers has manifestly remembered that *Scherzo* is the Italian for a joke, consequently his music is light and fanciful to skittishness. The piece is only a trifle, but trifles often give a good deal of pleasure.

SONGS.

Love Forsaken. Love Rebellious. Words from 'Poems of Passion,' by Ella Wheeler. Music by H. Chilver Wilson.
To Thee. Words by J. Hurst Hayes. Music by Norman Hayes. [Weekes and Co.]

THESE songs well merit the attention of vocalists. The burden of 'Love Forsaken' is necessarily sad, but the lines tell with directness and simplicity of a sorrow bravely borne, and the music echoes plaintively the wail in the words.

'Love Rebellious' is a song that, delivered in the concert-room by a capable baritone vocalist, possessing dramatic perception, could scarcely fail to stir an audience. The lines depict with graphic power the struggle between passionate love and duty, and Mr. Wilson's setting follows the virile words with a sympathy and gradually accumulative force until an exciting climax is attained with which the song ends.

Mr. Norman Hayes has written for a tenor voice, and his music is melodious, dainty, and pleasing; but only strong-minded tenors may be recommended to sing it, since the vocalist declares that his devotion is dependent upon his frame of mind, and his constancy to the one he addresses seems, moreover, to be limited to the time 'when the sun is setting low,' which we fancy most ladies would deem insufficient.

RECITATION MUSIC.

Recitations set to Music for Pianoforte. Op. 59. By A. C. Mackenzie. [Joseph Williams.]

THE attention of those who recite may be drawn to this selection of popular poems, which have been allied with illustrative music with exceptional skill by Sir Alexander Mackenzie. The poems chosen are Lewis Carroll's 'Jabberwocky,' Hood's 'Dream of Eugene Aram,' Ingoldsby's 'Confession,' and Hood's 'Queen Mab' and 'Faithless Nellie Gray.' All these pieces are too well known to need a line of comment, but some description is called for concerning the music. The composer has manifestly sought to bring out the salient points of the lines, and to suggest what may be termed their atmosphere, by simple means and effective touches rather than by harmonic complexity, and his efforts are eminently successful. The most elaborate of the series is 'The Dream of Eugene Aram.' In this the introduction of the hymn-tune 'Hanover,' usually allied with the words 'Disposer Supreme, and Judge of the Earth,' as the guilty man sits 'Among the urchins young that evening in the school,' decidedly heightens the dramatic contrast of the situation, and equally impressive is the subsequent metamorphosis of the tune by harsh harmonies as the wretched man relates his mental sufferings, and the suggested tramp of the 'two stern-faced men' who 'set out from Lynn.'

We are inclined, however, to regard the music to 'Faithless Nellie Gray' as the happiest effort of the composer. The humour of the lines is echoed by the pianoforte in a manner that in several passages is irresistibly comic, and this effect is enhanced by the pathetic little theme that accompanies the reproaches of the abbreviated soldier to his lady-love, who refuses to have anything more to do with 'a man with both legs in the grave!'

THE ROYAL OPERA.

THE season of opera at Covent Garden began on Monday, the 14th ult., with excellent prospects. Most of the old favourites have been re-engaged, and strenuous efforts have been made to find new-comers to strengthen the company in all directions. The Syndicate has in particular given heed to the bitter cry which went up last year for new tenors. Unfortunately for them, Herr Kraus, of Berlin, of whom most was anticipated, had to throw up his engagement. What success has, so far, attended their search will appear from what follows. The stage management has been entrusted to Mr. F. Neilson, who has the advantage of having studied the staging of the Wagnerian operas, under the late Anton Seidl, and M. Almanz, of La Monnaie. Both have begun very well. The orchestra is conducted by Herr Mottl, whose place will, later on, be taken by Herr Emil Paur, of Boston, Signor Mancinelli, and M. Flon. The subscription is very large, and the audiences have up to the present been exceptionally good.

The season began with the National Anthem and a disappointment. Madame Melba had succumbed to the East wind—there always is an East wind during the first week of the opera season—and could not appear as *Marguerite*. Her place was taken very successfully by Madame Suzanne Adams, who shows that she has been trained in the same school, and is one of those artists who improve steadily. The *Faust* was M. Cossira, who looks unromantic, but has a good voice and sings ably. Signor Scotti was an excellent *Valentine*, and M. Plançon a superb *Mephistopheles*. Mdlle. Bauermeister's *Martha* is always good, and we had a new *Siebel*—the only slim one seen for the last decade—in Mdlle. Maubourg, who also sang with considerable charm. Signor Mancinelli conducted, and the opera was sung in French, except by the chorus, who sang in Italian.

On Tuesday, the 15th ult., the opera was 'Tannhäuser,' sung in German, and Herr Mottl conducted. In spite of that the performance was not much above the average—indeed, the eminent conductor has allowed the fatal Bayreuth love for slow *tempi* to grow on him beyond measure. The title-part was played by Herr Carlen, of Bremen, who was indisposed, and the *Wolfram* was Herr Bertram, who has a very powerful voice, which he uses in too German a way, and he made *Wolfram* a very clerical, not to say priggish, person. The address in the second act was like a sermon, and he delivered an archiepiscopal charge to the evening star. Herr Blass was the *Landgrave*, and he declaimed too much and sang too little. Hence the *ensemble* at the end of the first act was rough and unmelodious. Miss Susan Strong sang cleverly, but was stiff, almost to prudery, as *Venus*. The *Elizabeth* of Fräulein Ternina was, however, a performance so full of genius, so rarely beautiful both in acting and singing, that it sufficed to render the whole evening memorable. She makes *Elizabeth* a loving woman, not a tragedy queen on the one hand or an iceberg on the other, and she makes us realise, better than any other *Elizabeth*, how (from the very moment of *Tannhäuser's* transgression) she feels that a death blow has fallen on her.

On Wednesday, Signor Mancinelli conducted again, and we had 'Aïda,' sung in Italian. Miss Margaret Macintyre returned, showing remarkable improvement in all respects. As *Radames*, Mr. Imbart de la Tour made a successful *début*. He has a strong resonant voice and sings and acts with no little passion. But he should beware of forcing—a fault very common with all who are frightened by the size of Covent Garden and do not know its idiosyncrasies; and it is hard to see why he should take a step forward and convulsively shake his shoulder each time he attacks a high note. Another artist of exceptional merit is the American mezzo-soprano from Vienna, Miss Edyth Walker, and she will do far better in parts more suited to her than *Amneris*. Signor Scotti was altogether excellent as *Amonasro;* and as *Ramfis* M. Plançon returned to those sacerdotal functions which no one on the operatic stage fulfils more finely. The orchestra played extremely well and the stage management, especially in the last scene, was far better than of old.

On Thursday, Madame Calvé returned, after a year's absence, and played *Carmen*. One instinctively says played, for with her one always thinks of the drama before the singing, exquisite as that is. This year her low notes are better than formerly, but her habit of singing out of time has grown on her, till sometimes the rhythm is unrecognisable. But opera is made up of so many all but irreconcilable elements that one at least must always suffer. Yet Madame Calvé's laxities of time are never purely capricious. They always mean something. The intensity of her acting was such as the whole operatic stage cannot equal, and its variety and charm were quite irresistible. M. Allard was creditable as *Escamillo* and M. Cossira was a good *Don José*. His unromantic appearance was not so much against him here. Madame Suzanne Adams was very charming as *Micaela*. M. Flon made the orchestra follow the vagaries of Madame Calvé to admiration.

On Friday, Herr Mottl conducted 'Lohengrin,' and here also his *tempi* were extremely slow. Fräulein Ternina was again the mainstay of the performance, though her *Elsa* is not as incontestably great as her *Elizabeth*. The new *Lohengrin*, Herr Slezak, has the rare merit of being and looking young; he has a strong, fresh, and powerful voice, as yet hardly spoiled by bad German production, and he sings with artistic power. In spite of indisposition he made a quite remarkably good first impression. Herr Bertram, as *Telramund*, sang and acted much better than he had done as *Wolfram*, and at the end of Act II. he was very powerful. Herr Blass sang sonorously as the *King*, and Madame Louise Homer scolded too consistently as *Ortrud*. The chorus was not ideal.

On Saturday we had 'Pagliacci' and 'Cavalleria,' in Italian. In 'Pagliacci' Fräulein Scheff was decidedly successful as *Nedda*. She sings and acts with great piquancy and charm, but is too German to be ideal in so Italian a part, while she would undoubtedly be better suited to a smaller stage and a smaller house. M. Salignac, as *Canio*, had moments of great power and has altogether improved remarkably, and for Signor Scotti, as *Tonio*, one can have only praise. In 'Cavalleria Rusticana' Madame Calvé was magnificently dramatic. Her view of the character—that *Santuzza* is not by nature a mere fury but has been goaded to revenge by insufferable wrong—appeals to us as far finer than the interpretation, such as that of Signora Bellincioni, which makes her a volcanic virago from the very first. But that view, perhaps, accords better with the music. Mr. Joseph O'Mara acted and sang more than well as *Turiddu*, and his success is gratifying to one's patriotism. M. Bensaude was satisfactory as *Alfio*, as also was Madame Louise Homer as *Lola*. Signor Mancinelli's conducting is worthy of the highest praise.

On Monday, the 21st ult., Madame Melba made her first appearance in Puccini's 'La Bohème.' The verdict of the majority has, for the present at least, gone against those who protest that its sentiment is frothy and too facile, and its humour forced, and the work is very popular. Its melodious phrases certainly give an artist like Madame Melba opportunities for singing which is a pure delight. Madame Melba has seldom sung with more perfection of voice, and never with more warmth of expression. Indeed, her style seems to be changing in the direction of greater expressiveness. As there is no loss of beauty perceptible, the change is an artistic growth. Signor Bonci, a young Italian tenor who came without any preliminary heralding, appeared as *Rodolfo*, and immediately made a deep impression. It is safe to say that a tenor with a fresher and better placed tenor voice, a fuller command of vocal resource, a sweeter *mezza-voce*, and a more artistic *cantabile* has not been heard for a long while. Madame Eldée (who is known on the concert-platform as the Hon. Mrs. William Duncombe) was cast for the part of *Musetta*, and acted charmingly and sang very prettily, but her voice is hardly large enough for Covent Garden. M. Gillibert, M. Bensaude (who sang much better than on his *début*), and M. Journet completed an excellent all-round cast.

On Tuesday, Madame Calvé appeared as *Marguerite* in 'Faust,' and M. Saléza made his *rentrée* in the title-part. Madame Calvé's *Marguerite* is comparatively unfamiliar here, and is such a departure from convention that it is sure to be severely criticised. Space makes it impossible to discuss it in detail. Suffice to say that she does not make *Marguerite* a wholly innocent and ignorant schoolgirl; but a young woman who, knowing good and evil, has

held fast to the good till temptation came. This is really more in accord with the character as drawn by Goethe, and enhances the meaning of the tragedy a hundredfold. Madame Calvé is not content to make the 'Jewel Song' a mere vocal display. She makes it, though her vocalisation is perfect, a real soliloquy, full of dramatic meaning. In the Church Scene and the Prison Scene her power is intense, and throughout her 'business' is remarkable for freshness and originality. M. Saléza was not in his best voice, but he is among the most distinguished *Fausts* on the stage. The cast included M. Plançon, Mdlle. Bauermeister, Mdlle. Maubourg, and M. Declery (who was an adequate *Valentine*).

On the 23rd the opera was 'Rigoletto,' the first return to the old *répertoire* during the season. The title-part was admirably played and sung by Signor Scotti, and the *Gilda* was a *débutante*, Madame Miranda, an Australian. She has a very flexible and well-trained voice, and her florid singing, more especially her shake, is remarkably good. But there is a certain hardness in her voice. As an actress she was not distinguished, but strove hard to be dramatic. Signor Bonci as the *Duke* again sang excellently, and showed himself really proficient in *bel canto*. His singing of 'La Donna e mobile' has not been excelled for a long time; and he sang it to himself, not to the chandelier. Altogether he raised still higher hopes than he had done in 'La Bohème.' Madame Louise Homer, M. Journet, and M. Gillibert were also in the cast, and M. Flon conducted. One would have thought the orchestra had an easy task; but they played roughly. The staging was an undisguised return to the oldest conventions. But it is difficult to see what else it should be.

THE LONDON MUSICAL FESTIVAL.

THE second London Musical Festival, organised by Mr. Robert Newman, at Queen's Hall, took place during the week from April 30 to May 5. Whereas last year there were eleven concerts, this year there were only six, and at all of them the Queen's Hall Orchestra and the Lamoureux band played together. The English novelties were in each case played by the Queen's Hall band, under Mr. Wood, and the new French works by the Lamoureux Orchestra, under M. Camille Chévillard, the son-in-law and successor of M. Lamoureux.

Of the English novelties, the first in point of time was Mr. Percy Pitt's Symphonic Poem, 'Le Sang des Crépuscules' (The Blood of the Twilight, literally), inspired by a poem of M. Ch. Guérin, in which a red sunset is compared to the death of a soul. It is a gloomy subject, treated in a spirit which revels in its own melancholy. This is a politely periphrastic way of saying that it is decadent and morbid. The music reflects the spirit of the poem, but has not the same unhealthiness. It is melancholy, but in a more natural and less self-conscious way. Mr. Pitt's orchestration and harmony are, as is usual with him, astonishingly bold and individual, and show unbounded control over every modern resource, and he succeeds in making an atmosphere of his own and impressing the hearer with a sense of a strong personality. The work was immensely liked, in spite of its undoubted complexity—a complexity which is gradually disappearing from Mr. Pitt's later works—as, for instance, his striking Ballade for violin, which M. Ysaye played later in the week. Another of our younger composers who was represented by a new work was Mr. Granville Bantock, whose symphonic poem 'Thalaba the Destroyer' is also not concerned with a cheerful subject. But the gloom of Southey's poem is not introspective or metaphysical. It is external and legendary. The chief idea underlying the somewhat complicated Eastern story is the struggle between good and evil in man. The music has all Mr. Bantock's usual characteristics of gorgeous colouring and dramatic impulse, and his themes in this show more power and originality than is the case in most of his work. On this it may be regarded as the best work he has produced so far, except that it errs by excessive length, and Mr. Bantock is not always scrupulous in observing the line between the dramatic and the melodramatic. Of Mr. Coleridge-Taylor's Overture to 'Hiawatha,' which was produced at the last Norwich Festival, it is not necessary to speak again at any length.

Of the three French novelties, the most taking was undoubtedly M. Chévillard's Symphonic Poem 'Le Chêne et le Roseau' (The Oak and the Reed), based on La Fontaine's fable with the same title. The music is noticeable for its delicacy and restraint, a quality rare indeed in the symphonic poem of to-day. The Sicilian Rhapsody of Mr. Charles Silver is clever enough, but rather blatantly scored, and not on a much higher plane than much incidental music to spectacular plays. It is pictorial rather than picturesque. M. Léon Moreau's 'Sur la mer lointaine' is not free from the same defects, but its scoring is also very ingenious and there is a very effective use of a charming Breton folk-tune.

There is much diversity of opinion as to the effect of the combined bands, and that this effect was in every way ideal we should be the last to contend. But, on the other hand, to laugh at the experiment as nothing but a symptom of latter-day megalomania is absurd. It was not merely a large band enlarged; it was the fusing into one of two orchestras, each with an idiosyncrasy of its own. The tone of the 128 strings was not merely like a doubling of the tone of each body of strings. The net result was a wonderful union of the breadth and depth, which are the chief strength of our English strings, with the lightness and sweetness which are the great charm of the French.

At each concert there was a symphony: these were the 'Pathetic'; Beethoven's Fifth and Eighth, conducted by Mr. Wood; and Beethoven's 'Eroica' and Seventh, and Schubert's 'Unfinished,' conducted by M. Chévillard. Contrary to expectation, the 'Pathetic' fared worst in the changed conditions, while the Beethoven Symphonies gained in force and grandeur not a little. The only movement of Beethoven which really suffered was the *Finale* of the Seventh Symphony. The 'Funeral March' of the 'Eroica'—especially the fugal passages—was superb and the *Finale* irresistible. The Trio of the *Scherzo* of the Seventh was magically beautiful, and the Fifth was infinitely majestic throughout. Of the Wagner excerpts, the 'Meistersinger' Overture, the Prelude and Death Scene from 'Tristan,' and the 'Funeral March' from the 'Götterdämmerung' were the most impressive. In the last of these M. Chévillard showed himself a conductor of originality and real merit. He does not merely follow the traditions of M. Lamoureux, but is far more dramatic and vigorous. And his experience is so wide that he can secure what effect he wishes with certainty. He quite shared the honours with Mr. Wood, though on the whole, perhaps, the greater amount of the best work was done under the English conductor.

The soloists were Madame Albani, Miss Clara Butt, Miss Lillian Blauvelt, and M. Ysaye. The violinist stood out head and shoulders above everyone else. His performances of Max Bruch's Concerto in D and Vieuxtemps's Concerto (No. 4) were superb, but paled by the side of his masterly reading of Bach's 'Chaconne.' Of the singers, Miss Blauvelt, perhaps, distinguished herself most, singing delightfully each time. Particularly well did she sing on the last afternoon, when she introduced a song by Johann Strauss, 'Voci di Primavera,' orchestrated by Mr. Clarence Lucas, which may be cordially recommended to sopranos who wish for a change from 'Sweet Bird.'

ROYAL CHORAL SOCIETY.

OPINIONS may differ as to the desirability of presenting entire acts from operas on the concert platform, particularly when the excerpts are taken from Wagner's early works and the choruses are sung by the Royal Choral Society, an organisation which excels in oratorio. Obviously the procedure is inartistic, but it enables those who do not care for, or are unable to attend operatic performances, to gain some idea of works which otherwise would be sealed books to them, and from a purely musical point of view there may be some who can appreciate the music more in the concert-room than in the theatre. Certainly the choruses in the first act of 'Loher rin' were rendered, on the 3rd ult., at the Albert Hall, with a volume of tone never likely to be heard at Covent Garden, the climax at the end of the act in particular being delivered with magnificent emphasis. The

other excerpts comprised the greater part of 'The Flying Dutchman,' and included the Spinning Chorus, which was also sung in a manner that would have excited the envy of any operatic manager. The soloists were Miss Esther Palliser, Miss Sarah Berry, Mr. Joseph O'Mara, Mr. Dan Price, Mr. W. Llewellyn, and Mr. Andrew Black. Sir Frederick Bridge conducted.

THE PHILHARMONIC SOCIETY.

Mendelssohn, Wagner, Liszt, and Brahms supplied the instrumental fare at the fourth concert of the season, on the 10th ult. This quartet of composers were represented by the 'Midsummer Night's Dream' Overture, Prelude and Liebestod from 'Tristan,' the Pianoforte Concerto in A, and the Symphony (No. 2) in D. All these representative works, especially the beautiful Brahms Symphony, were well interpreted by the orchestra, under Mr. F. H. Cowen's spirited conductorship. Signor Busoni played the solo portion of the Liszt Concerto with the brilliancy which the work demands, and Miss Clara Butt sang with much acceptance Mr. Edward Elgar's 'Sea Pictures,' conducted by the composer. In these poetically attuned lyrics Mr. Elgar gives further proof of his artistic intuitiveness and his mastery of dainty orchestration. It is no wonder that the subtle charm of 'In Haven' secured for it an encore.

MR. COLERIDGE-TAYLOR'S NEW SUITE.

The fifth concert, on the 24th ult., brought forth a novelty in the form of an orchestral suite by Mr. S. Coleridge-Taylor, entitled, 'Scenes from an Every-day Romance,' originally announced, by the way, as 'Miniatures from an Every-day Comedy.' Since, however, the composer furnishes no clue to the romantic happenings in his four 'scenes,' the title is somewhat in the nature of a red-herring drawn across the path of his music, in that speculation upon what it is all about is apt to distract the listener from the music *per se*. The four movements of the suite consist of (1) an *Allegro*, E minor, 6-8 time; (2) an *Andante*, G major, 2-4 time; (3) a *Tempo di valse* in B minor, and (4) a *Presto*, E minor, in 2-4 time. Mr. Taylor has made so great and deserved a reputation with his 'Scenes from the Song of Hiawatha,' that any new work from his pen commands the respect due to his genius. Opinions will doubtless be strangely at variance as to the merits of this, his latest achievement—in fact, even in the concert-room, after the performance, it was quite possible to learn that one critical hearer bestowed upon it the laudation 'perfectly lovely,' while another, equally competent to judge, dismissed it with 'awful stuff.' Time, the great tester, will judge as to these differences of opinion. His verdict will probably avoid these extremes. In listening to Mr. Taylor's recent strains there arises the question, 'Is the eight-bar phrase to be banished from modern symphonic music?' Such an interrogator will probably be called old-fashioned by the young bloods. But there seems to be a danger of the domination of the two-bar or four-bar phrase, and the snippity wee-bittieness which may result therefrom in their so-called 'development.' What may be termed 'the barking of the brass' may also become a snare to young composers, who may now and then be reminded that a composer named Schubert had some very good friends in the wood-wind of the orchestra.

In regard to the remainder of the concert, lovers of pure melody, as from a pellucid stream, derived supreme satisfaction in the strains of an air, with six dainty variations, in F by the master-melodist, Mozart, from a Divertimento in B flat, meaninglessly designated 'No. 15' in the programme. Herr Ernst von Dohnányi gave an artistic interpretation of Beethoven's ever-welcome Pianoforte Concerto in G, and Miss Ada Crossley was successful in the 'Inflammatus' from Dvorák's 'Stabat Mater.' The concert concluded with Berlioz's fine and finely played symphony, 'Harold in Italy,' in which that excellent artist, Mr. A. Hobday, gave every satisfaction in the viola obbligato. With the exception of the suite, which was conducted by its composer, the concert was under the direction of Mr. Cowen. Both concerts took place at Queen's Hall.

YSAYE CONCERTS.

The first of the three 'Ysaye' concerts, which took place on the 17th ult., at the Queen's Hall, bore convincing witness to the superlative powers of the Belgian violinist. To announce three concertos—Bach's in E, Beethoven's, and Mendelssohn's—was to show remarkable faith in the musical public, to play them was a herculean task, and to succeed, as M. Ysaye succeeded, was a veritable *tour de force*. To the student of music the selection possessed exceptional interest. The style of each work is so distinct and each in its own way so great. In loftiness and nobility Beethoven's immortal composition rightly occupied the central place, and it towered above its companions. Although to the thoughtful comparison of the works was inevitable, M. Ysaye seemed to be in such perfect sympathy with each that there was no desire to compare the merit of his readings. Mr. Wood secured an ideal accompaniment from the orchestra, the sympathetic manner in which M. Ysaye was supported in delicate passages resulting in entrancing effects. Mozart's Allegro in D, heard on this occasion for the first time in England, is the last movement of a symphony, and is a naïve example of the master's genius when he was fifteen years of age. It is in sonata-form, laid out for strings, oboes, and horns, and possesses many touches that will appeal to admirers of Mozart.

MADAME ALBANI'S CONCERT.

Madame Albani's concert at the Albert Hall, on the afternoon of Saturday, the 12th ult., marked a new departure in what are known as prima donna concerts. Such functions with scratch orchestras are, indeed, not unknown; but it was a bold step to engage the whole Queen's Hall band with Mr. Wood, and to put into the programme such things as the 'Peer Gynt' Suite of Grieg, the 'Ride of the Valkyries,' and the Prelude and Death Scene from 'Tristan und Isolde,' among others on the same high artistic plane. It is a tradition that the Albert Hall is not suited for the niceties of the best orchestral playing. But Mr. Wood managed to disprove this fallacy. Madame Albani herself was in admirable voice, and her singing of *Isolde's* Death Scene was instinct with fervour and pathos. She also gave an extremely brilliant display of florid singing in Meyerbeer's 'Trio des Flutes' (in which the flute playing of Mr. A. Fransella and Mr. V. Borlée was admirable). But it is surely almost time to do away with soprano solos with flute obbligato. Another excellent feature of the concert was the performance, by a specially chosen choir, of Sir F. Bridge's 'Flag of England.' The spirited and virile music was sung in a very spirited way under the direction of the composer. Madame Albani sang the effective soprano solos with all her wonted conviction. Sir F. Bridge conducted a very good performance of 'Hail, gladsome Light,' from 'The Golden Legend'; and Mr. Santley, Mr. Edward Lloyd, and Miss Ada Crossley were also in the programme. Another notable feature of the concert, which alone would have distinguished it from other similar ones, was the singing of the quintet from 'Die Meistersinger.'

CRYSTAL PALACE CONCERTS.

Mr. August Manns's annual benefit concert took place on April 28, when the second movement (Humoreske) of Mr. W. H. Bell's 'Walt Whitman' Symphony (omitted at the first production of the work on March 10) was played for the first time. It consists of an air with eight variations, followed by a *Finale* in waltz measure. The variations are remarkable for their unconventional form, the third being a Polacca, the trio of which furnishes the fourth variation. The 'Waltz-Finale' makes a brilliant termination to the movement, which, however, should be heard in its proper place to be duly estimated. Other orchestral works were the vivacious Suite from Tschaïkowsky's ballet 'La Belle au Bois dormant' and Schubert's 'Unfinished' Symphony. The solo instrumentalists were Miss Maud MacCarthy and Miss Vera Margolies, Miss Lillian Blauvelt and Mr. Andrew Black sang, and the Crystal Palace Choir contributed Mr. Hamish MacCunn's choral ballad, 'Lord Ullin's Daughter.'

THE BRIDLINGTON MUSICAL FESTIVAL.

(By our Special Correspondent.)

The customary spirit of enterprise characterised the annual festival which is 'run' by Mr. Bosville at Bridlington, and which took place for the seventh time on April 26. It is astonishing what this most enterprising amateur accomplishes with a purely local chorus and a scratch band of players gathered from various parts of Yorkshire. A bare enumeration of the compositions heard at the afternoon and evening concerts will demonstrate this. In the afternoon we had Verdi's 'Requiem,' Beethoven's Eighth Symphony, three pieces from Mr. T. T. Noble's 'Wasp' music, and a March by Tschaïkowsky. In the evening the choral works were Coleridge-Taylor's 'Death of Minnehaha' and Stanford's 'Revenge,' with the 'Coriolan,' 'Midsummer Night's Dream,' and 'Carnaval Romain' Overtures, the 'Siegfried Idyll,' and some vocal solos.

Enterprise has, however, always characterised the programmes, but it is satisfactory to be able to record a distinct advance in the efficiency of the performances. The 'Revenge' was not satisfactory: it had been given before at one of these festivals, and perhaps too much reliance was placed by the chorus upon their familiarity with a work that is, as a matter of fact, extremely catchy. The 'Requiem,' too, strained the resources of both band and chorus pretty severely, but with these exceptions the performances were most creditable, the chorus singing with an intelligence that went far to atone for certain defects that seem inseparable from North and East Riding choirs, and the band being more efficient than it has ever been before. No doubt this may be due in great measure to the increased power over his forces which experience is giving to Mr. Bosville, who, with less apparent exertion, exercises a greater control on both players and singers than he did aforetime. This was especially notable in the Symphony, of which an excellent all-round performance was given, the conductor's reading evidencing sympathy and an intelligent study of the music. 'The Death of Minnehaha,' which had not previously been heard in Yorkshire, was exceedingly well done, far better than might have been expected in the case of a work both novel and difficult. It made a really profound impression, to which the highly sympathetic singing of the two soloists, Miss Agnes Nicholls and Mr. F. Harford, contributed not a little. It is indeed remarkable that a poem which, no doubt because of its monotonous metre, had hitherto attracted no composer of note, should have provided the material for two works as powerful, as picturesque, and, above all, as varied as Mr. Coleridge-Taylor's 'Wedding-Feast' and 'Death of Minnehaha.' There is a note of tragedy in the latter that is genuinely moving, and one feels that heart as well as head has had a share in the work. The description of *Minnehaha's* hallucinations would seem to have appealed less strongly to the composer than the purely emotional passages, for there is less spontaneity in them, but they are powerful and highly picturesque in expression. It would be dangerous, perhaps, to predict for 'The Death of Minnehaha' the same extraordinary popularity that has attended 'The Wedding-Feast' in Yorkshire, as elsewhere, for the simple reason that tragedy is not so generally acceptable as comedy; but the one is a worthy and necessary pendant to the other, and the two are among the most remarkable and individual things that have been produced by our native school of composers during the past generation.

Mr. T. T. Noble, the organist of York Minster, who is rapidly making himself felt as an influence in the music of the county, had been asked to contribute a composition to the programme. Being unable to provide anything new, he had recourse to the music he wrote for the Cambridge production of Aristophanes's 'Wasps' in 1897. From this we had the overture, a sparkling, bustling piece of true comedy-music, and the introductions to the first and second acts, of which the former is in the tender vein of the prelude to the third act of 'Die Meistersinger,' while the latter is a very sprightly piece. As the gay and irresponsible programme analyst puts it: 'In the play *Philocleon* became very fast, therefore the prelude is marked *Allegro con brio*.' Mr. Noble conducted his own music, which went well, though one felt it deserved more careful preparation than time had allowed, and it was received very warmly indeed.

Though Verdi's 'Requiem,' as we have said, proved a rather hard nut to crack, on the part of both chorus and orchestra, the performance was both plucky and intelligent. The soloists were Miss Agnes Nicholls, Mrs. Burrell, Mr. Gregory Hast, and Mr. Francis Harford, who all sang very artistically. Mrs. Bosville sang very expressively Liza Lehmann's scena 'Endymion,' Mr. Hast introduced the fine tenor solo from the prologue to Stanford's 'Savonarola,' and, of course, Mr. Bosville, a host in himself, conducted.

CONFERENCE OF ORGANISTS AND DIRECTORS OF MUSIC IN PUBLIC SCHOOLS.

This Conference held its first sitting at the Royal College of Organists on the 2nd ult. Nearly all the great secondary schools were represented, and many letters were received from music-masters at other schools of the same kind, expressing sympathy with the objects of the meeting and regretting inability to be present.

Dr. Harford Lloyd (Eton) having been unanimously voted to the chair, the meeting proceeded to the election of a secretary, the choice falling upon the Rev. Dr. Rowton, organist of Epsom College, who had been provisionally filling that office ever since the movement began.

The following resolutions were agreed to:—

1. 'That this Conference views with satisfaction the resolution passed unanimously at the Headmasters' Conference on December 21, 1899: "That it is desirable that, in any system of public inspection of schools, the subject of school music be included"; and that this meeting would be grateful for information from the headmasters on the following points—(*a*) what exactly they mean by the term "school music"; (*b*) what increased facilities for musical instruction they contemplate, with the view of making such inspection effective.'

2. 'That no system of musical inspection can be considered satisfactory which does not require a knowledge of the staff notation.'

3. 'That far more satisfactory musical results would be obtained in the secondary schools if the elements of sight-singing from the staff notation were regularly and systematically taught in all preparatory schools; and that this meeting would be grateful if the headmasters would consider the possibility of securing such teaching.'

Dr. Rowton, in moving No. 1, after pointing out the connection between this Conference and that of the headmasters', observed that the resolution put the best construction upon the recent action of the latter; it assumed that the headmasters *were* moving with the times, that they desired inspection—which the speaker affirmed the music-masters also invited—and that they did contemplate granting some extended facilities, which are indeed sorely needed, in order to give due practical effect to their own resolution.

Mr. A. J. Sainsbury (Bromsgrove) thought the proper course would be for the meeting to inform the headmasters what musicians considered school music should be, and, instead of asking what the headmasters proposed to do, to put a programme before them, demanding certain hours for musical instruction, certain facilities and certain encouragements, in order to be able to carry out the scheme of inspection, whatever this might prove to be.

The resolution, however, after some discussion, in which Mr. F. Cunningham Woods (Highgate), Mr. Paul David (Uppingham), Mr. E. L. Price (Trent College), and Dr. H. A. Harding (Bedford) took part, was eventually carried by a very large majority, in the form above given.

Mr. F. Cunningham Woods, in moving No. 2, urged the necessity of being on the watch, lest, in the working out of the new Board of Education Act, legislation should be so influenced that secondary schools would be committed to the tonic sol-fa system.

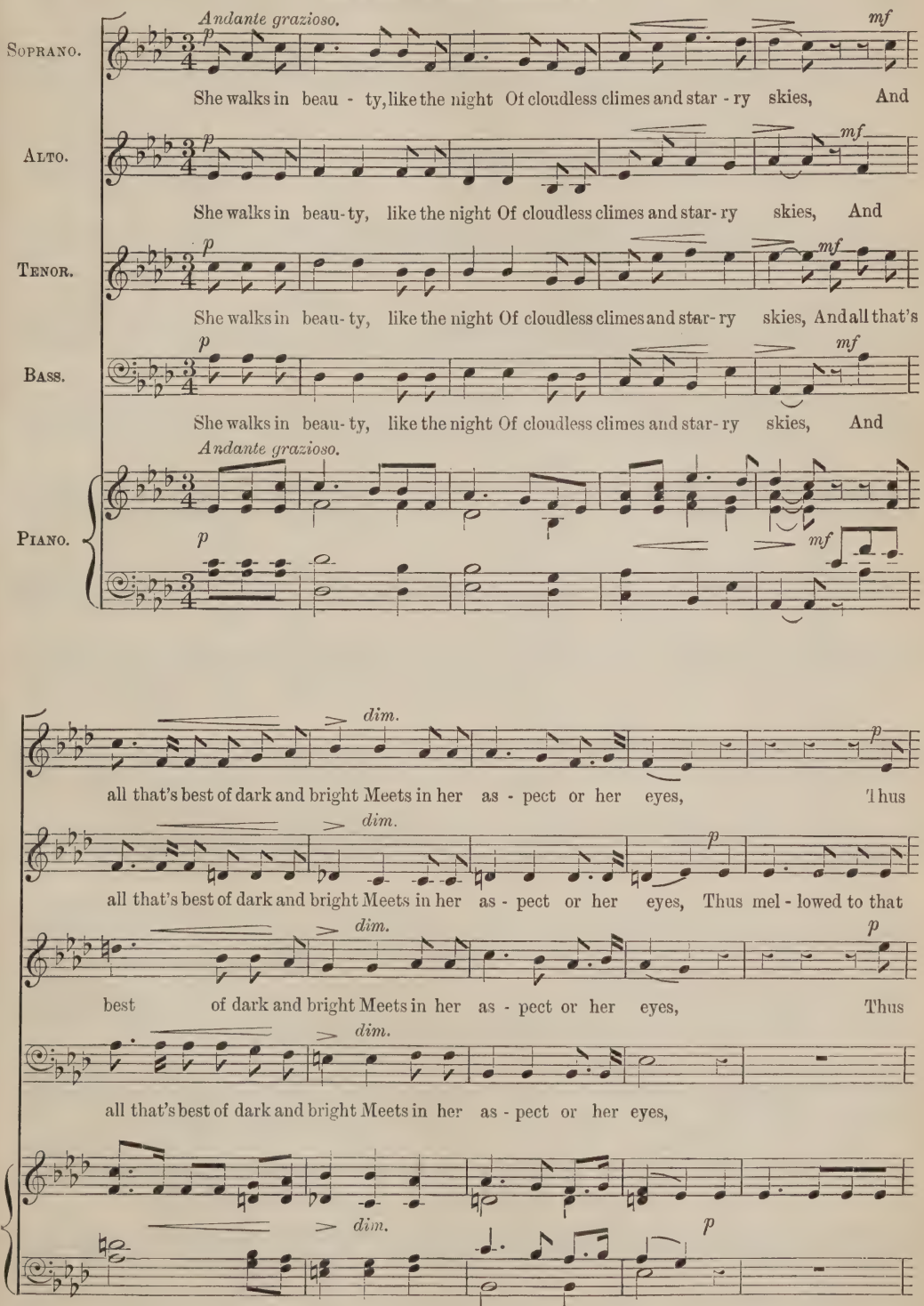
The chairman pointed out that there was not the least wish to attack tonic sol-fa; but there was a real danger that the Government might force upon secondary schools an inspection at the hands of those who tolerate only the tonic sol-fa notation. The point was not that tonic sol-fa should be excluded, but that the staff notation should be included. The resolution was then agreed to, with only one dissentient.

She walks in beauty.

FOUR-PART SONG.

Words by Lord Byron. Composed by H. Elliot Button.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Andante grazioso.
Soprano.
Alto.
Tenor.
Bass.
Piano.
p
mf
She walks in beau - ty, like the night Of cloudless climes and star - ry skies, And
She walks in beau-ty, like the night Of cloudless climes and star- ry skies, And
She walks in beau- ty, like the night Of cloudless climes and star- ry skies, And all that's
She walks in beau- ty, like the night Of cloudless climes and star- ry skies, And
dim.
all that's best of dark and bright Meets in her as - pect or her eyes, Thus
all that's best of dark and bright Meets in her as - pect or her eyes, Thus mel - lowed to that
best of dark and bright Meets in her as - pect or her eyes, Thus
all that's best of dark and bright Meets in her as - pect or her eyes,

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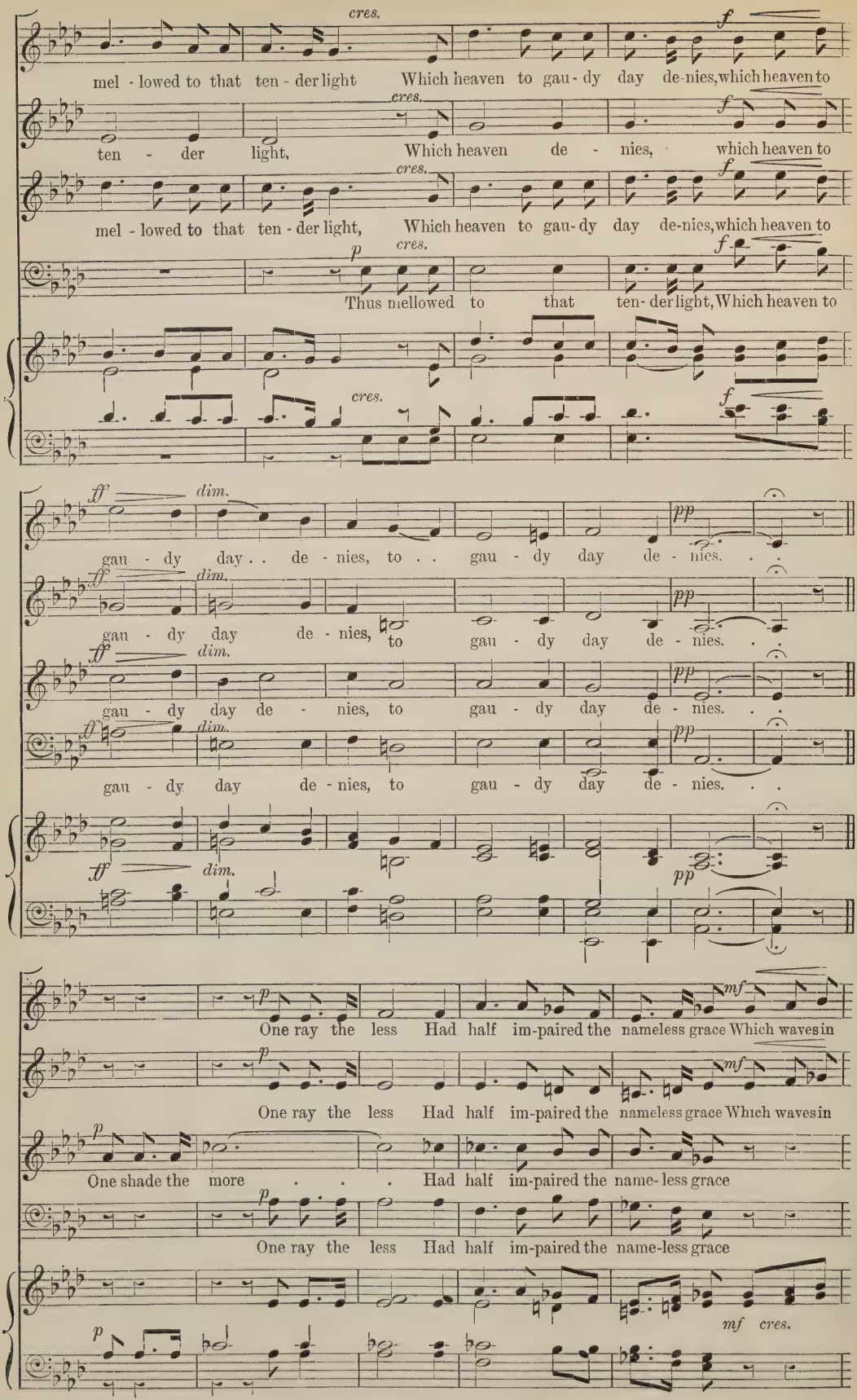
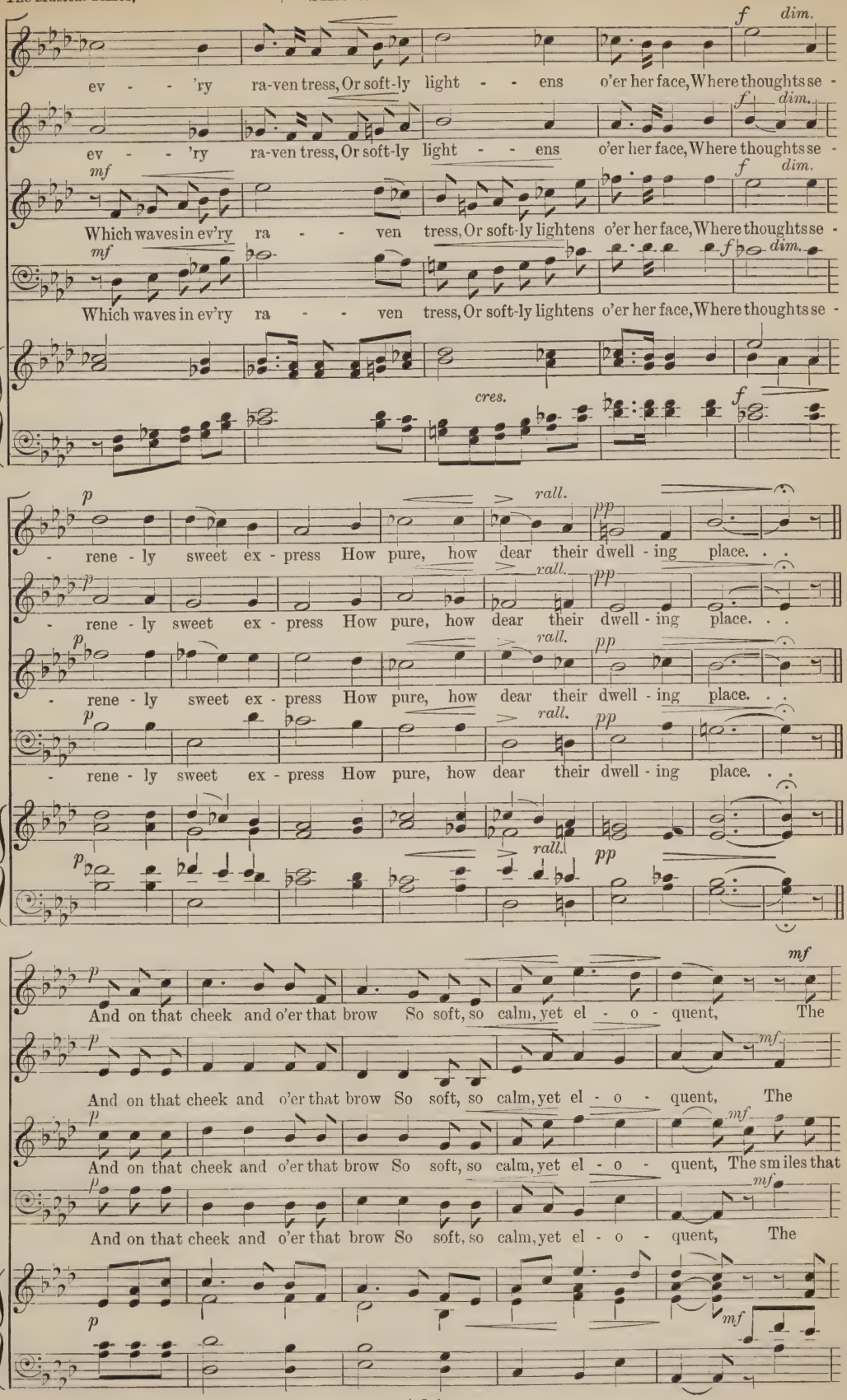
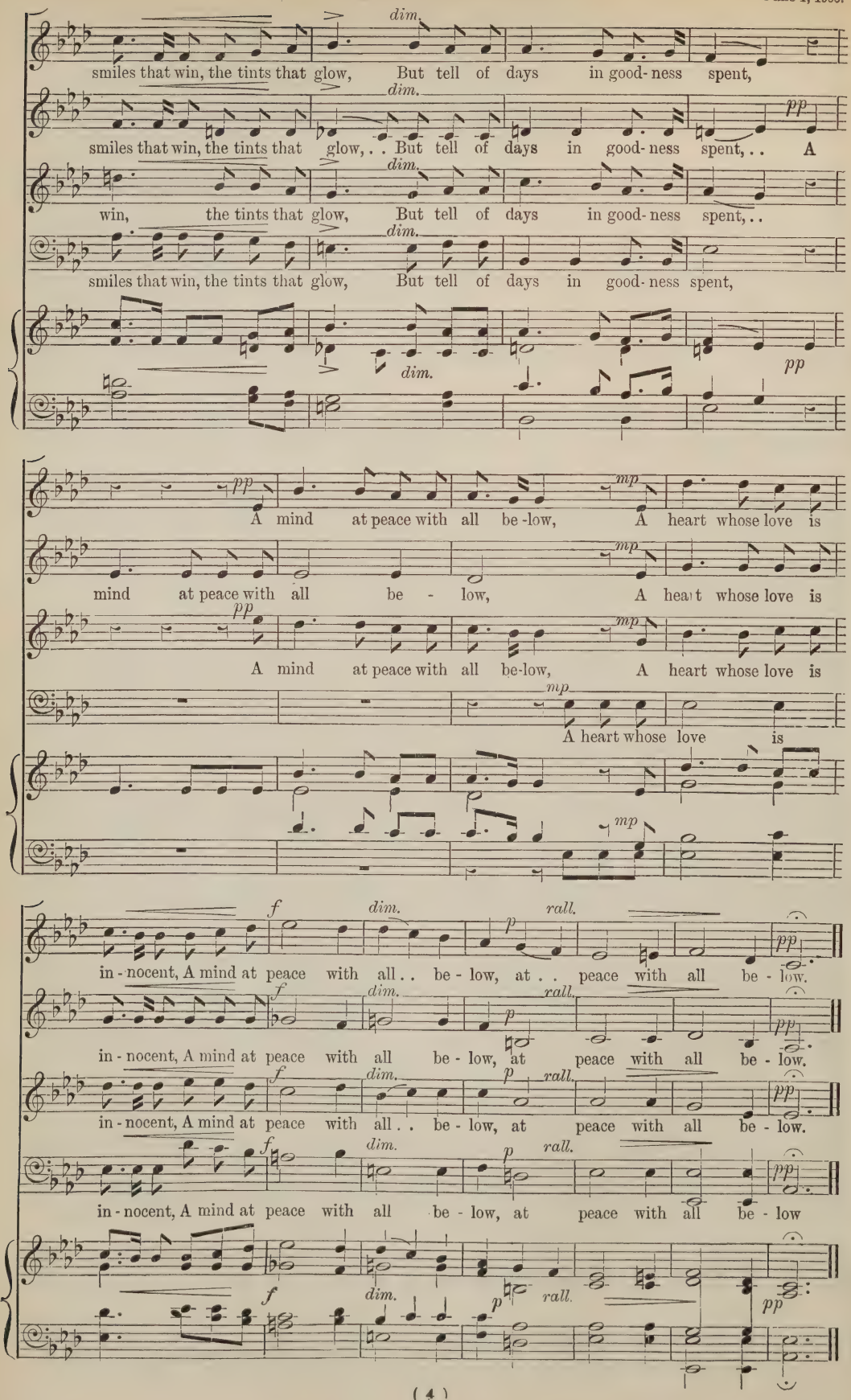

cres.
f
mel - lowed to that ten - der light Which heaven to gau - dy day de-nies, which heaven to
ten - der light, Which heaven de - nies, which heaven to
mel - lowed to that ten - der light, Which heaven to gau - dy day de-nies, which heaven to
p
Thus mellowed to that ten- der light, Which heaven to
ff
dim.
pp
gau - dy day . . de - nies, to . . gau - dy day de - nies. . .
gau - dy day de - nies, to gau - dy day de - nies. . .
gau - dy day de - nies, to gau - dy day de - nies. . .
gau - dy day de - nies, to gau - dy day de - nies. . .
mf
One ray the less Had half im-paired the nameless grace Which waves in
One ray the less Had half im-paired the nameless grace Which waves in
One shade the more . . . Had half im-paired the name- less grace
One ray the less Had half im-paired the name-less grace
mf cres.


ev - - 'ry ra-ven tress, Or soft-ly light - - ens o'er her face, Where thoughts se -
Which waves in ev'ry ra - - ven tress, Or soft-ly lightens o'er her face, Where thoughts se -
cres.
- rene - ly sweet ex - press How pure, how dear their dwell - ing place.
rall.
And on that cheek and o'er that brow So soft, so calm, yet el - o - quent, The
And on that cheek and o'er that brow So soft, so calm, yet el - o - quent, The sm iles that


dim.
smiles that win, the tints that glow, But tell of days in good- ness spent,
smiles that win, the tints that glow, . . But tell of days in good- ness spent, . . A
win, the tints that glow, But tell of days in good- ness spent, . .
smiles that win, the tints that glow, But tell of days in good- ness spent,
pp
A mind at peace with all be -low, A heart whose love is
mind at peace with all be - low, A heart whose love is
A mind at peace with all be-low, A heart whose love is
A heart whose love is
mp
f
rall.
in - nocent, A mind at peace with all . . be - low, at . . peace with all be - low.
in - nocent, A mind at peace with all be - low, at peace with all be - low.
in - nocent, A mind at peace with all . . be - low, at peace with all be - low.
in - nocent, A mind at peace with all be - low, at peace with all be - low

In moving No. 3, Dr. Eaton Faning strongly condemned the mischievous practice, unfortunately very common, of making young boys get up a quantity of vocal music solely by ear, for no other purpose than that of making a show at an annual concert or prize-giving; and he insisted that the real remedy lay in making elementary sight-singing, from the staff notation, a compulsory class subject in the preparatory schools, to which all the young voices naturally go. In present circumstances, by the time a boy with a voice reaches a secondary school the mischief was already done. The speaker incidentally made the very just remark that a so-called unmusical ear is, in many cases, merely an untrained ear.

Upon the motion of Dr. Rowton, a small standing committee to form an executive was elected, the result of the poll giving the following five names of chosen members: Dr. Harford Lloyd, Dr. Rowton, Dr. Eaton Faning, Mr. F. C. Woods, and Dr. Harding.

Hearty votes of thanks to the chairman and the secretary closed the proceedings of the Conference, and the newly-elected committee sat immediately afterwards, when the secretary was directed to send copies of resolutions 1 and 3 to the members of the Headmasters' Conference, and of resolutions 2 and 4 to the Board of Education, Whitehall.

The following gentlemen attended the Conference: C. Harford Lloyd (Eton), chairman; Eaton Faning (Harrow), Basil Johnson (Rugby), Paul David (Uppingham), G. H. Robinson (Charterhouse), C. F. Abdy Williams (Bradfield), A. H. Peppin (Clifton), F. B. Rogers (Felsted), F. H. Cliffe (Haileybury), F. Cunningham Woods (Highgate), Rev. C. Wharton (Radley), A. P. Standley (Rossall), A. H. Fox Strangways (Wellington), Bernard Johnson (Leeds), A. Eaglefield Hull (Bishop's Stortford), C. M. Spurling (Oundle), Ernest Newton (Hackney), H. Riding (Chigwell), R. R. Terry (Downside), H. A. Harding (Bedford), R. Harris (Cranleigh), F. Leeds (Blackheath), E. L. Price (Trent College), A. J. Sainsbury (Bromsgrove), and Rev. Dr. S. J. Rowton (Epsom), secretary.

CHAMBER CONCERTS.

Mr. Charles Jacoby brought forward no novelties at his concert on April 28, at St. James's Hall, but the excellence of his violin playing on that occasion merits record. He was ably assisted by Messrs. M. Jacoby, Emil Kreuz, and Charles Ould in Schubert's Quartet in D minor, which received a very effective interpretation. Vocal music was contributed by the Misses J. Spencer, L. Eglinton, and M. Marks.

Miss Edie Reynolds, at her concert on the 1st ult., at Steinway Hall, presented a commendably unhackneyed programme. A feature of the afternoon was the first performance of an unpublished Pianoforte Quartet in B minor, by Miss Rosalind Ellicott. The themes in this work are bright and pleasing, and although they are treated at too great length the music is always clear and scholarly. Its executants were Miss Sybil Palliser, Miss Edie Reynolds, Mr. Lionel Tertis, and Mr. Charles Ould, who were heartily recalled to the platform. Miss Reynolds and Miss Palliser also played the same composer's clever and melodious Sonata in D for pianoforte and violin. The concert-giver selected for her solo a new Prelude and Rondo by Mr. Donald Heinz, in which a theme of Scottish character is treated in an effective manner, and for an encore gave Mr. Edward German's engaging 'Valsette.' The 'Dulcken' Trio, Miss d'Egremont, and Mr. Charles Copland also took part in the concert.

Mr. George H. Clinton gave distinction to the conclusion of his eighth season of Chamber concerts by including in his programme, on the 7th ult., at the Queen's (Small) Hall, a MS. Grand Suite in B flat, for two flutes, two oboes, two clarinets, four horns, two bassoons, and contra-bassoon, by Herr Richard Strauss. The work is numbered 'Op. 14,' but although the music is in this composer's early style, this Opus number is probably wrong, as it is also that of Herr Strauss's setting for choir in six parts and orchestra of part of Goethe's 'Wanderer's Sturmlied.' The suite opens with a 'Preludium' of earnest and impressive character. This is followed by a 'Romanze,' solidly written and expressive. A stately Gavotte follows, with a trio over a 'drone bass,' and the work concludes with a much-elaborated *Finale*, approached by an Introduction based upon the thematic material of the Romanze, and containing a brilliantly worked-out fugue. At the same concert there was produced for the first time 'A Mosaic in ten pieces,' for clarinet and pianoforte, by Mr. R. H. Walthew, who took part with Mr. Clinton in their performance. They are only trifles, more suitable to domestic circles than the concert-room, but they are eminently pleasing, full of melody and daintiness.

The Herbert Sharpe Trio, consisting of Messrs. Herbert Sharpe, Ferdinand Weist-Hill, and Tennyson Werg, began their third series of Chamber concerts on the 8th ult., at Queen's (Small) Hall, when proof was given of good musicianship and painstaking rehearsal.

A Chamber concert distinguished by refinement of interpretation was given on the 8th ult., at St. James's Hall, by Miss Ethel Bankart (pianist) and Miss Hannah Bryant (violinist), when their performances together and alone were very enjoyable. They were ably assisted by Mr. Ley Vernon, Mr. Joseph Ludwig, and Mr. Paul Ludwig, and mention is also due of Madame Lily Henkel, who played the accompaniments with notable taste and skill.

Signor Simonetti's concert on the 18th ult., at the Salle Erard, provided a numerous audience with a most enjoyable evening. His new MS. String Quartet in D minor proved a melodious, well-balanced, and musicianly composition, and his interpretation of Mr. Percy Pitt's expressive Ballad for violin (Op. 17) was marked by intelligence and finish of a high order. Miss Fillunger was the vocalist.

RECITALS.

Mr. Theo. Field and Miss Jessie Field gave an agreeable vocal and pianoforte recital, on April 25, at the Steinway Hall. The former possesses a musical baritone voice and the latter is a neat and expressive player.

Miss Helen Valma, assisted by Mr. John Dunn, gave vocal and violin recitals on the 2nd and 16th ult., at the Salle Erard, of considerable artistic interest. Miss Valma has a remarkably rich-toned and powerful contralto voice, and her selection of songs showed wide reading and good taste. Mr. Dunn's admirable violin playing provided pleasing variety.

Mdlles. Jeanne and Fernande Kufferath showed much skill at their harp and violoncello recital on the 1st ult. We shall hope to hear these ladies again.

Mr. Frederick Dawson gave abundant proof of earnestness of purpose to excel in his art at his pianoforte recitals, at St. James's Hall, on the 12th and 19th ult. His programmes contained the masterpieces of the greatest writers for the pianoforte, and his readings were always conscientious, clear, and painstaking. He was most successful in Chopin.

Miss L. Teify Davies gave a concert at Steinway Hall on the 23rd ult.

PURCELL OPERATIC SOCIETY.

'DIDO AND ÆNEAS.'

There should be room in these days for an association seeking to revive, with all the advantages of modern decorative art, operas by eminent composers of the seventeenth and eighteenth centuries. The Purcell Operatic Society made an excellent beginning at the Hampstead Conservatoire, on the 17th ult., by reproducing, with ample executive means and elaborate picturesqueness, the English master's 'Dido and Æneas.' In its stage business (directed by Mr. Gordon Craig) the performance presented many points of difference from that of the pupils of the Royal College of Music at the Lyceum Theatre, on November 20, 1895. The rendering of the beautiful music, under the conductorship of Mr. Martin Fallas Shaw, afforded evidence of careful preparation. The band numbered about twenty, including several ladies, and there were over thirty choralists, each department proving satisfactory. As regards the principals, Madame Grace Wike did justice to the expressive strains in which *Dido* bemoans her fate, and Mr. Leonard Sickert sang with spirit

as the lover. The music of *Belinda*, a portion of which was given behind the scenes, was divided between Misses Teify Davies and Winifred Peake, the latter also appearing as the *First Witch*. Miss Jenny Atkinson did specially good service as the *Second Witch*, whilst the grim music of the *Sorceress* was admirably delivered by Mr. Edwin J. Evans. The whole work was carried through with a sincerity and conscientiousness deserving cordial recognition.

'TOURNAMENTS OF SONG' IN THE YORKSHIRE DALES.

(By our Special Correspondent.)

SWALEDALE.

Though in musical proficiency the North-East of Yorkshire will not bear comparison with the more populous parts in the Western division of the county, it is precisely for this reason that the establishment of music competitions after Miss Wakefield's model deserves unqualified support. Indeed, it may with truth be asserted that in proportion as the singing at these competitions increases in efficiency, their *raison d'être* tends to disappear, and their worst feature, the cultivation of music purely for the sake of competition, grows till they become agencies of less than doubtful value. Three years ago Wensleydale established its competitions, chiefly through the instrumentality of the Hon. Lucien Orde-Powlett, who is the musical missionary of the dales; and its value has been so convincingly demonstrated that neighbouring Swaledale has followed suit, and its first 'Tournament of Song' was held on the 16th and 17th ult., at the historic and romantic capital of the dale, Richmond, a town which is indeed 'beautiful for situation, the joy of the whole earth.' It is largely owing to the initiative of Mr. W. Ellis, organist of the Parish Church, that the Richmond tournament has been established; but its organisation is very properly left chiefly in the hands of amateurs, at the head of whom are the brace of genial honorary secretaries, Miss C. and Miss M. Yeoman, who have worked well to bring about so successful an issue.

There can, indeed, be no doubt that a most satisfactory beginning was made. For a first attempt a remarkable amount of interest and even enthusiasm was aroused, which, we doubt not, will be greatly enhanced now that the nature of the affair is better understood, and the spirit of a wholesome emulation excited. There will not, for instance, be so large a number of abstentions, especially in the choral classes, upon which Miss Wakefield, who judged them, commented, and we may hope that the Dissenting choirs will be inclined to try conclusions with Church choirs on a platform where both can meet without any sacrifice of principle. On this occasion four Church choirs sang Farrant's very beautiful anthem 'Lord, for Thy tender mercies' sake,' and acquitted themselves well, and in many cases admirably; the Richmond Parish Church choir, who won the first prize, distinguishing themselves by their careful attention to the words and spirit of this truly reverential piece of Church music. Less showy, but of almost greater practical value, was the competition in Psalm chanting, a matter to which it is well that attention should be thus prominently called, and in which the establishment of a higher standard is most desirable. Here, again, the careful attention to enunciation and declamation won the first place for Richmond, which was, however, shared in this case by Aske Chapel. The vocal quartets were less satisfactory, for here the demerits of an individual voice are apt to become painfully apparent; but a class meant especially for small village choirs deserved more popularity than it secured, only one choir having the pluck to come 'up to the scratch.'

The instrumental classes, which were judged by Mr. T. T. Noble, of York, produced some good results, but for the most part indicated the want of more systematic teaching, and, as a corollary, the advantage of such an opportunity for comparison as these competitions afford. In no case could there be any doubt as to the pre-eminence of the player who was placed first, the young pianist, Randall Croft, and the young violinist, de Moleyn Rogers, showing unmistakable evidence of careful training on correct lines. The senior competitions in instrumental playing were less satisfactory, there being but few candidates. In the violin class the playing was excellent, and if the pianists attained a much lower level, this was to a great extent because the test pieces were unreasonably difficult. The junior vocal competitions were distinctly encouraging, and showed that there is some material in the district which deserves careful cultivation.

WENSLEYDALE.

The competitions at Leyburn, in Wensleydale, were held, for the third successive year, on the two following days, the 18th and 19th ult. Here Miss Wakefield acted as judge of the senior vocal classes, Mr. Ellis taking the junior in addition to the pianists, while the violinists were adjudged by Mr. C. E. L. Ehrke, of Richmond. Perhaps the most important thing was the performance of Bennet's beautiful madrigal, 'Flow, O my tears,' an exacting test, in the preparation of which great pains must have been expended. Bedale's success may be measured by this—that Miss Wakefield thought fit to award fifty out of a possible sixty marks for their careful and artistic performance. Sullivan's anthem 'O Love the Lord," a piece of very beautiful vocal counterpoint, was also ably sung by the Masham choir; but the class for small village choirs, as at Richmond, produced but one competitor. This is much to be deplored, as these tiny country villages want all the encouragement and stimulus that can be given them. For the reason we suggested in regard to the Swaledale competitions, the vocal quartets were very unsatisfactory, and it would not be amiss if intending competitors were advised to be at least note-perfect before they attempt public rivalry. The sight-reading of both adults and juveniles was very encouraging and so were the junior instrumental classes, which revealed several young players of exceptional promise. A little girl named Madge Jones showed an equal technical proficiency and general musical aptitude on both violin and pianoforte, and played sight tests on each instrument with remarkable readiness. She has the makings of a thorough musician, and it is much to be hoped that circumstances may not compel her to hide her light under a bushel. Here, if anywhere, is the proper occasion for scholarships and subsidies. As in the case of Richmond, the string quartet competition produced but a single entry. The test was far too difficult, and, besides, string quartets cannot be very common in these sparsely populated rural districts. Perhaps a pianoforte trio competition might produce better results.

At Richmond and at Leyburn there were concerts in which the winners were heard again, and some of the chief choirs united their forces in highly creditable performances of Mendelssohn's 42nd Psalm, under the conductorship of Mr. Orde-Powlett. The value of the inclusion of an important work in the proceedings cannot be too much insisted upon, for it points the end to which these competitions should be the means, and tends to prevent the competitors from spending an undue amount of time on preparing competition pieces.

MUSIC COMPETITIONS AND FESTIVALS.

(By our Special Correspondent.)

KENDAL.—THE WESTMORELAND FESTIVAL.

The fifteenth Westmoreland Festival was held in Kendal on April 26, 27, and 28. Formerly this festival was named after its originator and most active promoter, Miss Wakefield, but as the scope of the scheme widened it was felt better to give it a local name. Since the establishment of the festival the progress made has been truly remarkable. The scheme provides for a series of competitions open only to the surrounding district and for the united performance, on a large scale, of some important works. This year a new departure was made, in the engagement, at great cost, of a full professional orchestra of nearly fifty performers from Manchester, under the leadership of Mr. Risegari. Another strong feature of the evening concerts was the engagement of Mr. Plunket Greene. There being no convenient concert hall available, all the performances were held in the Drill Hall. On

April 26, the morning and afternoon were devoted to solo singing and village orchestra competitions. Twenty-seven soloists presented themselves, and there were four village orchestras. The test piece for the orchestras was Schubert's Overture to 'Rosamunde.' The playing showed a great improvement on that of previous years. It was not to be expected that such orchestras could be anything like complete, but even with the makeshifts for brass and wind the result was extremely creditable. The Leasgill band, under Mrs. T. A. Argles, gained the first place. At the evening concert, in which choirs from fifteen places took part, 'Phaudrig Crohoore' (Villiers Stanford) was performed, under Miss Wakefield's direction, with great success. The combined choirs numbered over five hundred singers. Mr. Plunket Greene sang eighteen songs in inimitable fashion, including the 'Maud' cycle, composed by Mr. Arthur Somervell; the 'Scotch' Symphony was admirably played under the direction of Mr. Risegari. On the 27th, the morning and evening were occupied with competitions of village choirs variously constituted. Eleven female voice and twenty mixed voice choirs competed. In the chief section, the test piece was 'Sweet love for me' (Villiers Stanford). The Kendal Parish Church Choir gained the first place, Yealand coming close behind. The singing throughout the day was of a high standard. The evening concert was commenced by a fine performance of Beethoven's C minor Symphony, conducted by Mr. Risegari. Mr. Plunket Greene sang twelve songs in two sets, and was received with the greatest enthusiasm. The chief feature of the programme was Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' upon the preparation of which Miss Wakefield, who conducted, had spared no pains. Mr. Henry Beaumont sang the tenor solo. The work was well received by the large audience. At each of the evening concerts Miss Wakefield's popular setting of Colonel Hay's words, 'When the boys come home,' was sung by the chorus with much fervour. Saturday, the 28th, was the children's day. Fourteen junior choirs competed. Last year it was generally felt that the children did not sing as well as in some former years, but this year there was an unmistakable improvement. Most of the singing was acceptably in tune and afforded evidence of skilful training. After the competition, at the prize distribution, a concert was given, the chief feature of which was the humorous cantata 'The Frogs and the Ox,' by Shapcott Wensley and Sir Frederick Bridge. Dr. McNaught adjudicated at all the competitions. Mr. A. H. Willink proved himself to be an able secretary.

At the last evening concert Miss Wakefield definitely resigned her position as conductor. She felt that, after fifteen years' service, she was entitled to a rest, and she was proud to leave the Festival in flourishing condition. All who know of Miss Wakefield's remarkable work in creating an enthusiasm for music in a district formerly stigmatised as being unmusical will wish her well in her well-earned retirement. As we propose shortly to give a fuller account of this work we need say no more on this occasion.

YORK.

The York competitions, established chiefly by the energy and perseverance of Miss Mary Egerton, were held on the 1st, 2nd, and 3rd ult. The fact that it was necessary to arrange for three whole days indicates the extent to which the competitions have grown. The vocal and instrumental classes numbered twenty-three. There were over a hundred entries, many of which were choirs from the surrounding villages. Probably there were not many short of a thousand competitors. On the first day the competitions began at 9.30 a.m. and lasted until nearly 11 p.m. Ten violinists played Svendsen's Romance and five trio parties played Hummel's Trio in E flat for pianoforte, violin, and violoncello. Miss Betty Morris won the violin playing prize and Miss Groves' party won the trio prize. During the afternoon the competing children's choirs gave a concert, at which were performed the cantatas 'The Hare and the Tortoise' (Gaul) and 'The Waits of Bremen' (Luard Selby), and the winning choirs sang their test pieces. In the competition the children generally sang very well in tune and with fair refinement. On the second day a large number of choirs from the outlying villages competed, and the city itself was well represented by some excellent performances. The Centenary Chapel Choir, under Mr. M. Rymer, was especially successful in winning prizes. The third day was occupied almost exclusively with choral competitions. A good deal of the singing was first rate. It was evident that one good result of previous years' competitions had been that increased attention had been given to the drill and discipline necessary to produce good results. Teachers remarked that their pupils were more willing to attend to points not before considered important. The festival concluded, on the evening of the 3rd ult., with an evening concert, at which 300 choristers, and a band of about fifty, including the York Symphony Orchestra, performed. It was noteworthy that Mr. T. Tertius Noble, the Cathedral organist, played the tympani on this occasion. The programme included the cantata 'The May Queen' (Bennett), and many of the winning choirs sang their test pieces. Miss Egerton conducted. Dr. McNaught adjudicated. The educational value of the competitions in stimulating attentive practice and giving isolated communities a motive to work cannot be over-estimated. The share taken by Mrs. Adolphus Duncombe in the general arrangements deserves special mention.

MORECAMBE.

The Morecambe Music Competitions, which were held this year on the 9th, 10th, 11th, and 12th ult., have assumed far more than local importance. They attract a larger number of competitors than any other event of the kind held in England, and the scope of the undertaking generally is on a grand scale. Recently the Council were presented with a 100-Guinea Challenge Shield by a local patron, Mr. Baxter, and the generosity of another patron enabled them to offer a substantial prize for a part-song competition open to all the country. The event has come to be looked forward to by numerous choirs in the North of England, and audiences are attracted by the foreknowledge that at Morecambe they will hear some of the finest part-singing to be heard in this country. On the present occasion there were between two and three thousand competitors. One very great advantage the Morecambe scheme enjoys is the availability of the magnificent hall of the Winter Gardens, which holds about 5,000 people. The Council was fortunate in securing the attendance of Sir John Stainer, who, with Dr. McNaught, adjudicated. Sir John Stainer has for years abstained from work of this kind, but he was induced to go to Morecambe in order to exhibit his interest in and approval of a great educational undertaking. We have reason to know that he was very agreeably impressed by what he heard. The Morecambe folk were still further fortunate in securing the attendance of Lady Stainer, who gave away the prizes. The first day was devoted to local classes. There were church choirs, vocal duets, female voice choirs, string quartets, mixed voice choirs, violoncello and viola solos, male quartets, and other sections. One of the most notable performances of the day was that of the St. James's (Barrow) Choir, under Miss Lones. It is part of the plan of the Morecambe competition to pick out the best choirs or performers of the earlier part of the day and make them compete again with a new piece in the evening as part of an evening concert. At the concert given on the 9th ult. this plan was adopted, but by far the most notable and, we may say, educational part of the programme, was the singing of Mr. Plunket Greene, who gave a characteristic recital. It should be mentioned that as the pianoforte pitch was too high for Mr. Plunket Greene, Mr. S. Liddle, who is an ideal accompanist, was called upon to transpose 'The Erl-King' and many other songs. Mr. C. H. Fogg, of the Hallé Concerts, accompanied all the other music. On the 10th ult. there were no competitions, but Dr. McNaught gave a lecture on 'Musical Competitions.' The lecture collated some of the experience gained in many parts of the country and embraced a discussion of the question as to whether we are a musical nation, and some speculations as to the underlying causes that account for the great differences of voice quality and power that exist in various parts of the country. The lecturer believed that vowel usage in speech was the predominant factor. Various types of musical competitions were criticised. The chief faults found in choral singing were then enumerated and illustrated. Sir John Stainer, who presided, made an

interesting speech on musical accent, a point which grew out of the lecture. A choir from Skerton, under Mr. A. Davies, sang the illustrations. On the 11th the children monopolised the day. There were numerous sectional competitions, many of which brought out considerable skill. The proceedings were closed by a concert at which the principal piece was the humorous cantata 'The Waits of Bremen' (Luard Selby). This work was performed with astonishing precision, good tune and tone, and clear enunciation. Dr. McNaught, who conducted, stated that he had never before had a better children's choir to conduct. Most of the children sang the whole cantata from memory.

The open competitions of the last day (Saturday) are always the most interesting to the general public. Choirs come from distant parts, and the singing is usually of a high order. The proceedings, on the present occasion, began with a competition of church choirs, followed by one between female voice choirs, in which seven choirs competed. The first position in the latter section was won by the St. James's (Barrow) Ladies' Choir, under Miss Lones. They sang the difficult test pieces 'Sinks the night' (Schumann) and 'Questions' (Brahms) with beautiful tone and expression. Three string orchestras played Grieg's 'Aus Holberg's Zeit' Suite, the prize falling to Miss Cassidy's orchestra, which was conducted by Mr. Howson. Sight reading is a commendable part of the Morecambe scheme. Six mixed voiced choirs entered in this section, with the result that the Morecambe Madrigal Society gained the first prize, the Saltaire Choir coming second. Four full orchestras played the Overture 'Die Felsenmühle' (Reissiger), the first prize falling to the Nelson Congregational Orchestra, conducted by Mr. C. Townsley. The Colne Orchestral Society, under Mr. J. Lascelles Wildman, was an excellent second. The playing of all the orchestras was very satisfactory. It may be hoped that this section will grow and ultimately become one of the most important in the general scheme. In order to enforce adequate preparation of two works, 'Blest Pair of Sirens' (Parry) and the new madrigal 'Room, room, for Flora's Queen,' by Sir John Stainer, designed for combined performance at the evening concert, all choirs in the Challenge Shield class were compelled to use these pieces in another section. Blackpool, under Mr. Whittaker, was a capital first, Morecambe and Saltaire following close behind. A male-voice choir section, in which there were three test pieces—'The Lotus Flower' (Schumann), 'The Northman's Song' (Kücken), and 'Bind my brows' (Stainer)—brought seven choirs, several of which sang all the pieces with simply remarkable finish. The Manchester Orpheus Prize Glee Society, under Mr. Nesbit, gained nearly full marks for all three pieces and were justly awarded the prize. The most exciting contest was that for the Challenge Shield. Three pieces had to be sung, "Night Watch" (Brahms), a part-song very difficult to sing in tune, "Fire, fire my heart" (Morley), and "Soldier, rest" (Oliver King). An audience of between four and five thousand persons took a keen interest in this competition. That, in the opinion of the experienced judges, some of the singing approached perfection is evident from the fact that the Blackpool Glee and Madrigal Society, under Mr. H. Whittaker, gained the first place with 175 marks out of a possible 180. The Morecambe Madrigal Society, under Mr. R. G. W. Howson, also sang splendidly, the Colne Harmonic Society and the famous Saltaire Prize Choir following close behind. The proud possessors of the Challenge Shield are, therefore, the Blackpool choristers. The town may well be proud of its choir and its artistic conductor. In beauty of tone and charm of expression, in absolute precision and unity the Blackpool choir will be hard to beat. The evening of the final day included fine performances of Reissiger's Overture, 'Die Felsenmühle,' by three bands massed, and of Parry's 'Blest Pair of Sirens,' for which all the choirs combined, the Colne Orchestra ably playing the accompaniments. Stainer's new madrigal, mentioned above, was also admirably sung, and roused the audience to demand an encore Dr. McNaught conducted. The prizes were distributed by Lady Stainer, and after several votes of thanks were passed the proceedings came to an end. The council can congratulate themselves upon a great success.

LINCOLNSHIRE.—BRIGG AND SPILSBY.

Schemes of competitions were this year commenced at Brigg in North Lincolnshire and at Spilsby in South Lincolnshire. The Brigg gathering took place on April 30. It was promoted chiefly by Mr. Gervase Cary-Elwes and his wife, Lady Winifrede, and proved to be an unexpected success. Children's choirs trooped in from outlying villages and other village choirs came to learn from one another and from frank criticism wherewithal they could improve themselves. The largest hall in the town, crammed to suffocation as it was, did not suffice to hold the people eager to hear the evening performance by the winning choirs and others combined. Thus the movement has received an excellent start. It will probably require two days next year. At Spilsby, Mrs. Massingberd was the moving spirit. On proposing the scheme she was met by declarations of its utter impossibility in such a music-forsaken place; but with rare faith she persevered, and, in spite of many obstacles, the first competitions, held on the 4th ult., were successful in bringing a number of entries from far and near. At the evening performance in the Drill Hall the largest audience ever gathered in Spilsby enthusiastically set the seal of its approval upon Mrs. Massingberd's efforts. At Brigg and at Spilsby there is much to be done in the way of training and sweetening voices, but the great achievement in both places is the establishment of a belief that the competitions are a practical means to the end. Dr. McNaught adjudicated on both occasions.

NORTHAMPTON.

The 5th ult. was busily spent in the Town Hall, Northampton. There were children's competitions, and a dozen or so adult choirs sang in various classified sections. In the madrigal class Harleston secured the first place and Long Buckby the same enviable position in the part-song class. Miss Wakefield and the Hon. Spencer Lyttelton were the judges.

WORCESTER.

The Madresfield competitions, originally promoted by Lady Mary Lygon, were this year held at Worcester, instead of as heretofore at Malvern. They took place, on the 16th and 17th ult., in the Public Hall. Only local competitors were admitted, even Worcester being excluded from the scope of the scheme. The entries were not very numerous, but it was gratifying to note that the standard of performance was higher than that of former years. Probably Lady Lygon's enforced absence in Australia deprived the gathering of some of its interest. But notwithstanding this disadvantage the scheme is undoubtedly doing a good work and is calculated to increase in usefulness. The combined adult choirs gave an excellent performance of the motet 'Blessing, Honour,' by Bach. Dr. McNaught adjudicated and conducted.

THE FEIS CEOIL.—IRISH MUSICAL FESTIVAL.

(From our own Correspondent.)

The fourth festival of the Feis Ceoil Association was held in Belfast during the third week of May. The entries were not so numerous in solo singing as in previous years, but a really high standard was attained in the soprano and contralto competitions, the gold medals of which were won respectively by Miss Lucy Brady (Dublin) and Miss Boyd (Carrickfergus). In the solo singing competitions the competitors had to sing, in addition to a classical test piece, an Irish air of their own selection. In the tenor competition the adjudicators were fairly tired of 'The Minstrel Boy,' which was chosen by twelve out of fourteen competitors! The vocal quartets for mixed and male voices, and the ladies' trios showed distinct advance; while the string quartet which won the first prize (Mrs. Swan, Miss Munster, and the Misses Butt) was one of the best performances during the week. The ladies' choir competition was most interesting, a choir from Ballymena (conductor, Dr. E. Corney) taking first place. The music for the choral competitions was selected mainly from Latin motets by Palestrina, Orlando di Lassus, and Vittoria, and these compositions were exceptionally fine test pieces. The rendering of Vittoria's 'O vos omnes qui transitis per

viam' by the winning choir in the Choral Competition, Class 2 (the St. Cecilia Choral Society, Hillsborough), was the most refined expression of religious pathos, and the conductor, Mr. W. Hartz, was warmly complimented by the adjudicator, Mr. George Riseley.

The chief choral competition was held in the evening and attracted a very large audience. The test pieces were motets by Orlando di Lassus and Palestrina, and De Pearsall's madrigal 'When Allan-a-Dale went a-hunting.' The prize was obtained by Dr. Koeller's Belfast Madrigal Choir, which gave a wonderfully fine performance, not losing the slightest shade of pitch throughout these long unaccompanied pieces. The Saturday of the festival was devoted to competitions in Irish solo singing (gold medal, Miss Florence Crawford), for the Irish pipes, and for the best collection of unpublished Irish airs, and band contests.

Taken all round, the best things in the competitions were the prize male choir's singing (the Belfast Select Choir; conductor, Dr. W. G. Price), the string quartet already mentioned above, the prize choir's singing of Vittoria's motet 'O vos omnes,' and Master William Bennett's solo singing. The latter received quite an ovation at the final concert for his exquisite singing of 'Rose, softly blooming.'

At the first two concerts the various prize compositions were played. The cantata, 'A game of chess,' by the Rev. W. H. Collisson, proved to be an interesting, brightly written, and very melodious composition. Mr. Hardebech's part-song, 'The moon doth shed its quivering light,' is also a charming composition, and Mrs. Needham's songs, sung by Mr. Denis O'Sullivan, were very effective. Miss Agnes Nicholls was the soprano and pleased every one with her fresh and beautiful voice. Mr. William Green also was received with great favour, but undoubtedly the laurels of the week were won by Mr. Denis O'Sullivan, who simply captivated the audience by his inimitable singing of Irish songs of all sorts.

A very fine concert of classical music was given gratuitously by Miss Nicholls, Mr. Denis O'Sullivan, Herr Kruse (who gave a masterly rendering of Bach's 'Chaconne'), and the Chevalier Emil Bach (the last three of whom were adjudicators in the solo singing, strings, and pianoforte competitions) on one afternoon to benefit the funds of the festival. The principal adjudicators were Mr. George Riseley (Bristol), Herr Kruse, Herr Emil Bach, and Mr. Denis O'Sullivan. For the specially Irish competitions Mr. Brendan Rogers and Mr. P. J. McCall were selected for their pre-eminent fitness.

The festival was financially and artistically an unqualified success, and too much praise cannot be given to the ladies and gentlemen of the Belfast committee, who managed a most complicated and difficult week's programme with the most gratifying results, everyone being satisfied and pleased with the festival.

LONDON AND SUBURBAN CONCERTS.

AN English conductor and an English programme at the Queen's Hall! A somewhat rare combination in Langham Place, but a thoroughly successful one, to judge from the plaudits of a large and enthusiastic audience. The man of the occasion was Mr. Allen Gill, the young musician who is rapidly coming to the front as a conductor; and the occasion was the National Sunday League's concert of the 6th ult., at which Mr. Edward German's stirring Overture to 'Richard III.,' Mr. Edward Elgar's electrifying 'Sword Song' ('Caractacus') and 'Challenge of Thor' ('King Olaf'), in addition to Mr. S. Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha' formed an attractive programme, thoroughly to the taste of the Sunday Leaguers and their friends, and excellently presented by all concerned. The choir, largely recruited for this occasion from the Alexandra Palace, People's Palace, and other sources, proved a well-trained body of voices, alert and thoroughly in sympathy with the music. In Mr. Elgar's superb 'Challenge' (still the most effective and imaginative piece of choral writing produced within recent years), as well as in Mr. Coleridge-Taylor's beautiful cantatas, they displayed such a good tone, such an intelligent appreciation of both the music and the gifted conductor's wishes, that the thought must have occurred to many in the audience: Why is choral music so rarely heard at the most central concert hall in London, while the requisite material to form an excellent chorus is so easily found, and an exceptionally gifted and successful choir-trainer, such as Mr. Gill has proved himself to be, near at hand? That Mr. Gill handles the orchestra with more than ordinary skill he has shown on many previous occasions. He combines thorough *savoir faire* with the requisite enthusiasm and temperament to interpret classic and modern music with equal success. Truly, he deserves to succeed! The soloists were Madame Medora Henson, Mr. Whitworth Mitton, and Mr. Andrew Black, who, needless to say, were all fully competent.

THE Putney Philharmonic Society, one of the latest additions to the goodly list of suburban musical bodies, gave a concert in the Putney Assembly Rooms, on April 26. Though still in its infancy and only able to boast of a choir of some fifty voices, the Society, under the direction of Mr. James Brown, put forth an ambitious and interesting programme, including Mr. Edward Elgar's splendid little cantata 'The Banner of St. George' (which is becoming more and more appreciated as its many fine qualities become known); the same composer's beautiful Song-cycle 'Sea Pictures' (sung by Miss Gertrude Lonsdale); Gade's 'Spring's Message,' Mozart's G minor Symphony, four movements from Bach's Suite in C, and a few smaller pieces, amongst which we were pleased to notice one of Lanner's fascinating waltzes, 'Die Schönbrunner.' This charmingly varied programme was performed in a very creditable style. Strange to say, Bach's Suite (in which, by the way, a lady, Mrs. F. Sturt, played the bassoon solo part!) pleased the audience more than anything else. It really looks as if, to quote a friend's remark, that 'coming' composer, J. S. Bach, had a great future before him in the twentieth century!

THE Hampstead Choral and Orchestral Society's concert at the Hampstead Conservatoire, on the 9th ult., was noteworthy for a smooth performance of Mendelssohn's too rarely heard 95th Psalm, 'O come, let us sing.' The choral points were firmly taken up, and there was no lack of devotional feeling. Miss C. Rayner, Miss Phœbe Green, and Mr. Henry Holyoake were the soloists. Parry's 'Blest Pair of Sirens,' Gade's 'Spring's Message,' Bishop's 'Now by day's retiring lamp,' and Schumann's 'Gipsy life' were also in the programme. The band, which has much improved, played with spirit Haydn's 'Oxford' Symphony in G and Cherubini's 'Les deux Journées' Overture. Mr. Jules Koopman proved an efficient conductor.

THE Highbury Philharmonic Society provided a highly attractive programme, on the 8th ult., when Sir Alexander Mackenzie's 'Dream of Jubal' and Handel's 'Acis and Galatea' were performed. This was the second occasion on which the former work had been given by the Society, and the choir sang with the confidence gained by familiarity with the music, winning high commendation throughout. The orchestra was, as usual, excellent. The recitation was skilfully given by Mrs. Betjemann, and Miss Evangeline Florence and Mr. Whitworth Mitton were able representatives of the solo music in both works, being joined in Handel's cantata by Mr. Andrew Black, who, needless to say, was excellent in the music of *Polyphemus*.

THE Tonic Sol-fa College held its annual meeting at Queen's Hall, on the 14th ult., under the presidency of Lord Reay, who said the new notation had been a great boon to the rising generation. Mr. John Spencer Curwen was among the speakers, and Miss Lushington presented to several pioneers of the Tonic Sol-fa movement silver medals given by the president of the College. Part-songs and choruses were spiritedly rendered by the South London Choral Association, under the direction of Mr. L. C. Venables, the Stockwell Pupil Teachers' Centre Ladies' Choir (Mr. T. Maskell Hardy), and the Gwalia Male-Voice Party (Mr. Madoc Davies). The choirs combined in rendering Sullivan's 'Song of Peace.'

THE Victoria Madrigal Society brought its season to a successful conclusion, on April 26, at St. Martin's Town Hall. The choralists remained true to their mission by singing, under the watchful conductorship of Dr. G. Stanley Murray, such justly esteemed compositions as Weelkes's 'As Vesta was,' Morley's 'Now is the month of maying' and 'What saith my dainty darling,' and Wilbye's 'The Lady Oriana.' These and other pieces were sung with genuine taste combined with spirit. Vocal contributions were forthcoming from Miss Gertrude Macaulay and Mr. Henry Turnpenney, and harp solos from Miss Molteno.

THE North-West London Choral Society, of which Mr. W. H. Speer is the conductor, honourably acquitted itself at the Hampstead Conservatoire on the 7th ult. The choralists, numbering about a hundred, sang with steadiness and regard for detail the anthems 'Ascribe unto the Lord' (S. S. Wesley), Stanford's 'Awake, my heart,' and Mendelssohn's 'Hear my Prayer,' their efforts in the last-named being particularly deserving of praise. Madame Isabel George and Mr. W. P. Richards were the vocal soloists, Mr. Healey Willan did excellent work at the organ, and Herr Georg Liebling played Beethoven's 'Sonata Appassionata' and other pianoforte compositions.

THE South London Choral Association, on the 2nd ult., gave a very satisfactory interpretation of Haydn's First Mass in B flat and of Mendelssohn's 'Athalie,' the principal solo vocalists being Misses E. Coward and Ch. Edwards, Madame Edith Hands, and Messrs. F. Bamford and J. Lacey. The excellently trained choir, under the direction of Mr. Leonard C. Venables, entered upon their task with great spirit and musical intelligence. Nor should a word of praise be omitted as to the share taken in the performance by the orchestra. Mr. Richard Temple recited the connecting narrative in 'Athalie' with much fervour and dramatic effect.

THE sixth annual concert of the Marlborough Place Amateur Orchestral Society took place at the Hampstead Conservatoire on the 22nd ult. The programme included Schubert's 'Unfinished' Symphony, Mendelssohn's 'Athalie' Overture, Mackenzie's 'Benedictus,' and two of Moszkowski's Spanish Dances. In the interpretation of these works, the performers gave abundant evidence of their efficiency under the skilful training and alert conductorship of Mr. Paul Oppenheimer. Mr. N. H. Geehl brilliantly played the first movement of Beethoven's Pianoforte Concerto in C, and Mrs. Helen Trust contributed some songs with acceptance.

AT the fine new Parish Church of St. Mary's, Hornsey, an excellent rendering of Stainer's 'Daughter of Jairus' and Mendelssohn's 'Hear my Prayer' formed the musical attraction at a special service, on the 16th ult. The soprano solos were admirably sung by Master Jeffries; the tenor and bass work found capable exponents in Messrs. Thomson and Mason. The choir, numbering about seventy voices, sang with finish and precision, showing evidence of very careful training. Mr. Henry J. Baker conducted, and Mr. H. J. Baggs (assistant-organist, St. Mary's) presided at the organ, the overture and the accompaniments throughout being tastefully and neatly executed.

THE London County Council bands commenced their season in the parks and open spaces on the 17th ult. On the preceding day the customary rehearsal of the combined force of 100 performers took place at the Queen's Hall, Messrs. J. A. Hamilton, J. R. Macdonald, W. Short, and E. J. Elliot, the four conductors, in turn presiding. The majority of the pieces were thoroughly adapted for open-air performance, and some operatic selections were effectively played. More refined pieces in the season's programme are the 'Yellow Jasmine' number from Cowen's 'Language of Flowers' Suite and Elgar's bright 'Sevillana.'

THE Park Church Choral Society, Highbury, gave an excellent concert in the Lecture Hall, Grosvenor Road, on the 11th ult., under the skilful direction of Mr. John Cook. The chief feature was, appropriately enough, Macfarren's 'May Day,' the solo in which was well sung by Miss Kate Munro. Some well-executed violin solos by Mr. W. H. Reed, songs by Mr. Anderson Nicol and Mr. W. S. Laughland, and tastefully sung glees and part-songs by the choir completed an attractive programme. Mr. Frederick Meen was an efficient accompanist.

THE St. George's Glee Union gave its monthly concert at the Pimlico Rooms, on the 8th ult., when Macfarren's 'May Day' and Bennett's 'May Queen' were appropriately selected for performance. The solo music was sung by Miss Maud Bond, Miss Ethel Carlile, Mr. Wilfred Kearton, and Mr. T. J. Morgan, and the singing of the choir indicated satisfactorily the care bestowed in rehearsal by Mr. Joseph Monday, the conductor. The accompaniments were played by Miss Mills and Mr. F. R. Kinkee (pianoforte), and Mr. Ernest Stock (harmonium).

THE Finsbury Choral Association performed Sullivan's oratorio 'The Light of the World,' at the Northern Polytechnic Institute, on April 26. The choruses were, on the whole, fairly well rendered, and the orchestra was excellent. The principal vocalists were Madame Lilla Harrison, Miss Bessie Jones, Madame Dews, Messrs. Herbert Grover, Edward Iles, and Andrew Black, the last-named artist giving the beautiful solo 'Daughters of Jerusalem' very finely. Mr. F. Cunningham Woods conducted with his customary skill and care.

ON the 1st ult. a very successful concert was given at the Northern Polytechnic Institution by Mr. Fountain Meen, who was assisted by Miss Florence Bethell, Madame Marian McKenzie, Mr. Harper Kearton, Mr. Santley, the Westminster Glee Singers, and Mr. W. H. Squire. Mr. Walter Churcher gave two recitations. Besides acting as accompanist, Mr. Meen played 'Four Sketches in Dance Rhythms' by the late Erskine Allon, and joined Mr. Squire in Mendelssohn's beautiful Variations in D for violoncello and pianoforte.

ON the 7th ult. Stainer's cantata 'The Daughter of Jairus,' and a miscellaneous selection of solos and choruses (including Barnby's motet 'King all glorious' and Sullivan's anthem 'I will mention'), were given in the Downs Chapel, Clapton. The soloists were Mr. and Mrs. Samuel Masters and Mr. Egbert Roberts. The choir consisted of about sixty voices, conducted by Mr. R. G. Tournay. Miss E. L. C. Head played Mackenzie's 'Benedictus' and effectively accompanied on the pianoforte; Mr. W. C. Webb, the organist and choirmaster of the chapel, was at the organ.

THE Plumstead Choral Society gave its first concert on April 24, when Gaul's cantata 'The Ten Virgins' was performed by a choir and orchestra of sixty (led by Mr. Charles Hoggard), under the baton of Miss Jean Hunter. The soloists were Miss Amy Harding, Madame Florence Logan, Messrs. Wright Beaumout and Robert Grice. Mrs. W. T. Vincent and Miss Tailby assisted at the pianoforte and organ respectively.

A SPECIAL musical service was held in the Wesleyan Church, Clapham, on the 8th ult., when Mendelssohn's 'Lauda Zion' and 'Hear my Prayer' were sung by the choir. Miss Kate Cherry was the soprano soloist, and the accompaniments were played by Mr. Wesley Hammet, the organist and choirmaster of the church.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Edgbaston Church College Choral Society gave its first concert in the Winter Garden Hall of the Botanical Gardens, on April 24. The programme consisted of Harford Lloyd's cantata 'Hero and Leander,' part-songs (including Faning's 'Moonlight'), and instrumental pieces. There was a small orchestra of strings and flutes, and with an excellent pianist the accompaniment to the cantata was really effective. The soloists were Miss Edith Ryland and Mr. F. T. Clayton. Mr. Wymark Stratton conducted. The concert was in aid of the Children's Hospital and was well attended.

The same evening the St. James's Choral Society gave a performance of Cowen's 'Rose Maiden,' at the Public

Buildings, Handsworth. The principal vocalists were Miss Aimée Wathen, Mrs. Northall, Mr. Fred. Thomas, and Mr. William Evans. Mr. Richard Richards conducted.

A pianoforte and vocal recital was given in the Masonic Hall, on April 25, by Miss Mary Cracroft and Miss Olive Rae. Both artists gave evidence of genuine talent and the audience was thoroughly appreciative.

The most important event of the past month was the first visit here of the Moody Manners Opera Company, which began on the 7th ult., at the Theatre Royal. The operas presented were 'Lohengrin,' 'Il Trovatore,' Wallace's 'Amber Witch' (first time here), Balfe's 'The Puritan's Daughter,' 'Faust,' 'Tannhäuser,' and 'Carmen.' The company was strong in principals, the chorus was numerous, and the band, under the baton of Mr. Richard Eckhold, more complete than is usually the case with travelling companies.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

ST. JOHN'S Choral Society had its annual concert on April 24, in the Parish Room, under the direction of Mr. A. E. Hill. Sterndale Bennett's 'May Queen' and a miscellaneous selection were given, Miss Edith Evans, Miss Ada Lowe, Mr. G. W. Brierley, and Mr. J. W. Bradner being the soloists. There was a small orchestra, with Mr. Harold Bernard as leader.

At the annual concert of St. Bartholomew's Choral Society, on April 24, J. L. Hatton's 'Robin Hood' was presented in the first part, the soloists being Miss Marion Harris, Mr. T. A. Glass, Mr. J. York, and Mr. J. W. Davey. Mr. Alfred Brookes conducted.

The Bristol and Clifton Philharmonic Society gave its Spring concert on April 28, at the Victoria Rooms. The choir and band numbered 400, Mr. Edward Pavey conducting with much ability. In the first part Mendelssohn's 'Athalie' was performed, with Miss Gertrude Drinkwater, Miss Eveline Gerrish, and Miss Ada Bennett, soloists. Mr. Charles Fry was the reciter, and he delivered the spoken passages in an impressive manner. The work, which had not been adequately given in Bristol for many years, was excellently interpreted. In the second part of the concert Grieg's Concerto in A minor was played, with Mr. Cuthbert Whitemore, a clever young pianist, at the pianoforte. The recitation by Mr. Fry of Longfellow's 'King Robert of Sicily,' with the incidental music by John E. West for orchestra and male-voice choir, proved highly attractive.

On the 1st ult. a concert was given on behalf of Miss Marie Hall, at Clifton Spa. Miss Hall, who is only fourteen years of age, has displayed considerable proficiency as a violinist, and some local musicians, Mrs. J. L. Roeckel among others, have started a fund in order that she shall receive a musical education in London.

The annual concert at the Broad Plain House was given on the 8th ult. The sacred cantata, 'King Hezekiah,' by Mr. J. Allanson Benson, was creditably rendered, the principal vocalists being Miss Eveline Gerrish, Mrs. Sheppard, Mr. A. E. Turner, and Mr. W. Irving. Mr. A. N. Price was at the organ and Mr. J. E. Seaton at the pianoforte. Mr. W. Vaughan Jenkins conducted with discretion.

Mr. Riseley's Male-Voice Choir, on the 5th ult., had its final rehearsal for the season at the Museum Theatre. It was really a performance, as a large number of ladies and gentlemen who had received invitations were present. The choir was heard in Gernsheim's 'Salamis,' Schubert's 'The night is cloudless and serene,' Handel's 'The Lord is a Man of war,' some choruses from Mendelssohn's 'Antigone,' and the Soldiers' chorus from Gounod's 'Faust.' The manner in which the vocalists acquitted themselves is deserving of great praise, and Mr. Riseley conducted with his customary skill.

A highly interesting concert at the Victoria Rooms, on the 9th ult., was largely attended. St. Mary's Church Choral Society, under the direction of Mr. F. W. Rootham, gave admirable interpretations of Mr. Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Sir Arthur Sullivan's 'Golden Legend.' The former cantata had not before been heard in Bristol, and it produced a very favourable impression, the piquancy and emotion of the music being apparent in the rendering, and the choir, by its grasp of the work, proved that it had carefully studied its characteristics. Mr. Henry Beaumont sang with effect 'Onaway! awake, beloved!' and was much applauded. In the 'Golden Legend' he sang the music of *Prince Henry*, Miss Alice Boaden that of *Elsie*, Mrs. Couper Cripps that of *Ursula*, and Mr. Charles Knowles that of *Lucifer*. This favourite work was capitally given and the audience recognised the efforts of choir and soloists by frequent applause. An orchestra, with Mr. F. S. Gardner as principal first violin, was made up of the best players in Bristol and Bath.

St. Anselm's Choral Society terminated its first season, on the 16th ult., with a concert at All Saints' Hall. The programme comprised Mendelssohn's 'Loreley' and a miscellaneous selection, creditably interpreted. The principal vocalists were Miss Maud Southey, Miss Sylvia Tippett, Mr. L. Venn, and Mr. A. Jupp. Mr. Ernest Lane was leader of the orchestra and Mr. Arthur W. Merrick, the conductor.

MUSIC IN CHELTENHAM.

FAREWELL TO THE OLD ASSEMBLY ROOMS.

MORE than usual interest attached to the concert of the Philharmonic Society, on the 16th ult., inasmuch as it was the last occasion on which a performance of this kind took place within the walls of what has for many years been known as the Assembly Rooms. A short time since Lloyd's Banking Company purchased the entire block of buildings, and henceforth the only music to be heard on the old site will be the chink of 'real golden minted quid' and the soft rustle of banknotes and cheques. On July 29, 1816, the Assembly Rooms were opened with a grand ball, and since that time its historic roof has sheltered much social enjoyment and indoor amusement. All the fashionable balls have been held there, and most of the famous musicians of the century have played, sung, or lectured within its walls.

To the new Philharmonic Society fell the honour of giving the last concert in the room which has been the home of so much musical activity, and it may unhesitatingly be said that the performance was one of the Society's highest achievements. The work selected for this farewell was Schumann's 'Paradise and the Peri,' and, on the whole, it received an excellent interpretation. A high level of artistic excellence was reached in the chorus following the contralto solo, 'Sweet is our welcome of the brave ones,' in the chorus of Houris, 'Wreathe ye the steps,' in 'Oh, blessed tears of true repentance,' and in 'Joy, joy for ever.' The solos were in the capable hands of Miss Alice Esty, Miss Alice Larkin, Mr. John Coates, and Mr. Mansell Lewis, all of whom acquitted themselves excellently.

The second part of the programme was devoted to Beethoven's 'Pastoral' Symphony and Wagner's 'Meistersingers' Overture, and the band, under the skilful leadership of Mr. Lewis Hann, finely interpreted both works. Mr. C. J. Phillips is a born conductor; he knows his score thoroughly and never misses a point. The orchestra, however, too often gave evidence of the common fault of over-assertiveness in accompanying the vocal music. Conductors need to exercise great firmness in this matter and to insist that the accompaniments be subservient to the voices.

The Society has made a wise choice in appointing its new and courteous secretary, Mr. C. E. Rainger, whose arrangements were in every way admirable, and added not a little to the success of a memorable concert.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

A MORE than usually interesting concert was given by the Orpheus Society at the end of April. Dr. Culwick may always be relied upon for a careful reading and performance of any music for which he is responsible, and we can say that Samuel Wesley's fine eight-part motet, 'In exitu Israel,' was never better performed in Dublin. Dr. Cooke's delightful glee, 'Hark! the lark,' was excellently sung, but

in Wilbye's madrigal, 'Flora gave me fairest flowers,' a too solid and rigid performance marred the effect of a delicious piece of light and wanton expression. The choir is immensely improved. The basses are still somewhat weak, but the quality of the ladies' voices is admirable. This was very noticeable in the motet for female voices, 'The heavens declare the glory of God,' by Dr. Culwick, which, as a composition, is distinctly above the average of such works. Mrs. A. McC. Stewart (*née* Alex Elsner) was enthusiastically welcomed once more at a Dublin concert. Mr. Henry Verbrugghen, a clever artist, and Mr. Edwin Wolseley were the other soloists.

The last concert of the season given by the Dublin Orchestral Society took place on the 2nd ult., in the Theatre Royal, when Beethoven's Symphony in F (No. 8) was played for the first time in Dublin, when it received an excellent rendering. The Schumann Concerto, with Signor Esposito as the pianist, was repeated, and the solo artist secured a perfect ovation at its conclusion. Humperdinck's Vorspiel to 'Hänsel und Gretel' was played for the first time here by the Society, and also the 'Tannhäuser' Overture. The performance of the latter was quite a revelation to those who think a piece of Wagner's can only be interpreted by an imported band. Signor Esposito is to be congratulated on the signal artistic success of the second season of the Orchestral Society.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

AFTER a lapse of more than a quarter of a century, Mr. J. A. Harcourt's operetta 'The Science of Love' was reproduced in Noverre's Room, Norwich, on the 9th ult., by a body of amateurs with great success. The libretto is written by Mr. Clifford Harrison and is laid out with great judgment. The operetta was originally brought out in 1874 in the same room, and the music is so genuinely good that one regrets that Mr. Harcourt has allowed the work to remain so long on the shelf. Originally the only support to the voices was given by pianoforte and harmonium, but the composer has now added obbligati parts for violin, flute, and violoncello. It is to be hoped he may soon fully orchestrate it and that thus it may be added to the *répertoire* of one of our opera companies with the success it deserves.

The season of the Norwich 'Gate House' Choir closed on the 11th ult., when the evenly balanced body of voices achieved a uniform success, the result of painstaking care on the part of the conductor, Mr. Kingston Rudd. Dr. Bunnett's recently published chorus, 'May, sweet May,' was included in the programme and sung under the baton of the composer. The instrumentalists were Mr. Herbert Walenn, who played several violoncello solos and, in conjunction with Mr. Rudd, Mendelssohn's Variations in D for pianoforte and violoncello.

On the 3rd ult. the Norwich Orchestral Union gave its fifteenth concert in Noverre's Room, conducted by Mr. Ernest Harcourt. The principal work for the band and chorus was Costa's serenata 'The Dream,' not previously heard in Norwich. The solos were taken by Mrs. Cubitt, Miss Dora Bryant, Mr. Bright Jones, and Mr. C. T. Kerrison. The chorus did their work creditably, but the efforts of the band were far from satisfactory. An interesting feature was Mozart's little known Concerto in C for flute and harp, capitally played by Mr. Fred. Burrow and Miss Molteno.

The Primrose League Choral Society (Alexandra Habitation), assisted by a small band, gave a performance of Charles Kingsley's 'Ode to the North-East Wind,' set to music by Alice Mary Smith, on April 27, in the Conservative Club Room, Norwich, under the conductorship of Mr. Roy Campbell. Pierson's 'Ye Mariners of England' and Smart's 'Hunting Song' were also sung by the choir.

A new musical society, connected with St. James's parish, Norwich, appeared before the public for the first time on April 26, conducted by Mr. Frank Hill, organist of the Parish Church. Several part-songs were given with sufficient spirit and taste to show that Mr. Hill's training had borne good fruit.

The annual competitions connected with the Association of North-West Norfolk Village Choirs took place in the Town Hall, Hunstanton, on April 21 and 23. The number of schools competing was not so large as could be wished, but the remarks of Mr. Somervell, the adjudicator, were distinctly encouraging as to the improvement shown by the scholars since the competition last year. On April 23 the adult choirs competed. Here again great improvement was observed, a noteworthy fact being the success of some of the smaller places over those with a larger number of inhabitants. The Rev. H. D. Barrett, to whose indefatigable industry the scheme owes so much of its success, expressed the hope that these musical efforts would become general throughout Norfolk, and that a grand county competition might ultimately be held annually in Norwich.

Mr. A. H. Cross conducted Coleridge-Taylor's "Hiawatha's Wedding-Feast" at a concert given by the Hunstanton Choral Society, on the 9th ult. The accompaniments were played on two pianofortes by Miss Elsie Moore and Mr. B. Roden-Hilder. Mr. Henry Franckiss sang "Onaway! awake, beloved!" and altogether the performance was highly creditable to all. A new part-song from the pen of the conductor, "Music, thou Queen of Heaven," and a new patriotic song composed by the Rev. A. W. Batson and written by the Rev. H. D. Barrett, entitled "Mother Country," were also included in the second part of the programme.

The forty-first season of the Great Yarmouth Musical Society was brought to a close on April 26. Sterndale Bennett's cantata the 'May Queen' was the principal attraction, and the work received a very careful interpretation from soloists, band, and chorus. The principal soloists were Miss Florence Lancaster, Mrs. Haydon Hare, Mr. Samuel Masters, and Mr. Charles Tree. The instrumentalists in the Overture as well as in the Pageant music achieved a distinct success, and the accompaniments were played with great delicacy. Mr. Haydon Hare conducted with commendable zeal. In the second part of the concert a new part-song from that gentleman's pen was introduced, entitled 'Good-night,' and was warmly received.

The Kirkley Madrigal Society (Lowestoft) closed the season, on the 10th ult., with an entertainment of a varied character. The Society's contributions were Sullivan's 'Love and beauty,' Gibbons's 'The silver swan,' Pinsuti's 'The sea hath its pearls,' Pearson's 'Three doughtie men,' Leslie's 'Thine eyes so bright,' and Haydon Hare's 'Good-night,' the last-named being conducted by the composer. Mr. H. Gale Gardner sang several songs; Miss Jose Dubois played violin solos, and Mr. Roland Henry gave humorous recitations. Mr. A. C. Kemp was an efficient accompanist. Mr. P. Chignell conducted.

The Diss Choral Society closed its season, on the 3rd ult., with a performance of Smieton's cantata 'King Arthur,' in which Miss Alice Simons, Mr. Alfred Pinnington, and Mr. Henry Bailey sustained the principal parts.

The Loddon Choral Society made its first public venture in the Town Hall, on April 25, when Gaul's 'Holy City' was sung, conducted by Mr. F. Brown. The choir consists of about fifty voices fairly balanced, and the performance was very commendable for a first attempt. The accompaniments were supplied by a pianoforte and harmonium. This young Society is another proof of the growing taste for music in our smaller agricultural centres.

The ninety-ninth concert of the Norwich Philharmonic Society, which took place on the 17th ult., was more than usually successful. In addition to Mozart's 'Jupiter' Symphony, the Overture to 'Der Freischütz,' and a selection from Tschaïkowsky's 'Casse Noisette' suite, the programme contained two novelties from the pen of Mr. Cuthbert Hawley, a gentleman connected with Norwich. The first was a very dramatic setting of Longfellow's poem 'King Witlaf's Drinking Horn,' written for baritone solo and orchestra, which proved to be a work displaying intimate knowledge of orchestral tone-colour. The solo was admirably declaimed by Mr. F. Hosking. The second, a Serenade in E flat, for wind instruments, oboe, clarinet, two bassoons, two horns, and three trombones, composed expressly for the Society, wherein Mr. Hawley has cleverly overcome the difficulties presented by the rather peculiar combination of instruments for which he had to write. In consequence of the death of Dr. Hill, who has given his valuable services to the Society for nineteen years the

onerous post of conductor was temporarily undertaken by Mr. F. W. B. Noverre, who fulfilled the duties with great tact and judgment. Miss Mildred Rix and Mr. Hosking contributed the vocal part of the programme.

A presentation of an ivory silver-mounted baton was recently made to Mr. Richard Lowne, organist and choirmaster of St. Mary's Baptist Church, Norwich, by the members of the choir as 'a mark of their regard and esteem and of their high appreciation of his services as organist and choirmaster.'

MUSIC IN EDINBURGH.

(From our own Correspondent.)

An event of more than passing interest and importance was the first production of an operetta specially written and composed for the Pen and Pencil Club's War Fund entertainment at the Lyceum Theatre, on the 11th and 12th ult. 'The Insect seller of Japan' does not claim the attention of The Musical Times on account of the brilliance of its performance, nor on account of the success of the entertainment, but by reason of the delightful music written by Mr. J. A. Moonie. The choruses in particular achieved great success by the sparkle and melody of the themes; but the incidental music and the Japanese dances were equally delightful, the orchestration throughout was thoroughly effective, and one *scena* for bass, of somewhat ambitious proportions, won great favour. The performers were all members of the Pen and Pencil Club and lady friends; but some professional brethren assisted both on the stage and in the orchestra in order to further the success of the piece. Mr. Moonie conducted, which in itself was guarantee of a spirited and careful performance. The other number on the programme was Sullivan's 'Trial by Jury,' which was also extremely well done under the conductorship of Mr. Francis Gibson. The theatre was crowded at both *matinées*, and a handsome sum was realised for the *Daily Telegraph* and *Scotsman* War Fund.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Although our proper musical season closed early in April, we have since had two or three concerts deserving notice. At the last of Mr. Carl Fuchs's Subscription chamber recitals, at the Schiller Hall, the programme was, at the last moment, somewhat disarranged; but, by the aid of Mr. Willibald Richter and Signor Risegari, with Mr. Louis Froelich as a vocalist, a very agreeable selection was presented. A special performance of 'Elijah' was given on the 5th ult., by the Hallé Choir and band, with able principals, under the direction of Mr. R. H. Wilson, upwards of £200 being raised for the Indian Famine Fund. At the College of Music the first open practice since the series of public examination concerts given before the Easter vacation attracted a large audience, and was extremely encouraging. We must look to the regular fortnightly performances of the students, and to Mr. Pyne's organ recitals on Saturday evenings at the Town Hall, to keep us musically alive during the summer months.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Corbridge Choral Society gave a performance of F. H. Cowen's cantata 'The Rose Maiden,' in the Town Hall, on April 24. The soloists were Miss Maggie Wilson, Madame Adelina Gott, Mr. J. W. Coward, and Mr. G. Scott. Mr. E. J. Pigg presided at the pianoforte, and Mr. R. Morrison conducted.

On April 25 the Tynemouth Amateur Vocal Society closed its season with a concert, at which Mendelssohn's 'Hymn of Praise' and MacCunn's choral ballad, 'Lord Ullin's Daughter,' were performed in Tynemouth Palace. Miss Florrie Roscoe, Miss Janet Reed, and Mr. Bright Jones were responsible for the solos, Mr. J. H. Beers led the orchestra, and Mr. W. Bird conducted.

The Spennymoor Musical Society also closed a very successful season on the 10th ult., with performances of Mendelssohn's 'Hymn of Praise' and Arthur Somervell's 'The Forsaken Merman,' in the Town Hall, under the direction of the Rev. Canon Firth. The soloists were Miss Janet Reed, Mr. Tom Child, and Mr. William Lyall; and Mr. F. Lonsdale was principal first violin.

On April 27 Miss Hildegard Werner gave a concert in the New Assembly Rooms, Newcastle-on-Tyne, at which all the performers were her pupils. The principal feature of the programme was J. S. Bach's Concerto in D minor for three pianofortes and orchestra of strings, which was very creditably performed.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Spring concert of the Sheffield Amateur Musical Society was given in the Albert Hall on the 1st ult. The committee submitted a 'triple bill,' Dr. C. H. Lloyd's 'Andromeda' and Mr. Hamish MacCunn's 'Lord Ullin's Daughter' with a miscellaneous middle portion. There was the usual large audience, and the singing of the amateurs delighted friends and critics alike. The recent progress of the Society's chorus achievements was abundantly manifest, the choir, under the admirable direction of Mr. Schollhammer, singing with brilliant, pure tone, well controlled expression, and perfect unanimity. The solos in 'Andromeda' were undertaken by an excellent quartet of members of the Society, Mrs. H. Smith, Miss Ward, Mr. P. Watson, and Mr. J. B. Eaton. MacCunn's breezy choral ballad was robustly sung, the tenors and basses in particular covering themselves with credit. Mr. John Peck led the band, and Mr. J. W. Phillips was organist.

An excellent concert was given by the St. Peter's (Abbeydale) Choral Society, on April 30, when Oliver King's cantata 'The Romance of the Roses' was performed for the first time in Sheffield. Mr. W. Gadsby conducted an enthusiastic body of choristers, who sang the grateful melodious music of this charming work in exceptional style. The principals were Miss Alice Gadsby and Mr. Tom Child.

The Conisborough Choral Society gave its inaugural concert on the 3rd ult., the venture being largely and influentially supported. Spohr's 'God, Thou art great,' was admirably performed under the direction of Mr. W. Reeve. A miscellaneous second part followed. Mr. F. W. Wells accompanied.

The Sheffield Amateur Instrumental Society's concert, on the 8th ult., fittingly terminated a successful season, the twenty-eighth in the annals of the Society. Haydn's 'Queen' Symphony, Weber's 'Der Freischütz' Overture, Luigini's 'Egyptian' Suite, and a selection from Gounod's 'Romeo and Juliet' were played by the band. Dr. Coward conducted, and the vocalists were Miss Ethel Bird and Mr. W. H. Burrows.

At Dore, on the 7th ult., the St. John's (Abbeydale) Choral Society gave an enjoyable concert in the Church Room. The chief feature of the programme was a setting, by Mr. G. A. Seed, the Society's conductor, of Schiller's poem 'The Diver.' The work is for soprano, tenor, and bass solos and chorus, with pianoforte accompaniment. The choral portions are well written, the composer obtaining several striking effects from the dramatic text. A long solo, descriptive of his experiences beneath the waves, is allotted to the *Diver*, and contains some fine writing. A charming trio for the three principals is also especially pleasing. Mr. W. Wingfield was the accompanist, and the composer conducted an adequate performance of his work.

The Eyam Choral Society performed Haydn's 'Creation,' on the 19th ult., under the direction of Mr. J. W. Froggatt. There was a large audience and the fine singing of the chorus was a feature of the concert. A small orchestra was excellently led by Mrs. Smedly, who also played violin solos with striking success. Mr. T. Mellor was the organist and Mr. E. A. Ireland accompanied. The principals were Mrs. Haynes, Mr. H. Bryars, and Mr. A. E. Innocent.

MUSIC IN WALES.

(From our own Correspondent.)

At the third concert of the Cardiff Musical Society, given on April 25, Cowen's 'Ode to the Passions' and Mendelssohn's 'Hymn of Praise' were performed with much success, the solo vocalists being Miss Gertrude Drinkwater, Madame Nellie Griffiths, and Mr. Wetten, of Bath. Mr. T. E. Aylward conducted, as usual.

On April 28 the 'Hymn of Praise' was satisfactorily performed by the Newtown (Mont.) Harmonic and Orchestral Society, under the conductorship of Mr. J. C. Gittins. The soloists were Miss Emily Davies, Miss E. J. Taylor, and Mr. Gwilym Richards.

For this summer's holiday course in music, at the University College of Wales, Aberystwyth, the following teachers have been appointed: Pianoforte and organ, Mr. Leah; violin, Mr. Ollerhead; voice, Mr. Wilfred Jones; art of class-teaching, Mr. W. T. Samuel; and harmony, counterpoint, composition, and orchestration, Mr. David Jenkins, lecturer in music at the College. Welsh musical students should largely avail themselves of the opportunities offered them through the medium of these annual holiday courses.

MUSIC IN WORCESTER.

(By our Special Correspondent.)

With the gorgeous tone of the London Festival double orchestra still ringing in our ears, we wended our way, on the 3rd ult., to the Public Hall in Worcester City. Thither had foregathered a most goodly company of music-lovers to let sweet music creep in their ears, and to wax warmly appreciative over those much sung, much played, and oft-maltreated twin cantatas, 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' and their gifted composer, who was to conduct. It was the Worcester Festival Choral Society's second concert of the season, and its enthusiastic young conductor, Mr. Ivor Atkins, to whom a thing of such fresh beauty as Mr. Coleridge-Taylor's music seems indeed a joy, had taken exceeding pains (so many-tongued rumour wagged) to secure performances worthy of the works. Let us hasten to assure our readers that the chorus, for the preparation of which Mr. Atkins was responsible, easily and magnificently beat the soloists and orchestra out of the field. We have heard many performances of the two cantatas, but can honestly affirm that the small, but most excellent Worcester Society was an easy first as regards those qualities which constitute good chorus singing—*e.g.*, a good, round, 'musical' tone, crisp attack, and exact release, true intonation, clear enunciation, and an intelligent appreciation of the emotional side of the music in all its varying moods. These points are not brought out without much careful and systematic work by a thoroughly competent choir-trainer, and to Mr. Atkins are due the thanks of those who were at last enabled to hear two such beautiful works beautifully and expressively sung.

We entered the hall anathematising (*molto dolce e piano*) stern Duty that had called us away from the Lucullus feast provided at Queen's Hall, to chew the oft-turned cud of 'mere provincial performances'! But no sooner had the full-toned chorus started, 'You shall hear how Pau-Puk-Keewis,' &c., than we forgot Queen's Hall and its marvellous musickings, and were enjoying Mr. Taylor's work as if it had been absolutely new to us. For it is one of the wonders of this simple music that, given an adequate performance, it appears always fresh and delightful.

As we have said, the small chorus produced a beautiful tone; its quantity, however, was almost more astonishing than its quality, and it is evident that Mr. Atkins has in these barely 100 voices one of the best and most workmanlike choral bodies in the Kingdom. Would that the orchestra had been as efficient. But, truth to tell, it was not, the wood-wind and percussion especially leaving not a little to desire. Though drums and cymbals were represented, the frequent and often striking effects of cymbals struck with drumstick were omitted; the tambourine was conspicuous by its absence, though, surely, any amateur might have struck it; and the triangle had no more music in its soul than a tin spoon. This was a pity, for the (largely amateur) strings did well. The soloists were Miss Estella Linden, who gave a good reading of the soprano part, though unable to do herself justice in consequence of a bad cold; Mr. Henry Beaumont, whose fine tenor voice rang out well in 'Onaway! awake, beloved!'; and Mr. W. E. Davies, who should have made much more of the most touching baritone solos in 'The Death of Minnehaha.' The works and their composer were most enthusiastically received.

The concert also included Tschaïkowsky's posthumous duet, 'Romeo and Juliet,' and the Overture-Fantasia of the same title. These two works were on this occasion performed side by side for the first time in England, and probably anywhere. Their juxtaposition proved highly interesting, because the music of the duet elucidates the overture, the love music in the two works being virtually identical. The beautiful duet was sung by Miss Linden and Mr. Beaumont with the requisite amount of passion, and the difficult overture went well under the spirited direction of Mr. Atkins.

Two days afterwards, in the afternoon of the 5th ult., the Worcestershire Philharmonic Society, conducted by Mr. Edward Elgar, gave its fifth concert in the same hall. It was a smart enough function in all conscience. A dream of fair women! Such gowns! such hats! But the music's the thing we have to discuss. Well then, to begin with, we had one of the most varied programmes imaginable. Starting with that gorgeous chorus, 'Wach' auf!' from Wagner's 'Meistersinger,' which, we understand, ushers in all the Society's concerts (and the title of which is, moreover, its rousing motto), we heard Wagner's 'Rienzi' Overture, Brahms's 'Schicksalslied,' Beethoven's Fourth Pianoforte Concerto (played with rare refinement and beautiful technique by that too rarely-heard Irish pianist, Miss Elizabeth Reynolds), Mr. Granville Bantock's orchestral scene 'The Funeral' (Section I. of his orchestral drama 'Kehama'), the Cavatina and chorus of Druids from Bellini's 'Norma,' Act I., Arcadelt's motet, 'Ave Maria,' four of Brahms's part-songs for ladies' voices (Op. 44), and the ballet ('Dance of the Hours') from Ponchielli's 'La Gioconda.' There is eclecticism for you, ye London compilers of hackneyed programmes! To say that all these things were perfectly rendered would be beside the mark. But the 'Rienzi' Overture, the orchestral portions of Brahms's cantata, the accompaniments to the concerto, and the ballet were played in a style little suggestive of the fact that the orchestra of fifty performers contained quite a large number of amateurs, chiefly, of course, amongst the strings. The most perfect playing was heard in the divinely beautiful orchestral introduction and epilogue in the 'Song of Destiny': than this nothing could have been better. Mr. Bantock's 'Scene' left us (and the public) utterly unimpressed. Much as we desire and strive to appreciate native music, we confess that this most productive of English composers has not yet succeeded in convincing our dull brain that his 'Kehama,' in nineteen (or is it twenty-nine?) movements—most monstrous of fearful wild-fowls amongst modern developments of the symphony—contains any beautiful music. Yet there must be something 'in it,' or why should a brilliant musician and trenchant critic like Mr. Elgar perform it? We cannot solve the riddle, but wait and hope that our eyes may be opened to perceive beauties to which we are still blind, alas! The choir sang with refinement and expression, though as regards tone it could not compare with that of the Festival Choral Society. The slow movement in Brahms's 'Song of Destiny' and the same great master's unaccompanied part-songs (sung, and excellently sung, in the original German!), were their best efforts.

Mr. Henry Brown was the soloist in Bellini's 'Cavatina,' while Mr. Elgar conducted with the thorough *savoir faire* and *sangfroid* resulting from a most intimate acquaintance with the technique of the orchestra, long experience, and an inborn aptitude, allied to an artist's temperament and a genuine enthusiasm for the beautiful or worthy wherever found in our art. We shall hear more of Mr. Elgar as a conductor in the future, or we are much mistaken.

Yet another concert, though of a very different kind, was given at the same hall, on the 8th ult., when the 'Civil-

Military Band,' conducted by Mr. Frank Elgar (brother of the composer), performed a highly interesting programme of pieces to a crowded and most appreciative audience.

Altogether, music seems in a most flourishing condition in the old Cathedral town. There seems plenty of room for the various societies. May they grow and prosper side by side in wholesome and stimulating rivalry, and may their watchword ever be: '*Res severa verum gaudium!*'

MISCELLANEOUS.

Royal Academy of Music.—The Sainton Scholarship has been awarded to Marjorie Olive Hayward (a native of London). The examiners were Messrs. W. Frye Parker, Hans Wessely, and Emile Sauret. The Parepa-Rosa Scholarship has been awarded to Mildred Frances Jones (of Stourbridge). The examiners were Messrs. Richard Cummings, Fred. Walker, and Alberto Randegger. The Sterndale Bennett Scholarship has been awarded to Henry Oscar Franklin (of London). The examiners were Messrs. Oscar Beringer, Alfred Burnett, F. Corder, Tobias Matthay, and Walter Macfarren.

The first performance of Mr J. More Smieton's cantata 'Connla' did not take place at Dundee, as was stated in the programme-book and thus repeated in our columns last month. The work was produced, but with a small orchestra, by the Selhurst Musical Society, on December 14, 1897, under the direction of Mr. W. E. Partridge, when Miss Marjorie Eaton sang the soprano rôle of *Nea* with much acceptance.

The Old Tenisonians Choral Society gave an excellent rendering of Macfarren's 'May Day,' at St. Martin's Town Hall, on the 22nd ult., Miss Elsie Kingsley being the soloist. Various part-songs were also performed with much taste. Among the artists assisting were Miss Sissie Kingsley, Miss Gertrude Goulding, Miss Annie G. Bennett, and Mr. Dyved Lewys. Mr. David J. Thomas conducted.

The election for the Goss Scholarship will take place at the Royal College of Organists, on the 30th inst. The Scholarship, which is tenable for three years from next Michaelmas at the Royal Academy of Music, affords exceptional advantages, and those who are desirous of becoming candidates should apply to the Hon. Sec., Royal College of Organists, Hart Street, Bloomsbury.

One of the evenings at the Musical Competition at Morecambe (reported on p. 401) was devoted to a lecture by Dr. McNaught, the subject being 'Musical Competitions,' one in which the popular adjudicator is *facile princeps*. A full account of this lecture, which was given in the Albert Hall, Morecambe, on the 10th ult., will be found in the current issue of the *School Music Review*.

At the annual distribution of prizes to the pupils of the Blind School, as it is familiarly known, in Upper Avenue Road, St. John's Wood, on the 5th ult., an interesting selection of music was admirably given by these sightless performers, under the direction of Mr. Edwin Barnes, Professor of Music at the school.

At the recent Feis Ceoil held in Belfast, the winner of the gold medal in the Senior Organ Playing Competition was Mr. A. Cecil S. Thompson, pupil of Mr. C. J. Brennan, organist and director of the choir, Parish Church, Strabane, Co. Tyrone. A pupil of Mr. Brennan's also won this distinction at the Feis Ceoil last year.

The Queen has been graciously pleased to accept the dedication of a "Requiem Mass" for chorus, soli, and orchestra, composed by Mr. Luard Selby, in memory of the British officers and men who have fallen in the Transvaal War.

Miss Mildred Jones, of Pedmore, near Stourbridge, who has recently won that much coveted prize at the Royal Academy of Music, the Parepa-Rosa Scholarship, was a pupil, at Birmingham, of Mr. Robert George.

Her Majesty the Queen has been graciously pleased to accept copies of two sacred songs by Miss Kate Emil Behnke, entitled "Light" and "The Lord reigneth."

Mr. Allen Gill has been appointed Conductor of the Alexandra Palace Choral and Orchestral Society.

FOREIGN NOTES.

Barmen.—Professor Anton Krause, the well-known musical author, composer, and conductor, has retired from the various official positions held by him for the last forty years in this city, and will take up his residence in Leipzig.

Berlin.—Auber's 'Le Cheval de Bronze,' in part revised by Herr Humperdinck, was the gala performance at the Royal Opera in connection with the recent visit of the Emperor of Austria. The work had been most sumptuously mounted, the utmost care having been bestowed upon accuracy of detail in regard to both scenery and dresses.——Under the name of Berliner Tonkünstler-Orchester, a new orchestral body has just been formed, under the direction of Herr Carl Gleitz, a composer of some note. Thus there will be three symphony orchestras competing for public favour next season.

Bologna.—The concert recently given by the Berlin Philharmonic Orchestra, under Dr. Richter's direction, was made the occasion of most enthusiastic demonstrations on the part of the crowded audience, which included musicians from all parts of Italy—Mascagni, Sgambati, and others; Frau Cosima Wagner being also present. At the conclusion of the performance the popular conductor was presented with two laurel wreaths adorned with the Italian and German colours.

Brussels. — The season of the Ysaye Symphony concerts came to a brilliant close on the 6th ult., with a programme devoted to the compositions of M. Camille Saint-Saëns, who took part in the performances, partly in his capacity of conductor and partly in that of pianist, and in both of which he was greeted with enthusiasm by a numerous audience.——The excellent young pianist, Mr. Harold Bauer, gave a most successful recital last month, confining himself entirely, in his interpretations, to the classical composers.——Mendelssohn's not very frequently performed Trio for clarinet, bassett-horn, and pianoforte was an attractive feature in the performance, on the 6th ult., of the Société de Musique de Chambre.

Budapest.—Under the direction of Dr. Hans Richter, the first performance in Hungary was given recently of Bach's 'St. Matthew' Passion, by the united choirs of the Philharmonic Society and the Verein der Musikfreunde, and with very able interpreters of the solo parts. The noble work was greatly appreciated by a numerous audience.

Dresden.—August Bungert has completed another music-drama (appertaining to the series entitled 'Homeric World')—viz., 'Nausikaa,' which, like the poet-composer's preceding works, 'The Return of Ulysses' and 'Circe,' will be produced at the Court Theatre.——The 100th performance of 'Lohengrin' was recorded, last month, at the Royal Theatre, the first performance here having taken place in August, 1859. It is interesting to note, however, that the final scene of the first act had been performed here, under the title of 'Ein Gottesgericht,' and under Wagner's own direction, as early as September 22, 1848, the performance being for the benefit of the orchestra fund.

Elberfeld.—An interesting revival took place last month, at the Stadt-Theater, of Méhul's opera 'Uthal,' the libretto of which is founded upon an episode in the 'Songs of Ossian.' This work is rendered specially remarkable by the fact that there are no violins in the score; violas, violoncellos, and contrabasses only being used to illustrate the sombre character of the subject.

Florence.—Signor Puccini has nearly completed the score of a new four-act opera, for which his old collaborator, Luigi Illica, has furnished the libretto. It is entitled 'Marie Antoinette,' and introduces, in addition to the unhappy Queen, King Louis XVI. and the Dauphin, some fifteen more or less (vocally) important characters.

Hamburg.—Count Geza Zichy's new opera, 'Meister Roland,' was produced at the Stadt-Theater, for the first time in Germany, on April 26, and very favourably received.

Helsingfors.—Under the zealous conductorship of Herr Koynanus, no less than four performances of Berlioz's 'Faust' were given recently within one week, the hall being well filled on each occasion.

LUCERNE.—Herr Fassbaender, a well-known local musician, has been awarded the first prize for his composition of a choral song, "Das deutsche Lied," which is to be sung by the different choirs competing for the 'Emperor's prize' at the great German choir festival, to be held in Brooklyn next month, and in which some 8,000 singers are expected to take part.

MILAN.—The new Perosi Hall, in the church of Santa Maria della Pace, was opened, on April 25, with the first performance of the prolific young composer's new oratorio 'Christ's entry into Jerusalem.' The work is divided into two parts, the first relating to the Saviour's entry into the holy city and the second to His betrayal by Judas. There were the usual enthusiastic demonstrations at the conclusion of the performance.——An excellent performance of Brahms's 'Triumphlied' (the first given in Milan) took place last month, by a choir of some 150 voices, under the direction of a distinguished amateur musician. The concert also included choral numbers from Schumann's 'Manfred' music, as well as compositions by old Italian masters.

MONTREUX (Switzerland).—During the winter season, 1899-1900, the Montreux Choral Society, under the conductorship of Mr. John Lomas, has performed the following works: 'Hiawatha's Wedding-Feast' (Coleridge-Taylor), 'Elijah' (selection from), 'The Ancient Mariner' (Barnett), 'God, Thou art great' (Spohr), and a new setting of Psalm xxiii. by the Rev. George Wheeler.

MUNICH.—An enthusiastic reception was accorded to Liszt's oratorio 'Christus,' produced, on the 7th ult., by the Chorverein, under the conductorship of Herr Heinrich Porges, a well-known champion of the late pianist-composer's works.

PARIS.—A one-act 'legende lyrique,' entitled 'Le Follet,' the libretto by Pierre Barbier, the music by M. Letèvre, was brought out, on the 1st ult., at the Opéra Comique, and received with some favour.——The interesting performances of oratorio given during the last few months by the choir under the direction of M. d'Harcourt, at the spacious church of Saint Eustache, came to a close last month with a very efficient production of the 'St. Matthew' Passion by Bach, a work hitherto scarcely known to French amateurs. Nearly the same may be said of Handel's 'The Messiah,' with which the series commenced, and it is pleasing to note that M. d'Harcourt's endeavours to popularise these and other masterpieces of oratorio in the music-loving French capital have been meeting, so far, with a fair share of encouragement.

STRASSBURG.—An oratorio, 'Der Münsterbau' ('The Building of the Minster'), for chorus, soli, orchestra, and organ, a posthumous work of Victor Elbel, was produced, last month, by the Société de Chant Sacré, and considered a very effective and musicianlike production.

TRIESTE.—Pergolesi's charming opera buffa, 'La serva padrone,' was revived on the 2nd ult., at the Politeama Theatre, with great success. Much care had been bestowed by the Maëstro Bartoli upon the work, which was given in its original form—that is to say, with an orchestra of stringed instruments only, while the recitatives were accompanied on a clavicembalo. The performance elicited the greatest interest on the part of the numerous musicians and amateurs present.

TURIN.—Under the direction of Signor Marcello Capra, a school for Church music, after the model of the famous Institution at Ratisbone, and with an efficient staff of professors, has been founded in this city, and will shortly open its course of instruction.

VIENNA.—The fiftieth performance was recorded, on the 2nd ult., at the Imperial Opera, of Kienzl's 'Der Evangelimann,' the composer himself conducting on this special occasion.——A very successful concert was given last month by the excellent organist, Herr Richard Urban, in which the Toccata and Fugue in D minor and the 'Air' by Bach, as well as an Andante religioso for organ and violoncello by Goltermann, and one of Mendelssohn's sonatas were the most admired numbers.——Among the manuscripts left by the late Johann Strauss have been found eight complete sets of valses, fully orchestrated, as well as a number of vocal valses, four-part songs and *Lieder*, likewise in a finished state. Strauss's widow intends shortly to publish these posthumous compositions and to devote the proceeds to the benefit of necessitous musicians. The manuscripts will eventually be presented to the Gesellschaft der Musikfreunde.

WEIMAR.—Amongst the honours conferred upon Dr. Lassen, on the occasion of the seventieth anniversary of his birth, has been the naming of a street, in this classical little capital, after the distinguished composer and Capellmeister.

OBITUARY.

THE death took place on the 13th ult., at Munich, of HERMANN LEVI, the eminent Wagnerian conductor, in his sixty-first year. Born in 1839, at Giessen, he studied under Vincenz Lachner at Mannheim, as well as at the Leipzig Conservatorium. At the age of twenty he obtained his first orchestral conductorship, at Saarbrücken. In 1864 he was appointed principal conductor at the Carlsruhe Opera, which post he exchanged, in 1872, for a similar one at the Munich Royal Theatre. In his artistic activity at the latter Institution Levi soon became more especially associated with the Wagnerian music-drama. He gained the friendship and the entire confidence of Wagner himself, by whom he was chosen to conduct the first performance, in 1882, of 'Parsifal' at Bayreuth, and he also directed subsequent productions of that work up to 1894. His visit to England, in 1895, in order to conduct one of the Wagner concerts at Queen's Hall, will not easily be forgotten by those present on that occasion. Indeed, as an interpreter of Wagner's works, Levi had no rival (unless it be Dr. Richter); his firm grasp of the intricacies of the later scores of the Bayreuth master, and his power to reveal their innermost artistic significance were truly marvellous.

With HEINRICH VOGL, whose death (on April 21, at Munich) we briefly recorded in our last issue, one of the most gifted and versatile German vocal artists has passed away. For it was not only as an operatic singer and interpreter, more especially of Wagnerian parts, that Vogl excelled; but he was equally successful in oratorio (notably in the part of the *Evangelist* in Bach's 'Passion' Music) and as an interpreter of songs. He was a native of Bavaria, and had been associated with the Munich Royal Opera, in the capacity of leading tenor, since 1865. Among his most brilliant achievements in the Wagner repertory were his interpretations of *Tristan*, in 'Tristan und Isolde,' and of *Siegmund*, *Siegfried*, and *Loge*, in the 'Nibelungen' tetralogy. An opera from his pen, entitled 'Der Fremdling,' was brought out, with considerable success, at the Munich Theatre last year. He was in his fifty-sixth year.

We regret to record the death of ALEXANDER SAMUEL COOPER, which took place at the Charterhouse, on the 19th ult., at the age of sixty-five. Mr. Cooper was formerly a well-known organist in London. A Fellow of the Royal College of Organists, he was also a composer of popular Church music. He edited the 'Parochial Psalter' and was held in high personal esteem by his intimate friends.

At Sandy, Bedfordshire, on the 18th ult., suddenly, R. HEATH-MILLS, musical director of the West London Mission.

CORRESPONDENCE.

HAYDN'S LESSER-KNOWN SYMPHONIES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Your interesting remarks upon Haydn's Symphony in D, resuscitated at the Philharmonic Society's concert given on April 5, reminds me of another symphony of the genial old Papa which, if revived, would, I feel sure, give 'much pleasure to those who can appreciate spontaneous melody, and natural simplicity.' I refer to the 'Favourite Overture in D,' performed at the Bach and Abel concerts.

The *Andante*, an air with variations in A, is well-known, the organ arrangement being frequently played at recitals. Moreover, the air formerly had a place in 'Hymns Ancient and Modern,' where it was set to 'Onward, Christian Soldiers.' But the remaining movements are practically unknown, and I doubt if the parts can be obtained in London. At least I could not obtain them a few years ago, when I sent the subject of the *Allegro* as a clue. At a performance of the symphony given in Coventry last winter, the Minuet was voted 'the prettiest of all Haydn's minuets!'

As the Bach and Abel concerts terminated with the death of Bach in 1782, the work, like the one to which you refer, belongs to the Esterhazy period. If you could tell me, by reference to Herr C. F. Pohl, the year of its composition, you would confer an obligation, Sir, upon

Your obedient Servant,
F. W. Humberstone.

Coventry, May 3, 1900.

[Pohl gives the year 1774 as the date of the composition of this symphony. It is, therefore, a product of Haydn's Esterhazy period. The theme of the slow movement (the air with variations in A) is probably derived from a folk-song. The orchestral parts of the complete work can certainly be procured in London.—Ed., *M.T.*]

GLOUCESTER CATHEDRAL RECITALS OF SACRED MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I read with much interest the account of the recitals in Gloucester Cathedral in this month's Musical Times, but I notice one omission, which, with your leave, I can supply, and I am sure my friend, Mr. Brewer, will approve of my doing so. No notice of this astonishingly successful movement in Gloucester would be complete without mention of the fact that it was entirely owing to Dr. Butler (then Dean of Gloucester, now Master of Trinity) that the recitals were commenced on their present lines. After the Music Meeting of 1886, Dr. Butler expressed a strong wish that the nave of the Cathedral should be utilised during the winter months for some such purpose, and it was owing to his energetic support and approval, coupled with the fact that the late Mr. W. P. Price generously offered to finance the movement, that these recitals have become a permanent and, I think, a valued institution in Gloucester.—I am, yours faithfully,

C. Lee Williams.

Reid's New Hotel, Funchal, Madeira,
May 13, 1900.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Basingstoke.—The Choral Society performed 'Judas Maccabæus' at its second concert of the season on April 26. Miss Kate Cherry, Miss Mabel Lidbetter, Mr. James Leyland, and Mr. Frederic Ranalow were very successful in their respective solos, and the choir is to be congratulated on its share of the work. Mr. Charles Griffiths acted as leader of the orchestra, Mr. Welton Hickin played the harmonium, and Mr. H. E. Powell was the conductor.——The newly organised 'Free Church Choral Union' gave its first concert at the Congregational Church, on the 3rd ult., when Mr. T. Facer's cantata 'The Pilgrim Fathers' was produced. The choir was well balanced and sang with excellent effect; the solos and duets, &c., were taken by local amateurs: Mrs. Gammon, Mrs. Gage, Miss Gerrish, Messrs. Knight, Jenkins, Noakes, and Ricketts. Miss Gerrish and Miss Aylward presided at the pianoforte and Mr. Wilfrid Edney at the organ. Mr. A. A. Aylward, the organist of the church, conducted.

Bath.—The annual concert of the Christ Church choir was given in the Christ Church Hall, on the 14th ult., with marked success. The vocalists were Miss Florence Pinch (who sang Eaton Faning's 'Obedient to the call') and Mr. Eustace Wyatt. The choir contributed Pierson's 'Hurrah for merry England,' Martin's 'England, dear England,' and Faning's 'Miller's Wooing,' with commendable efficiency. In the last-named the accompaniment was excellently played by Miss Florence Moody, a pupil of Mr. H. J. Davis, the organist of the church, who, in addition to conducting the concert with painstaking care, contributed a brilliant pianoforte solo.

Cheltenham.—The Cheltenham Ladies' Choir gave a concert at the Rotunda on the 12th ult. Part-music by Brahms, Liszt, Coleridge-Taylor, Wagner, and Denza was rendered in a manner which reflected great credit on the conductor, Herr Lortzing.

Chepstow.—The Choral Society, under the conductorship of Mr. E. G. R. Richards, gave an excellent rendering of Mendelssohn's 'Elijah,' in the Parish Church, on the 2nd ult.

Chichester.—The Musical Society gave a good performance of Gade's 'Crusaders,' on April 24, with Miss Gertrude Woodall, Mr. Clifford Hunnybun, and Mr. George Fielder as soloists. A small orchestra assisted, and Dr. F. J. Read conducted. The second part of the concert included two effective part-songs sung by the choir, 'Now is my Chloris,' by Battison Haynes, and 'You stole my love,' by Macfarren.

Cork.—On the 10th ult. the St. Luke's Choral Society, assisted by the Church Choir, sang Mendelssohn's 'Hymn of Praise' in St. Luke's Church. The choir numbered ninety voices. The solo parts were very effectively sung by Miss Edith Marks, Miss Emily Moore, and Mr. L. J. Garrett. The singing of the choir was noticeable for good attack and fulness of tone. Mr. J. Christopher Marks ably presided at the organ, and may be congratulated on the all round excellence of the performance.

Corsham.—The Choral Society gave a performance of Mendelssohn's 'St. Paul,' on the 2nd ult. The choruses were admirably interpreted, and the solos were efficiently sung by Miss Clara Spackman, Miss E. Sloan, Mr. E. T. Morgan, and Mr. C. E. Poole. The band was led by Mrs. D. Collen, and Mr. Lewin Spackman, organist of the Parish Church, conducted.

Darlaston.—On April 26 a successful performance was given, by the Choral Society, of Dr. Swinnerton Heap's cantata 'The Maid of Astolat' (composed for the Wolverhampton Festival of 1886). The solos were well sung by Miss E. Dudley, Miss Alice Lakin, Mr. W. Molineaux, and Mr. F. Nicholson. There was a band and choir of 150 performers, and Mr. T. Johnson conducted.

Dawley.—The Philharmonic Society gave its annual concert in the Town Hall, on the 15th ult., when Mendelssohn's 'Hymn of Praise' was performed. The principal vocalists were Miss Edith Knott, Miss Hammond Ball, and Mr. Kemp, the accompaniments being played by Mr. A. Maiden (pianoforte) and Mr. J. Ellis (organ). The chorus did good work and the performance generally was excellent. Mr. J. Smart conducted.

Dover.—Gounod's 'Redemption' was given for the first time in this town on the 2nd ult., by the Choral Union. There was a choir and full orchestra (consisting largely of members of the Royal Engineers band), numbering altogether 150 performers. The solos were excellently sung by Miss Agnes Nicholls, Miss Florence Bulleid, Mr. James Gawthrop, Mr. Henry Sunman, and Mr. E. W. Barclay, and the work was altogether rendered with much credit under the able direction of Mr. H. J. Taylor.

Driffield.—The Choral Society gave a concert on April 24, when Sir F. Bridge's 'Flag of England' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast' were performed. The choruses were sung with much spirit, and there was an efficient orchestra, led by Mr. John Lawson. Miss Grime sang the solo in the 'Flag of England,' and the tenor solo in Mr. Coleridge-Taylor's cantata was sung by Mr. C. W. Fredericks. Miss M. E. Jefferson assisted at the pianoforte, and Mr. W. G. Peake conducted with ability.

Epsom.—The programme of the Epsom Choral and Orchestral Society, on the 10th ult., included 'Hiawatha's Wedding-Feast' (Coleridge-Taylor); the Overtures, 'Hebrides' (Mendelssohn), 'Die Meistersinger' (Wagner), 'Zampa' (Herold); and the 'Henry VIII.' Dances (German). In the cantata, Mr. Vivian Bennetts gave a very fine and sympathetic rendering of the solo 'Onaway! awake, beloved!' The choral singing was throughout excellent, and the band played with great care and crispness, the performance being ably conducted by Mr. Rowland Bryant.

Gainsborough.—The Choral Society gave a successful concert on the 2nd ult., under the conductorship of Mr. Edgar C. Robinson. The first part consisted of Macfarren's 'May Day,' which was sung with vigour, expression, and attack, the solo vocalist being Madame Norledge. The concert concluded with Alice Mary Smith's 'Ode to the North-East Wind,' of which the chorus gave a very good rendering.

Gloucester.—The final concert of the season given by the Choral Society, on the 8th ult., was, as usual, of a highly attractive character, including, as it again did, the valuable services of Madame Ella Russell. The other vocalists were Miss Teify Davies, Miss Katie Smith, and Mr. Hirwen Jones, with Mr. Tivadar Nachez and Mr. J. M. Coward as instrumentalists, and Mr. Patrick Munro, an admirable reciter. The choir sang with excellent effect the part-songs 'Pack, clouds, away' (C. H. Lloyd), 'Parting gleams' (Sullivan), and 'It was a lover and his lass,' by their able conductor, Mr. A. H. Brewer. In the interval Madame Ella Russell was presented with a handsome silver bowl, subscribed for by the members of the chorus in recognition of that artist's generous aid to the Society on several occasions, the presentation being made in felicitous terms by the president, Mr. Joseph Bennett.——The 'Ladies' Night' of the Orpheus Society took place on the 17th ult., when a varied and interesting programme was presented, including 'The Toast,' 'A Ballad when at sea,' and 'There is a garden,' all by Mr. A. Herbert Brewer; 'Lost Time,' by Mr. C. Lee Williams; 'A wet sheet and a flowing sea,' by Dr. C. Harford Lloyd; 'The long day closes,' Sullivan; and other part-songs. It will be noted that, with the exception of the last-named, the composers are the present and past organists of Gloucester Cathedral. The solo vocalists were the Misses Hilda and Muriel Foster. The choir displayed good phrasing, clear enunciation, and excellent attack, and the conductor, Mr. A. Herbert Brewer, is to be congratulated on the establishment of so excellent a choral body in the city.

Greenock.—The choristers of Ladyburn Parish Church presented Mr. Adam Henderson (late organist and choirmaster of the church), on the 12th ult., with a beautifully carved oak barometer and thermometer, on the occasion of his appointment to Whiteinch Parish Church, Glasgow.

Hatfield Broadoak.—A most interesting lecture on 'Haydn: his life and his works' was given by the Rev. F. W. Galpin, on the 9th ult. Selections from the master's works were given by the Hatfield Orchestral Society, and included the First Quartet and the 'Farewell' Symphony.

Hythe.—A successful performance of the 'Ancient Mariner' was given at the Institute, conducted by Mr. Arthur Simms, on the 17th ult.

Lancaster.—A successful concert was given by the Choral Society, on April 25, in the Palatine Hall. The programme included Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Mendelssohn's 'Hymn of Praise,' together with Weber's 'Oberon,' Wagner's Introduction to the third act of 'Lohengrin,' and Schubert's beautiful 'Unfinished' Symphony. The choral work throughout was of a very high standard, and excellent work was done by the orchestra, the performance of Schubert's 'Unfinished' especially being most delicate and sympathetic. Mr. W. R. Maxwell sang the tenor solo 'Onaway! awake, beloved!' and was joined by Madame Sadler Fogg in 'The Hymn of Praise.' Mr. J. W. Aldous, the conductor, is to be congratulated upon the high pitch of excellence attained by the chorus and orchestra.

Lincoln.—Owing to various causes, the May concert of the Musical Society was this year abandoned, and in its place a performance was given in the Cathedral of Mendelssohn's 'St. Paul,' on the 4th ult. The constant and arduous practices that have of late been carried on by Dr. G. J. Bennett resulted in a splendid performance of the oratorio, the vigorous and dramatic choruses being given with a power and intensity that left little to be desired. The solos were entrusted to members of the Cathedral choir, Messrs. J. Orange, E. Dunkerton, B. Sedgwick, C. Woodward, and S. Atherton, and two of the choristers, Masters Gooder and Webb, and, considering the size of the building, were sung with excellent effect. Dr. Bennett conducted with his customary care and skill. The band, which also gave a fine performance of Sullivan's 'In Memoriam' Overture, was admirably led by Mr. Edward O'Brien, and Mr. H. S. Trevitt rendered efficient service at the organ.

Margate.—The Philharmonic Society gave a concert, on the 17th ult., under the direction of Dr. E. J. Bellerby, when the programme included the Overture 'Tancredi' (Rossini), two of Coleridge-Taylor's Characteristic Waltzes, Elgar's 'Salut d'Amour,' and Moszkowski's Spanish Dances, all of which received a spirited rendering by the orchestra. The vocalists were Miss Nellie Sargent and Mr. F. Q. Woods, and Mr. A. P. Howells contributed violin solos.

Morriston.—A successful performance of Handel's 'Jephtha' was given by the Tabernacle Chapel choir, on the 10th ult., under the conductorship of Mr. W. Penfro Rowlands. The orchestra was led by Mr. W. F. Hulley, Swansea. The principal vocalists were Madame Ruth Lamb, Miss Edna Thornton, Mr. Trevor Evans, and Mr. David Hughes. The choral work was uniformly good, 'When His loud voice' and 'How dark, O Lord,' being particularly effective. Mrs. T. J. Davies and Mr. T. D. Jones presided at the pianoforte and organ respectively.

Penzance.—The Choral Society gave a concert-recital of Gounod's 'Faust,' on the 3rd ult. The choir sang with remarkable vigour and precision, and the orchestra (led by Miss Ash) was efficient. The solo parts were sung by Miss Violet Nunn (*Marguerite*), Miss Eldred Poole (*Siebel*), Miss Tresize (*Martha*), Messrs. J. C. Truscott (*Faust*), R. V. Hooper (*Mephistopheles*), M. Beardsworth (*Valentine*), and W. J. Tolley (*Wagner*). The whole performance reflected great credit on the conductor, Mr. J. H. Nunn.

Reading.—The Lorne Philharmonic Society gave a concert in the Town Hall, on the 8th ult., the programme consisting of Cowen's 'Ode to the Passions,' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' with a miscellaneous selection to complete the programme. The Society is to be congratulated on introducing two new works of so much beauty, and they were well received by an appreciative audience. The soloists were Miss Esmé Atherden and Mr. Gwyllm Evans. Mr. Strickland conducted, as usual.

Retford.—Mr. Hamilton White's Choral and Orchestral Class gave their second concert of the season in the Town Hall, on the 10th ult., with a highly interesting programme, which included Sullivan's cantata 'On Shore and Sea' and Mozart's 'Jupiter' Symphony as its chief features; the orchestra especially distinguished itself in the final movement of the latter work. The choir was also fully efficient in the cantata and in the rendering of Benedict's 'Hunting Song,' Pinsuti's 'The sea hath its pearls,' and other part-songs, which were sung with delicacy and good expression. The solo vocalists were Madame Lizzie Moulds, Miss A. F. Marks, Mr. T. E. Mackie, and Mr. Aldam Marshall. The general excellence of the performance was a tribute to Mr. White's ability and care in training his forces; and, indeed, the locality owes much to Mr. White's enterprise in the cause of music.

Rochester.—The Rochester, Strood, and Chatham Choral Society closed its twenty-seventh season with a performance of Elgar's 'King Olaf.' The chorus sang with much spirit, and the orchestra, composed of the band of the Royal Engineers, had been specially prepared by Lieut. J. Sommer. The principals were Miss Alice Esty, Mr. Herbert Grover, and Mr. Ivor Foster. The

second part of the programme was miscellaneous, one of the most enjoyable selections being Lacome's orchestral suite 'Mascarade.' Elgar's Bavarian Dances for chorus and orchestra were also much appreciated.

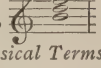
SEDBERGH.—The musical Society gave its thirteenth concert on the 10th ult., when Coleridge-Taylor's popular cantata 'Hiawatha's Wedding-Feast' was creditably performed, the sopranos especially singing with much spirit. The accompaniments were played by an orchestra, assisted by Mr. B. H. Tower and Mr. F. S. J. Pile on the organ and pianoforte; but it must be said that the music suffered from the lack of a complete orchestra. Mr. H. Brearley sang the solo admirably. The second part included German's Dances ('Henry VIII.'), and the choir sang Miss Wakefield's patriotic song, 'When the boys come home' (in unison), accompanied by the orchestra.

SOUTHAMPTON.—The St. Mark's Choral Society gave an excellent performance of Mendelssohn's 'Hymn of Praise,' on the 4th ult., in St. Mary's Church. The choruses were given with vigour and good attack, and the solos were ably sung by Madame Eva Scorey and Mr. M. G. Conlan, the former being joined in the duet by Miss Mabel Lidbetter. The orchestra was led by Mr. E. Jones, and Mr. George E. Leake, who conducted with ability, was presented by the members of the chorus and orchestra with the robes of a Bachelor of Music, in recognition of the degree which he has recently obtained.

TETBURY.—A successful performance of the dramatic cantata 'The Holy Grail,' by H. E. Nichol, was given by the Philharmonic Society, on April 24, in the Assembly Room. The choir, which was well balanced, sang with refinement and promptness of attack. Especially did they distinguish themselves in the beautiful unaccompanied chorus 'O blessed are the pure in heart.' The solos were in the capable hands of Miss Percival Allen, Miss Marion Blinkhorn, Mr. Walter Hyde, and Mr. R. Courtier Dutton. Mr. F. N. Baxter was the conductor.

WOODSTOCK.—The Choral Society gave its second annual concert on the 1st ult., when Bennett's 'May Queen' was performed, the solos being taken by Mrs. Buttifant, Mrs. Turner, Rev. W. K. W. Smith, and Mr. Higgs. The band was led by Dr. Elsmore, with Mrs. Banbury at the pianoforte, and Mr. Eugène Bayliss conducted.

ANSWERS TO CORRESPONDENTS.

R. G.—(1) *You probably mean the* added *sixth, a well known chord to which Rameau was the first to give it that name. It is the third inversion of the dominant eleventh* . (2) *The false fifth is a fifth when not perfect.* (3) *'Equivocal or doubtful chords is a name given to combinations of sounds which are common to two or more distinct keys, and which, when heard, make the listener doubtful as to the particular key-tonality into which they are about to be resolved. The simplest form of chords of this class is to be found in the so-called diminished triad,'* e.g.,  (*Stainer and Barrett's 'A Dictionary of Musical Terms'*).

H. A. C.—*The open Scholarships competed for annually at the Royal College of Music are such as would meet your case. Apply to the Registrar, Royal College of Music, South Kensington, for particulars. In regard to tuition, would it not be better for you, considering your circumstances, to take an occasional lesson from a really good teacher in one of the towns you name, and work hard during the intervals? You should go on with your theoretical studies, in which you could get some lessons by correspondence. Be cautious of Conservatoires, so called, which are often mere lesson-giving shops.*

A. B.—*The three Intermezzi of Brahms (Op. 117) may be played at: No. 1, quaver = 132; No. 2, quaver = 120; No. 3, crotchet = 120.*

G. E. A.—(1) *The mere designation, or name of an ornament, is comparatively unimportant, except in an examination paper, where the candidate, if he is wise, will quote authorities, such as you have given. It matters little whether thesign* *(and it is only a sign) should be called an 'acciaccatura' or a short 'appoggiatura,' but the manner of its performance* is *an essential.* (2) *The Pralltriller, or inverted mordent* ( ) *should be played* with *the beat.* (3) *The book you mention is of no particular value.*

J. C.—*For a history of the Scottish Psalter, see 'The Story of the Psalters,' by H. A. Glass (Kegan Paul); 'Account of the Scottish Psalter of 1566,' published by Mr. David Laing, Edinburgh, in 1871; and 'History of the Scottish Metrical Psalms,' by the Rev. J. W. Macmeeken. See also the chapter 'Scottish Presbyterian Psalmody' in Mr. Spencer Curwen's 'Studies in Worship Music,' 1st series (pp. 127-176) and an epitome of the history of the subject, by Mr. Cuthbert Hadden, in Mr. James Love's 'Scottish Church Music' (Blackwood), both useful books of reference.*

W. I. F.—*A very good summary of the history of the Sacred Harmonic Society, from the well-informed pen of its former librarian, the late Mr. W. H. Husk, will be found in Grove's 'Dictionary of Music and Musicians,' Vols. III. p. 209, IV. p. 778. An interesting pamphlet, entitled 'A History of the Sacred Harmonic Society: its origin, rise, and progress,' by Daniel Hill, J.P., President of the Society, was issued in 1882, but we think it is now out of print.*

READER.—*The following may be regarded as the representative French and German musical papers—'Le Guide Musicale' (published in Brussels) and 'Le Ménéstrel' (Paris); 'Signale für die Musikalische Welt' (Leipzig), and 'Allgemeine Musikzeitung' (Berlin).*

CANTO FERMO.—*You would find the volume of past examination papers of the Royal College of Organists, published at that Institution, and the various examination papers in Part III. of 'A Handbook of Examinations in Music,' by Ernest A. Dicks (Novello), useful for your purpose.*

E. D.—*There is a biography of Donizetti in Grove's 'Dictionary of Music and Musicians,' and you will find particulars of his operas in 'The Opera,' by R. A. Streatfield (London: John C. Nimmo), which is a useful book of reference on the subject.*

SKER.—*You should read various books on the History of Music for your Mus. Bac. degree, including Parry's 'The Art of Music.' Bonavia Hunt's 'Concise History of Music' (Bell) is, of the note-book order, useful.*

M. L. A.—*The Royal Society of Musicians is a very 'reliable Society' which you might with confidence join. Apply to the Secretary, Mr. Stanley Lucas, 12, Grafton Street, New Bond Street, for particulars.*

S. H. K.—*Thanks for your kind appreciation of the Wesley biography and the suggestion that has been prompted by it, which shall be considered.*

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14. Fall'n is the foe .. .. Judas Maccabæus.
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DAILY NEWS.

The sections entitled "Nimrod" and "Dorabella" were much applauded, and also the last movement, which has now been revised, although the alterations do not appear to be very great.

MORNING POST.

The variations are all remarkably clever, and some of them are distinctly humorous. The orchestral treatment is throughout ingenious. Mr. Elgar was called on to the platform at the conclusion of his interesting work, and loudly applauded. . . . The matter since added at the conclusion of the last variation was heard to-night for the first time, and was a great improvement, imparting increased brilliancy and importance to the work.

DAILY CHRONICLE.

Mr. Edward Elgar conducted his admirably written "Variations on an Original Theme," produced at a Richter concert in London in the summer. The work was then warmly approved, and its merits are increasingly conspicuous on a second hearing. The variations that were special favourites this evening were the ninth and tenth. Upon the brilliant *Finale*, with its bold march, Mr. Elgar was also highly complimented.

DAILY GRAPHIC.

Mr. Elgar's new work scored a genuine success. It exhibits most happily his great inventive power and his striking ability in handling his orchestra. He has here produced a series of miniatures, drawn and coloured with the utmost cleverness and originality. Some are tender, some are graceful, and some are humorous, but all reveal the touch of a master. . . . The variations are brimful of character and humour. Since the first performance the composer has rewritten the *coda*, and given it greater importance, much to the advantage of the work as a whole. The performance was a fine one, and confirmed one in the belief that this is not only Mr. Elgar's masterpiece, but one of the most brilliant orchestral compositions that have been produced in the British school, or in any school for that matter, for many years past.

ECHO.

They are of commanding merit, of comprehensive charm, and well deserve to take a permanent position in our repertory of orchestral music.

GLOBE.

The variations are always interesting, well-contrasted, and scored with a real sense of tone-colour, and some of them are quite beautiful by themselves, apart from all considerations of form and structure.

GUARDIAN.

Mr. Elgar may therefore be very warmly congratulated on the unqualified success of his work, which was given the high compliment of receiving its first interpretation from Dr. Richter and his famous band. . . . The variations are extremely well contrasted, and the orchestration, though masterly and effective throughout, is always treated by the composer as a means to an end, and not as an end in itself. . . . The whole work will add greatly to Mr. Elgar's already high reputation, and it is to be hoped that an opportunity will soon be given of hearing it again. . . . All the favourable impressions produced at the first performance were amply confirmed on this occasion, and it would not, in our judgment, be an exaggeration to say that Mr. Elgar is the most eminent master of orchestral effect which our country has produced, with the possible exception of Sir Arthur Sullivan.

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Licentiateship Examination Syllabus is now ready.
Michaelmas Term begins Monday, September 24. Entrance Examination therefor, Thursday, September 20, at 10.
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Paper Work on July 17. The Solo-playing tests are: Fantasia in F minor, Mozart ("Organ Compositions," edited by Best, No. 24, Novello & Co., and "Cecilia," Augener & Co.); Concert Fantasia, Op. 1, A. Freyer (Novello & Co., Augener & Co., edited by Best); Air with variations and Finale Fugato, H. Smart (Novello & Co.).
The A.R.C.O. Examination commences on July 23. Paper Work on July 24.
All Candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by June 30, 1900; for ASSOCIATESHIP by July 7. In the case of New Members, proposal forms duly filled up must be sent in before June 22. No names will be entered after the above dates.
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JULY 25, 26, 27.

LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 25: ELIJAH (Mendelssohn). WEDNESDAY EVENING: ZION (Gade); SYMPHONIE PATHÉTIQUE (Tschaïkowsky); MASS IN C (Beethoven). THURSDAY MORNING, July 26: FUNERAL AND TRIUMPHAL SYMPHONY (Berlioz); REQUIEM (Joseph C. Bridge); SONG OF MIRIAM (Schubert). GOOD FRIDAY MUSIC from PARSIFAL (Wagner); THE DELUGE (Saint-Saëns). FRIDAY MORNING, July 27: BLEST PAIR OF SIRENS (C. Hubert H. Parry); HORA NOVISSIMA (Horatio W. Parker); IN MEMORIAM (Sullivan); HEAR MY PRAYER (Mendelssohn); THE TRANSFIGURATION (Perosi). FRIDAY EVENING: MESSIAH (Handel).

In the Music Hall.—THURSDAY EVENING, July 26: FAUST (Berlioz).

Principal Vocalists:

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ALEXANDRA PALACE, JULY 5, 1900,

AT 7.30.

"ELIJAH"

Artists:

Madame MEDORA HENSON.	Mr. HIRWEN JONES.
Miss EDITH HALL.	Mr. EDWARD F. BARROW.
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5. That not more than one Composition be submitted by each competitor, which must not be in the Composer's autograph.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1900.

Two Extra Supplements are presented gratis with this number. A Portrait of Dr. Henry Hiles, taken by Mr. Franz Baum, St. Ann's Square, Manchester; and an Anthem for Harvest, entitled 'Father of mercies, God of love,' by John E. West.

HENRY HILES.

MANCHESTER has every claim to be musically respected, not only in the light of past and present-day achievements, but also upon the score of antiquity. That venerable institution known as the Gentlemen's Concerts was founded more than a century and a half ago, while Handel was still in the flesh. The first Manchester Musical Festival took place in 1785, similar functions were held in 1828 and 1836—the latter event being made memorable by the tragic death of that superlative artist, the great Madame Malibran, the chief vocalist on that occasion. Another old Manchester society is the Gentlemen's Glee Club, now in its seventy-first year. It still flourishes like a green bay tree—long may it continue so to do—under the skilful direction of Dr. Henry Watson, who also discharges a similar duty in connection with the Manchester Vocal Society. In the region of oratorio music there was in the forties the splendid bequest of Mr. Hamer Hargreaves—'a gentleman whose love for music was both discriminating and enthusiastic'—which went to form the Hargreaves Choral Society. This Society, founded in 1841 and dissolved in 1849, gave the third performance (the second of the revised version) of Mendelssohn's 'Elijah,' and, moreover, under the composer's conductorship. Then there is the splendid work done for music in Manchester by the late Sir Charles Hallé, and which still goes vigorously on under the beneficent sway of Dr. Hans Richter. And reference must of course be made to the establishment in recent years of the Manchester Royal College of Music and the excellent tuition which is given within its walls.

At some future time we hope to give more detailed information—of a very interesting nature and now pigeon-holed — concerning some of the organisations above referred to. In the meantime the mere mention of them is sufficient to justify the assertion that the musical history of Cottonopolis is not threadbare.

Good men and true not a few have laboured in season and out of season for the cause of music in the great Lancashire city. Some of them now rest from their labours, but their works do follow them. Others have long borne the burden and heat of the day, and yet, even with the weight of advancing years upon them, they are never weary in well doing for the good of the art. Such an one—one of Manchester's prominent citizens and honoured art-lovers—forms the subject of this biographical sketch.

Henry Hiles was born on December 31 (not the 3rd, as is sometimes stated), in the year 1826. He first saw the light at Shrewsbury, the birthplace of two distinguished bearers of the name of Charles—Charles Burney and Charles Darwin. Henry was the youngest of six sons, of whom John was his eldest brother. John Hiles (1810-1882) was well known as the author of several catechisms on various branches of music and also for his many 'organ arrangements.' Master Henry began music at a very early age. He just remembers that after he had played the pianoforte to some friends, he was asked his age. 'Four years and a half,' was the reply. He was not much older when he began to make his acquaintance with the organ. And here it may be remarked that, apart from able instruction on the violin, Dr. Hiles never had a music lesson in his life—except one, and that was in singing from Henry Phillips, the distinguished bass singer. Although nominally a pupil of his brother John at Shrewsbury, young Henry was obliged to have recourse to the old 'picking up' process for the acquirement of knowledge. He says: 'Instruction, especially of a lad intended for the profession, was very different in those days from what it is now. Organists were easy going in the old days. For instance, once, in company with a friend, I called on the late Frederick Gunton, organist of Chester Cathedral, and when I asked to be allowed to see the new organ in the Cathedral, Gunton replied, 'All right; but I can't come with you, I'm kippering salmon!' 'In my young days,' continues Dr. Hiles, 'the articled pupil had to gain his knowledge as best he could; to acquire his instrumental technique by careful watching of his tutor's style, and his theory by unwearied pouring over exercises which were pronounced to be faulty without much clue to their faultiness being vouchsafed.' Three times the boy threw away his theoretical books in sheer disgust, as they contained mere dry rules unsupported by any reason, and contradicted by every composition of worth which he took up.

FIRST ORGAN APPOINTMENT.

At the age of thirteen he deputised at several churches in Shrewsbury, including the Abbey Church, for his brother John, who nominally held the organistships of several sanctuaries. But in 1845, at the age of eighteen, Henry competed for and gained the appointment of organist of the Parish Church of Bury, near Manchester. His salary at Bury was £20 a year, but the leading soprano singer received £40! One of the churchwardens,

who sang in the choir, could go down to double B flat! In the following year (1847) young Hiles was selected by the Hon. and Rev. Valerian Wellesley, one of the 'golden canons' of Durham, to take charge of the music at his well-endowed church at Bishop Wearmouth. He remained there for three years, and formed a choral society and conducted a band.

'HUSHED IN DEATH.'

At this time he, like many other young musicians of his day, came strongly under the influence of Mendelssohn—in fact, he had a great desire to come into the personal relation of pupil and master with 'the greatest oratorio composer since Handel,' to use his words. But the early death of the composer (in 1847) frustrated all such desires. The event made such a profound impression upon him that he gave vent to his feelings of sorrow by composing his celebrated glee, 'Hushed in death.' This beautiful 'Lament' remained in his desk for thirty years, till (in 1878) it obtained the prize offered by the Manchester Gentlemen's Glee Club for the best serious glee.

AUSTRALIA.

In the winter of 1851, owing to considerations of health, endangered by over-study, our hero determined to go abroad. He had some tempting offers from Canada; but having a brother in business in Australia he decided in favour of Victoria. Perhaps the prevailing gold fever, and a natural love of an out-door life, biassed him. However, after having spent £150 in order to gain three ounces of gold, he abandoned the digger's career. Colonial life was very rough in those days. 'You had,' he says, 'to fire off a revolver every night to show your neighbour that you possessed fire arms.'

LONDON.

In Australia he pursued music only as a recreation, but on his return to England in 1857 the old love for the divine art asserted itself, and henceforth music was to be the work of his life. He was appointed organist of St. Michael's Church, Wood Street (London), in May, 1859, concerning which The Musical Times of June, 1859, gives us the following information :—

Organist Appointment.—On the 20th ult. Mr. Henry Hiles was, after a trial of skill, appointed organist of St. Michael's Church, Wood Street. There were numerous candidates, and Mr. Goss was umpire.

At St. Michael's the entire congregation, of about eighty or ninety persons, formed the choir, and the young organist and the blower were the sole occupants of the West gallery, where the instrument was then located. The congregation used to meet for practice every week.

MANCHESTER.

Hiles, who was then thirty-two, soon came to the conclusion that there would be more scope for him in the Provinces than in the huge Metropolis; and it seemed as though Fate drew him irresistibly to the city with which his name for forty years has been so closely associated. After holding the St. Michael's appointment for three months, he was elected, after a keen competition, organist and music-master of Henshaw's Blind Asylum, Manchester. Here again our columns supply the record in the following words :—

Organist Appointment.—Mr. Henry Hiles has been appointed organist and teacher of music to the Blind Asylum, and organist of St. Thomas's, Old Trafford. There were 30 applicants. (The Musical Times, August, 1859.)

Of his work at the Asylum it is sufficient to say that the choir was able to provide a weekly concert programme of one hour's length for an entire half-year without repeating a note; moreover, for each of these Wednesday afternoon recitals only one hour's rehearsal was possible without interfering with the ordinary lessons and practice of the students, which the zealous music-master would not permit. St. Thomas's Church, Old Trafford, was, it should be recorded, the chapel attached to the Blind Asylum.

To complete Dr. Hiles's organ appointments—all of which were under mixed choir conditions—he became organist of the new Parish Church of Bowdon in 1861, and from 1863 to 1867 he held a similar post at St. Paul's Church, Hulme. In the latter year he relinquished all Sunday work.

DEGREES.

When in his teens at Bury, his first organ appointment, young Hiles sought the stamp of University recognition. He satisfied Dr. Crotch, the then Oxford Professor, of his fitness, and obtained the necessary Testamur; but he was confronted with a difficulty not musical, yet not unknown to many young men just starting on their career. In other words, his pocket was not so full of money as his mind was of counterpoint; and when he fully realised the necessary outlay for fees, travelling, and the performance of his exercise, he was considerably exercised thereby and relinquished the idea of graduating. But upon his return from Australia he took, in 1862, the degree of Bachelor in Music at Oxford, and five years later that of Doctor, both examinations being passed during Ouseley's Professorship. Dr. Hiles received from Ouseley the gratifying assurance that it was impossible to suggest any correction or alteration in his two exercises—both of which contained eight-part writing of an elaborate kind—and that only once before had he (the Oxford Professor) been able to congratulate a candidate in such terms of commendation.

COLLEGE OF ORGANISTS' PRIZES GALORE.

Upon the foundation of the (now Royal) College of Organists, in 1864, he determined upon winning, if possible, the prize for the best

organ composition three times consecutively, and he succeeded! The adjudicators for the first competition (1864) were Dr. E. J. Hopkins, Dr. W. Spark, and Mr. C. E. Stephens, who awarded the prize to the composition bearing the motto 'Let the pealing organ blow,' which proved to be the work of Henry Hiles, of Manchester. The same success not only attended him in the next two years, but he also gained the first prize (of ten guineas) for the best anthem in 1866. This was his setting, for seven voices, of 'O give thanks,' in which he had incorporated some movements from the Oxford exercise approved long before by Dr. Crotch. Hiles was becoming a thorough monopoliser of these College of Organists' prizes. In the following year his six-voice motet, 'Sing unto the Lord,' was considered to be 'immeasurably superior to all the other compositions sent in'; but being a work of such scope and length it was not considered as fulfilling the terms of the competition. The Council of the College, however, heartily congratulated him upon his efforts, and made him an Honorary Fellow. It causes no surprise to learn that someone wrote to the *Choir* in regard to all these prizes going to that Manchester man named Hiles! This outcry caused the 'conquering hero' to hold his hand for a time. However, no suitable anthem for several years after having been submitted, a double prize of sixteen guineas from the Meadowcroft fund was in due course offered, which was awarded to Dr. Hiles for his simple four-part setting of 'I will alway give thanks'; a work which we believe the composer esteems but lightly. Mention must be made of his widely known and expressively beautiful little anthem, 'Blessed are the merciful,' which appeared in The Musical Times of February, 1869. It must have given its composer great satisfaction to know that Dr. S. S. Wesley thought highly of this devotional setting of one of the Beatitudes. Was it not the expressive passage 'for they shall see God' that so greatly impressed Wesley? It is one that would naturally appeal to his poetic temperament.

PRIZE GLEES—ALSO GALORE!

Dr. Hiles also made his mark in the field of secular composition in a somewhat similar manner. In 1878 the Manchester Gentlemen's Glee Club, after a lapse of many years, again asked for fresh contributions to its library of prize works. Dr. Hiles, by his serious glee already referred to, 'Hushed in death'—a work which has probably more frequently than any other been selected as a test piece at choral competitions—secured the prize. Furthermore, it was publicly stated by one of the adjudicators that that particular glee ('Hushed in death') was selected mainly because it was considered that it was more vocal in character and less exacting to the singers, although none the less artistic, than two others, which were afterwards discovered to be by the same composer! The other two glees were 'The wreck of the Hesperus' and 'The calm of the sea'—glees highly dramatic and exacting, and which, like 'Hushed in death,' worthily sustain the reputation of their composer as a vocal writer of the English school.

A BUSY TEACHER.

For the last forty years Dr. Hiles has been a familiar figure and hard working teacher in Manchester, the city of his adoption. He formerly conducted, night after night, many important choral societies—at Knutsford, Blackburn, Preston, Warrington, and Manchester—so many, in fact, that he could only visit some of them fortnightly. Twice he was offered the conductorship of the famous Huddersfield Choral Society. But no one could continue in advanced life to endure so great a strain as teaching all day long, conducting every evening, and getting home at midnight, or even later, without running serious risks to the wear and tear of the nervous system. Therefore, in addition to the relinquishment of all Sunday work, Dr. Hiles has, for the past twelve years, wisely declined all professional evening engagements, in order that each morning he might come fresh to his work in his spacious teaching-rooms in the centre of Manchester. Here, at his studio in Barton Arcade, Dr. Hiles gives a daily round of lessons in singing, harmony, and pianoforte playing. The studio, which can accommodate a class of seventy or eighty students, contains a three-manual organ of modern construction. It is hardly necessary to say that as a teacher Dr. Hiles is much sought after, and that he is a very busy man.

COMPOSITIONS.

In addition to the numerous prize works already referred to, Dr. Hiles is well-known as the composer of a large quantity of music for the concert-room as well as for the church. He has published an oratorio, 'The Patriarchs'; a cantata for female voices, 'Watchfulness, or the Ten Virgins'—which is as full of contrapuntal ingenuity as it is of melodic charm; a dramatic cantata, 'The Crusaders,' performed with great success by 4,000 voices in America at one of the annual conferences of music across the water; an operetta, 'War in the household' (*Der hausliche Krieg*), upon a plot similar to that of Schubert's; pianoforte pieces; a large number of songs, part-songs, &c. In the domain of church music there can be placed to his account fourteen anthems, including settings of Psalms 34, 46, 90, 96, 100, 116, 122, and of portions of Psalm 119; Services in G and F—the latter in unison with a fine free organ accompaniment, orchestrally treated; hymn-tunes, of which his melodious and smoothly written 'St. Leonard's' is deservedly a favourite; and much organ music. He has edited the 'Wesley Tune Book.' Two concert-

overtures, entitled 'Youth' and 'Harold,' must also be included in this varied list of compositions, the first-named was produced by Mr. Manns at the Crystal Palace, and the latter by the lamented Dr. Swinnerton Heap at his North Staffordshire concerts.

EDUCATIONAL WORKS.

Dr. Hiles, in spite of the constant claims upon his time in the practical duties of his professional life, has by no means been idle with his pen. Of educational works there are his 'Grammar of Music,' two volumes; 'Harmony of Sound," three editions; 'Part-writing, or Modern Counterpoint'; 'Harmony, Chordal and Contrapuntal'; 'Harmony *versus* Counterpoint'; 'First Lessons in Singing'; and 'Fingers and Wrists,' technical exercises for pianoforte. All these treatises, to which further reference will subsequently be made, give abundant evidence of the deep thinker and the practicabilities born of common sense as opposed to dry effete dogmatisms.

LITERARY OCCUPATIONS.

In the field of musical literature Dr. Hiles has been a no less active worker. For four years (1885-88) he edited, with much ability, the *Quarterly Musical Review*, of which he was the proprietor. This periodical contained many varied and suggestive articles from his pen—*e.g.*, 'Music an essential factor in education,' 'Absurdities of Musical Notation,' 'Are we making Musicians?' 'The training of Cathedral Choristers,' &c. He has read several erudite papers at meetings of the Musical Association, the Incorporated Society of Musicians, and elsewhere, which have been received with much acceptance by reason of their lucidity of expression and thoughtful subject-matter.

AN UNCOMPROMISING REFORMER.

No sketch of Dr. Hiles's life could be considered at all complete without some reference to the influence he has exercised upon instruction in the principles of the art. His own dissatisfaction with 'the teaching of musical construction' in his student days has already been referred to. He would always insist upon knowing the reason *why* this was right and the other was wrong; and why the music of the Masters so often contradicted the dogma of the schools. It is no wonder, therefore, that, unlike many experts in the teaching of the grammar of music, Dr. Hiles is an out and out reformer. By his strenuous efforts to remodel the teaching of what is called the 'theory of music,' he claims the gratitude of students. He quarrels with the term *theory*, and will not admit the force of a dogma which, he says, cannot be explained and justified by logical argument. His chief treatises—'The Harmony of Sounds,' 'The Grammar of Music'—treat not only of Harmony and its contrapuntal developments, but of Form as springing from rhythmic pulsations. The latter subject he treated in a paper entitled 'From rhythmic pulsation to classic outline,' which he read before the Musical Association, of which he was an original member, on June 5, 1882. A short work upon 'Part-writing' passed through two editions. This treatise, in addition to explaining the simple requirements of invertible parts—double, triple, and quadruple—divested the subject of much of the mystery with which it had been customary to surround it; and also showed the close connection between invertible parts and canons of various kinds. In later years he has followed the lines he boldly laid down in a paper, entitled 'Harmony or Counterpoint?' which he contributed to the Conference of the Incorporated Society of Musicians held at Cambridge, January, 1889. That paper created no small disturbance in the ranks of the orthodox contrapuntists, and caused no slight flutterings in their peaceful little dovecotes. Here are two extracts from the aforesaid forceful paper. First, in regard to an equally tempered scale:

> Time forbids that I should even glance at the delusion which underlies all craving after the perfect scale, which never did, and never will, exist; and which—if it could be devised—would create such a multiplicity of 'false relations,' and would so utterly prevent the fairy-like transitions and delicately-insinuated modulations, which give such charm to modern art, that music would be robbed of almost every shred of poetic character; and would degenerate into the dismal, stereotyped, and uninteresting condition of the monotonous lucubrations of Messrs. Zarlino, Fuchs, Albrechtsberger, and Co. I may not dwell upon this; although upon the right appreciation of it must depend your readiness—and, indeed, to a large extent, your power—to follow me further.

Again:—

> You are familiar with the arpeggiod chords in Bach's 'Chromatic Fantasia.' A recent critic has been bold enough to insinuate that even modern research does not justify them all. If so, so much the worse for the 'modern research.' To me, they seem to show a wonderfully modern insight into harmony; they symbolise the stretching out of the arms and legs of a Samson, who has been bound with rotten willows, and who could not resist the manly impulse to snap his feeble fetters. What shall we say, then, about Bach's progressions?
>
> I understand that they cannot be justified, or accounted for by any light of Day. Is it an electric light that shines in and through them? For truly they are luminous: and they must have electrified and startled the slow old pedants of Bach's time and country.

In his latest treatise, specially designed as a teaching book, 'Harmony, Chordal and Contrapuntal,' Dr. Hiles treats the whole science of sounds as consistently developed, whether those sounds are used in masses or in chords, or polyphonically, in varied and intricate part-writing.

THE VICTORIA UNIVERSITY (MANCHESTER).

The Victoria University, which received its Royal Charter in 1880, comprises the following affiliated Colleges: Owens College, Manchester; University College, Liverpool; and the Yorkshire College, Leeds. To Dr. Hiles is due the establishment in the University of a proper Faculty of Music—tutorial as well as examinational. Sir Frederick Bridge, during his organistship of

Manchester Cathedral (1869-75), held classes in Owens College. After his removal to Westminster those classes came for a very short time under the care of the late Edward Hecht. The authorities, however, soon appealed to Dr. Hiles to take up the work. From that time forward he determined upon the establishment in the great and active Northern University (of which Owens College is the seat) of such a full and complete Faculty of Music as its Charter empowered. Dr. Hiles drew up a complete code of rules, which obtained the sanction of the Senate and Court of the University. Classes were formed in which, after the student had passed an entrance examination, an admirably complete course of instruction, spreading over three sessions, could be obtained; each year's progress of the student being tested by searching examinations, and the whole curriculum leading to graduation.

No less than 180 lecture-lessons are now given in each session, and thus Victoria is a teaching as well as an examining University in the art of music. The first degrees were granted in 1894, when one of those duly capped on that occasion was a lady: in the present year the first Doctorate has been conferred. It should be added that an annual scholarship of the value of £25 is provided for the undergraduate who sends in the best paper in the examination held at the termination of his or her first year.

DR. HILES, NOMINALLY PROFESSOR HILES.

Awaiting the desirable liberality of some wealthy donor for the permanent endowment of a chair of music—Why does he or she not come forward at once?—Dr. Hiles is content with the title of Lecturer on, and Senior Examiner in Music; nevertheless he is to all intents and purposes the actual Professor of Music. He is entirely responsible for all the arrangements and for the appointment of an external examiner to co-operate with him in the setting and scrutiny of the students' papers. The post of external examiner has been held by Sir Frederick Bridge and the late Dr. Swinnerton Heap. In this connection it is sad to relate that Dr. Heap (whose term of office has just expired) had in his possession the current examination papers for his inspection—papers, alas! which the sudden call of the messenger of death prevented his looking over. Dr. Harding, of Bedford, has been nominated by Dr. Hiles to be his co-examiner for the next three years.

A connection between Owens College and the Royal College of Music (Manchester), of which Mr. Adolf Brodsky is the Principal, is maintained by the acting Professor (Dr. Hiles) being also the Professor of Harmony, Composition, and Musical History at the latter institution. All facilities, therefore, exist for the more promising students of composition in the College of executive music to be drafted into the Owens College classes, and there following the three years' course of preparation for graduation prescribed by Victoria University. Thus the active work pursued at the Manchester Royal College of Music affords the amplest security for the executive ability of the students who proceed from thence to take degrees in music. This happy combination of circumstances is one that calls for approval and congratulation.

BIRTHPLACE OF THE INCORPORATED SOCIETY OF MUSICIANS.

The formation of the Incorporated Society of Musicians is primarily due to Mr. James Dawber, a sightless musician, of Wigan; he is, in fact, the father of the Society. In the year 1882 Mr. Dawber first wrote to the late Sir George Macfarren on the subject of forming an association for musicians. Sir George sent a reply that was neither hopeful nor encouraging. Dr. Hiles was next approached, but he then thought that the time had not come for the practical working of such a proposal. Dr. E. G. Monk was thereupon sounded, but he, while, like Dr. Hiles, thinking the idea an excellent one, felt himself too far advanced in age to take any part in furthering its aims. A second visit to Dr. Hiles—who seems to have discovered the secret of perpetual youth—secured his valued co-operation, with the result that to him the formation of the Incorporated Society of Musicians is largely due. All the early meetings summoned by Mr. Dawber of that handful of energetic teachers of Manchester and Liverpool, who formed the nucleus of the Society, were held at the chambers of Dr. Hiles in Manchester, the first gathering being held on June 8, 1882, under his chairmanship. After a time increased accommodation was found in the old Town Hall of Cottonopolis. Mission work, in which Dr. Hiles was a most zealous propagandist, was subsequently undertaken, which resulted in the Conference held in London in January, 1886. On that important occasion Dr. Hiles was able to announce that the whole of England had been mapped out into seven wide districts, in each of which the organisation of the Association was complete and in thorough working order. Shortly before that Conference Dr. Hiles was strongly urged to undertake the responsibilities of General Secretary of the Society, as, at first, the Presidentship had been pressed upon him. But Dr. Hiles could not be induced to give up any of the engagements which he loved, and Mr. Chadfield, the present able and genial General Secretary of the Incorporated Society of Musicians, was induced to serve. Under his energetic rule Scotland and Ireland have been conquered, and Dr. Hiles has the supreme satisfaction of beholding the 'little one' of eighteen years ago become 'a thousand' multiplied by two. All honour to his energetic zeal and infecting enthusiasm.

In conclusion, the career of our hero furnishes another instance of that patient perseverance in well doing, that steadfastness

of purpose, those high ideals of work and duty, and that constant seeking after knowledge, or 'picking up,' which have so frequently been commented upon in this series of biographies. He fully deserves all the success which has fallen to his lot. His literary gifts, his fine mental equipment, his kind-heartedness, his dignified and courteous bearing so typical of the true English gentleman, and his artistic musical temperament—these are some of the attributes which go towards constituting the personality of one of the present-day leading musicians in England, and who is so well known and respected as Dr. Henry Hiles, the chief musician of Manchester.

'WHAT IS ART?'

(*Concluded from page 233.*)

Count Tolstoy, in answering his self-propounded question, does not forget to decry the critics. It would be strange if he did, since they are a class which, from the dawn of literature, has been the best abused. All men speak ill of them—those excepted who may happen to be praised, and even then the truce endures but a little while. How the critics have managed to perpetuate their kind under such apparently desperate conditions is a mystery, unless we assume the existence in them of a delusion, stupendous and invincible, that they really are of some use in the world. If that delusion exists, Count Tolstoy's attack is not likely to dispel it. He not only refrains from abusive epithets, but even offers a left-handed compliment. The professional valuers of art are, he tells us, 'erudite' persons, who, in the measure of their learning, are 'perverted and at the same time self-confident individuals.' But he does not entirely agree with a friend who once said, 'Critics are the stupid who discuss the wise.' Indeed, he brands the remark as partial, inexact, and rude. Yet he holds it partly true, and more just than it would be to say that critics are men who can explain works of art. Critics, according to our author, are wholly superfluous persons. If a work of art be good, it explains itself; if it be bad, no amount of explanation can make it contagious. In this summary manner is the whole array of modern criticism dismissed. But the explainers are not only useless, they are mischievous. The critics set up false standards, and propound judgments based on traditions which have become inapplicable. On this point let me quote: 'The chief harm done by the critics is this, that themselves lacking the capacity to be infected by art (and that is the characteristic of all critics, for did they not lack this they could not attempt the impossible—the interpretation of works of art), they pay most attention to, and eulogise, brain-spun, invented works, and set these up as models worthy of imitation. That is the reason they so confidently extol in literature the Greek tragedians, Dante, Tasso, Milton, Shakespeare, Goethe, and, among recent writers, Zola and Ibsen; in music, Beethoven's last period, and Wagner. To justify their praise of these brain-spun, invented works, they devise entire theories (of which the famous theory of beauty is one), and not only dull but also talented people compose works in strict deference to these theories, and often real artists, doing violence to their genius, submit to them.' I do not pretend to explain this tremendous indictment of criticism. It sounds like revolution, with anarchy in waiting round the corner; but what would follow were the criminals found guilty, and how much better art would be for their punishment, are questions which I respectfully leave the reader to answer for himself, with just a hint of warning that even a Tolstoy may destroy with no conception of how to reconstruct.

Having ground the critics to powder and blown the atoms into space, our author turns to Richard Wagner as to an arch-heretic, as to an embodiment of the Evil One in music, with whom there can be no peace. Our author begins by assailing Wagner's theory as to the union of arts in music-drama. Under this head he makes some points with which I am bound to agree. The reader, however, would, if put to it, prefer to pass them over the sooner to reach Tolstoy's description of a performance of 'Siegfried,' witnessed by him in Moscow. This is very funny, and the fun is partly due to the author's wish to put his subject in a ridiculous light; partly to the nature of the subject itself, in which there are irresistible provocations to mirth. But when the story is told, Tolstoy passes judgment with by no means a smiling face. He wrathfully denounces what he regards as a masterpiece of counterfeit art, and embraces in one sweeping condemnation the composer, his work, and his admirers. 'Listening to this opera,' writes the critic, 'I involuntarily thought of a respected, wise, and educated country labourer. . . . What would he think if he knew of all the labour spent upon such a performance, and saw that audience, those great ones of the earth—old, bald-headed, grey-bearded men, whom he had been accustomed to respect—sit silent and attentive, listening to and looking at all these stupidities for five hours on end. Not to speak of an adult labourer, one can hardly imagine a child of over seven occupying himself with such a stupid, incoherent fairy-tale. And yet an enormous audience, the cream of the cultured upper classes, sits out five hours of this insane performance, and goes away imagining that by paying tribute to this nonsense it has acquired a fresh right to esteem itself advanced and enlightened.' This is strong language, but the author's intensity does not blind him to the fact that it is necessary to show how an opera so false in art and so 'stupid' manages to hold

the attention and command the applause of an educated audience. In discharging this part of his task, Tolstoy recognises the extraordinary cleverness with which Wagner has made use of all that is considered poetical. Beyond this even hypnotism has been pressed into the service of sham art. Indeed, it is this strange power which should be held answerable for much of the result. 'Sit in the dark for four days in company with people who are not quite normal, and, through the auditory nerves, subject your brain to the strongest action of the sounds best adapted to excite it, and you will no doubt be reduced to an abnormal condition and be enchanted by absurdities.' Tolstoy thus dismisses 'Siegfried': 'So, thanks to the masterly skill with which it counterfeits art while having nothing in common with it, a meaningless, coarse, spurious production finds acceptance all over the world, costs millions of roubles to produce, and assists more and more to pervert the taste of people of the upper classes and their conception of what is art.'

I apprehend that few who read Count Tolstoy's book will agree with all he says. The distinguished author is too sweeping, too uncompromising, too oblivious of facts and considerations which his theory, being crude and hard as most theories are, cannot be made to fit. But while the Count falls into extravagance of thought and word, and often irritates where a more reasonable advocate would perhaps convince, I am bound to say, after due reflection, that in the main he is right. He is right certainly in distinguishing between real and counterfeit art by reference to the condition, mental and emotional, which the one sets up in us, while the other leaves us unmoved and cold. 'However poetical, realistic, effectful, or interesting a work may be,' says Tolstoy, 'it is not a work of art if it does not evoke that feeling (quite distinct from all other feelings) of joy, and of spiritual union with another (the author), and with others (those who are also infected by it).' No doubt there are many works—a vast majority indeed—which, while they fail according to the test just laid down, do actually kindle some excitement and communicate a sense of pleasure. But those results do not represent the infectiousness upon which Count Tolstoy insists. Their origin is traceable, in point of fact, to considerations which fundamentally have no essential concern with art, but are in the nature of adjuncts and, often, of mere accidents. Our author, we have seen, attributes to Wagner, as he appears in 'Siegfried,' unbounded ability in the creation and employment of clever, poetical, and interesting accessories. But these things, he consistently argues, merely put a gloss upon that which is not true art, because, though it may secure our attention, it leaves us unmoved.

An example used by way of illustration often throws more light upon argument than any amount of rhetoric, and Tolstoy does not fail to take advantage of its power. He tells us that, one day, when returning from a walk in a depressed state of mind, he heard the singing of a large choir of peasant women—singing which conveyed such a definite feeling of joy, cheerfulness, and energy, that it braced him up and restored his good spirits; that is to say, the music 'infected' him with its qualities, so that he also became glad, cheerful, energetic. The same evening, a famous pianist who chanced then to be a guest of our author, played Beethoven's Sonata, Op. 101. Here I must quote: 'For a long time, I used to attune myself so as to delight in those shapeless improvisations which form the subject-matter of the works of Beethoven's later period, but I had only to consider the question of art seriously, and to compare the impression I received from Beethoven's later works with those pleasant, clear, and strong musical impressions which are transmitted, for instance, by the melodies of Bach, Haydn, Mozart, Chopin (when his melodies are not overloaded with complications and ornamentation), and of Beethoven himself, in his early period, and, above all, with the impressions produced by folk-songs . . . and other such simple, clear, and powerful music, and the obscure, almost unhealthy, excitement from Beethoven's later pieces, that I had artificially evoked in myself was immediately destroyed. On the completion of the performance (though it was noticeable that everyone had become dull) those present, in the accepted manner, warmly praised Beethoven's profound production, and did not forget to add that formerly they had not been able to understand that last period of his, but that they now saw that he was really then at his very best. And when I ventured to compare the impression made on me by the singing of the peasant women—an impression which had been shared by all who heard it—with the effect of this Sonata, the admirers of Beethoven only smiled contemptuously, not considering it necessary to reply to such strange remarks.'

It may be that the reader is also smiling contemptuously, and saying to himself: 'This is only ignorance, or want of taste, condemning what it does not understand.' But it must be conceded, at all events, that in the passage just quoted, Count Tolstoy carries out his own theory—namely, that true art explains itself to the humblest, while counterfeit art leaves the observer uninformed and unmoved. In support of that theory it may be pointed out, as a matter of observation and experience, that from time to time a work appears which leaps into popularity at a bound, which learned and unlearned, gentle and simple, accept without question, and carry forward on the very crest of the wave of universal favour. Yet another work, written, let us suppose, by a man of equal or even superior ability, and recommended by all the resources of a cultured mind and clever

pen, obtains no more than a 'success of esteem,' is soon put upon the shelf, and practically forgotten. Of examples in the second of these categories no one in particular need be cited. They are numerous, and the reader can make his choice. But of those in the first and much shorter list, I cannot refuse to mention Coleridge-Taylor's 'Hiawatha,' than which no choral composition ever met with greater or more immediate success, or, let me add, was ever more deserving of such good fortune. How are we to account for the triumph of this and the failure of that? There must be some reason, apart from technical excellence, which often more fully appears on the side of the failure, some reason which gathers round the successful effort not so much the suffrages of the intellectual as the palpitating emotions which it is the main business of music to excite. To my mind, in the case of 'Hiawatha' that reason appears, not in the effect of its orchestration, but in the power of its simple and natural vocal melody—a power which so many modern composers, some by mistake of judgment, others to cover deficiency of melodic invention, practically despise and neglect. It is not only the simple and touching beauty of the phrases in 'Hiawatha' that 'infect' the hearer, but also their naturalness and truth. 'So must it be,' one thinks as the music goes on, 'so must it be, and in no other way!' The word is wedded to its pre-destined tone—this sort of marriage is also made in heaven—and the combined appeal cannot be resisted. A thousand other examples to be found in the records of musical art convey the same lesson and point to the same conclusion—namely, that the true and irresistible spirit of music is not found in the schools, does not lie in technical complications and elaborate developments (which only tend to smother it), but in utterances, often as simple as a folk-proverb, and, like that, forming part, ultimately, of individual and national life. When will the majestic 'Old Hundred' cease out of the land, or the Dead March in 'Saul,' or 'I know that my Redeemer liveth,' or 'O rest in the Lord,' or a hundred other embodiments of musical expression such as cannot die?

Count Tolstoy very explicitly lays down the qualities which must exist in any true work of art. They are three, and first in order comes individuality, as to which our author says: 'The more individual the feeling transmitted, the more strongly does it act on the receiver; the more individual the state of soul into which he is transferred, the more pleasure does the receiver obtain, and therefore the more readily and strongly does he join in it.' The second quality is clearness of expression. This, says our author, 'assists infection, because the receiver who mingles in consciousness with the author, is the better satisfied the more clearly the feeling is transmitted.' Last, and greatest of all, comes sincerity. 'As soon as the spectator, hearer, or reader feels that the artist is infected by his own production, and writes, sings, or plays for himself, and not merely to act on others, this mental condition of the artist infects the receiver.'

Here I put Tolstoy's book on my library shelf, conscious that there is much in it hard to be understood, harder still to accept, yet glad that I have read it, and, I hope, benefited to the extent of wider and also more definite views on the great subject of which it treats.

Joseph Bennett.

THE TRAINING OF A CHORUS

SOME PRACTICAL HINTS

By Henry Coward

(Chorus-master of the Sheffield Festival Choir).

(Concluded from p. 383.)

WORDS.

The most unsatisfactory part of the average choral performance is the slovenly way in which words are uttered. This is owing to the inertia of the muscles of the tongue and mouth. The dictum of St. James, about the tongue being an unruly member, is true also in another sense from that intended by the Apostle. The strong indisposition to work—better known by its real name, idleness—which causes the lips and tongue to sing with no more effort than in ordinary conversation, is the Giant Despair against which a conductor must wage war. Assuming that you get your choir to speak distinctly, then comes the difficult question of proper vowel sound. It is hard to convince even educated persons that, although they may speak correctly—with proper accent and proper vowel quantity—as soon as they begin to sing they oft-times alter the vowels in ways most ludicrous.

And is it at all wonderful that choristers should be deficient in this respect when, at every important concert, we hear singers with reputations singing 'moi' and 'thoi' for 'my' and 'thy'; 'thau' (very short vowel) for 'the'; when 'ow' as in 'now' is refined, or rather perverted, to 'o' as in 'know'; and when the vowels generally are maltreated for the purpose of some fancied gain in tone? Let me tell these singers that they fail in their object of winning admiration. The public are quick to note all subterfuges, and they soon discern between the true and the false. If they (the singers) only heard the remarks upon this 'make believe,' or incompetence, they would at once amend their ways.

INITIAL AND FINAL CONSONANTS.

In the training of a chorus the conductor should insist upon his singers *saying* their words apart from the music—he patterning the precise sound required, and then getting the same sound when sung to music. To do this is often very worrying and troublesome; but the living interest which these clear singing words give to

the pieces performed amply repays for all the work involved. The initial and final consonants are also sources of weakness in articulation, but these can be overcome by exercises similar to the following, which I have found to be most effective :—

P. Please 'pay, pay, pay' promptly.
B. Big Ben broke Bertha's bouncing ball.
T. Try teaching to tax temper.
D. Dear Dora danced delightfully.
Th. Thin things think thick thoughts.
Th. Thee they them these those.
Ch. Church chaps chirp chants cheerfully.
J. John Jones jumps jauntily.
K. Kruger can't conquer Khaki.
G. Guy gives good gifts gracefully.
F. Fair flirts fancy French fashions.
V. Vain Vernon vowed vengeance.
M. Mild mannered men make money.
N. Nellie never noticed Norah.
R. Round rough rocks ragged rascals ran.
L. Lion lilies like light.

These, of course, are only suggestive, but they have proved very useful.

EXPRESSION.

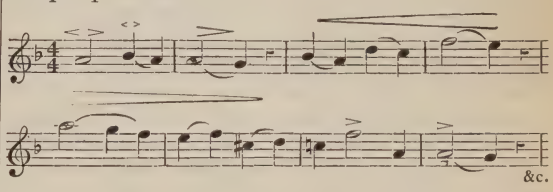
Expression calls for extended treatment, as upon this essential the success of choral singing largely depends. Expression is generally neglected because even moderate success is not achieved without considerable trouble. For instance, it is much easier to prepare four pieces in a 'rough and tumble,' though fairly accurate style, than to get up one with real finish. It also makes larger demands upon the nerve power of a conductor, even supposing that he has the mental grasp and poetic faculty to conceive the proper artistic interpretation of the music; and conductors, like other things in nature, take the line of least resistance—hence, beyond a perfunctory attention to '*p*' and '*f*,' they leave true expression severely alone. Many conductors fancy that they have merely to observe the common *pianos* and *fortes*, *crescendos* and *diminuendos* of a composition, and then they are sure of a good expressive performance. It is indeed something to be thankful for if a conductor will do even as much as this; but mere 'light and shade' is only one of many points that go to make 'expression' in choral singing. The mechanical *piano* and *forte* choirmaster becomes a mere bandmaster rather than a conductor.

The factors which go to make perfect expression in choral singing are Rhythm, Attack, Phrasing (of both words and music), Tone Colour of Voice, and balance between the essential or primary feature of the music, say in any one voice, and the incidental or secondary character of the music in the other voices.

RHYTHM.

The popular notion of rhythm is the giving of the strong accent at the beginning of every bar. This is perfectly true in theory, but if the accents are struck remorselessly with metronomic regularity they get on one's nerves and produce an effect similar to that caused by the recurring jolt of the tramcar, or the whirr of machinery, which is typified in the well-known lines of Mark Twain :

> Punch, brothers, punch, punch with care,
> Punch in the presence of the pas-sen-ger.

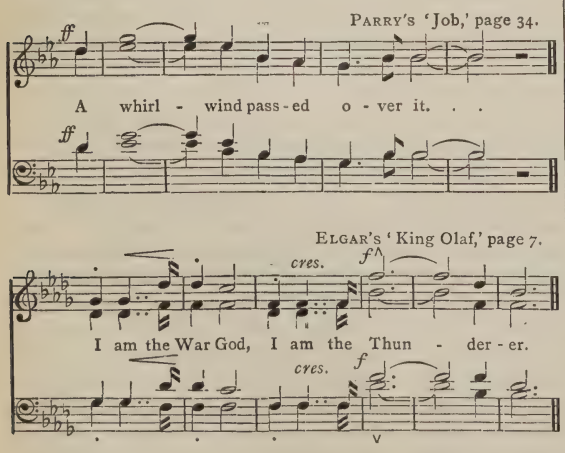
But, although there is the greatest objection to this too obvious recurrence of the accents except in such pieces as the grand stirring chorus 'He gave them hailstones' ('Israel'), the presence of the accents must be heard throughout a piece so clearly that the rhythm, whatever it may be, is always in evidence, except when a temporary disturbance of it is purposely introduced. It is here that the skill of the conductor is made manifest. He will in some parts have the single bar rhythm, in other parts he will, by means of *crescendos* or *diminuendos*, get a two-bar, or three, or four-bar rhythm; delicate changes in the pattern of the dynamics of each bar will be introduced; nevertheless these and all the different points of expression should make the rhythm a central pivot upon which to turn, as for example in the following simple phrase :—

It is the absence of this sense of rhythm which makes many pianoforte recitals wearisome and causes much singing to lack point. This is probably due to two causes. First, the fact that as many choral conductors are organists, they have grown so accustomed to the lack of spring in the music they most frequently hear, that its absence does not strike them as it does the general public, who, though critical, are not analytical enough to hit upon the missing link. The second cause is the perverted taste of a number of neurotics, who cannot tolerate anything that is free, spontaneous, natural, and pellucid; decadents who say Handel is out of date, Mozart is puerile, Mendelssohn is insipid, and the glorious *Finale* to Beethoven's C minor Symphony unadulterated vulgarity. These morbid souls, who prefer the semi-darkness of a room lighted by tapers, shrouded with heavy red shades, to the glorious sunlight of God's heaven, try to impose their mediævalism upon music. And as these people always have the bump of 'Love of approbation' largely developed, they make no end of fuss by their 'posing and prating.' Like the fox who had lost his tail, they assure us that they are right and that everyone else is wrong. It is therefore necessary to assert plainly that

the boneless, invertebrate class of music which these people advocate is, as Charles Lamb said of poor relations, 'a well without water,' a cloud without rain; or, to quote still more powerful words, it is like 'salt that has lost its savour.' Therefore conductors must get rhythm; not the bald rigid thing which reminds one of an architect's plan, but poetical pulsations—*i.e.*, with the corners rounded off—accents with an 'atmosphere'—and if this is done successfully the chorus performed will come upon the critic with the freshness of a 'new drink' in the dog days. Quite recently I heard a mild-mannered lady asked how it was that she got her very determined husband to do just as she wanted. She said it was simply that she 'managed' him without letting him know that she did it. This is precisely what conductors and performers must do in regard to obtaining rhythm. They must 'manage' it without making the means employed, or the accents themselves appear too obvious; in fact, the successful attainment of artistic rhythm may be set down as a good example of 'Art concealing art.'

ATTACK.

Good attack is of such vital importance that if it be absent there is very small probability of the piece or the performance being tolerable, let alone pleasure giving. But the attack I refer to as being a factor in good expression is something more than the ordinary firm striking of the notes. It is the crisp, true, and forceful ejecting of the notes sung so as to endow the sounds themselves with vitality, vehemence, and dramatic power, quite apart from the words, although the words often require this forceful treatment of the music.

The thrilling effect of this nerve-shaking shock can be well shown in such passages as the following:—



Passages like the above could be multiplied indefinitely, but these must suffice. In connection with the second example, the effect of 'expression attack' was strikingly shown at the final rehearsal of the last Sheffield Festival. A gentleman, whose name is a household word in Yorkshire through being in constant request as an adjudicator at choral competitions, was sitting in the balcony with a select few. When the chorus sang the 1st bar, with its test of attack in the *staccato* notes, he gave a slight start and looked at his score. The 2nd bar seemed to impress him still more. At the 3rd and 4th bars he seemed to quiver. At the words 'I am the Thunderer' (given above) he gave the book a bang with his closed fist, passed his fingers through his hair, turned to his colleague and said: 'Well! this beats all I have ever heard.'

PHRASING.

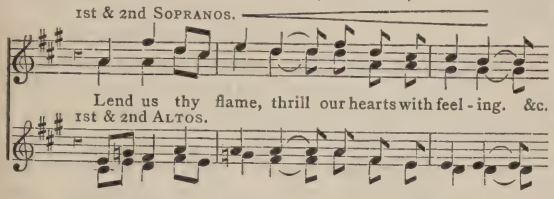
Quite a long chapter could be written under this heading, showing 'How to do it,' and, what would perhaps be more useful, 'How *not* to do it.' Under this division comes the management of light and shade, *piano* and *forte*, but used in such a way as to secure just proportion and contrast between the various sections of the composition. How these points are disregarded was recently illustrated at a performance in London of 'O gladsome Light.' The chorus was commenced *mezzo-forte*, instead of *piano*. This would not have mattered much had it been done with the intention of securing a contrast at the repetition of the theme at the 14th bar. But no; instead of commencing this section *pp*, there was the same *mezzo* tone at a speed much too fast to bring out the devotional spirit of the words. Then when the climax was reached at 'We bless Thee' and 'Father omnipotent,' the increment of sound was small and the 'attack' so feeble that all interest in the piece evaporated, with the result that one got exasperation of mind instead of exaltation of spirit. There was no stirring outburst of power, no spirit searching *pianissimos*, no charm of contrasts—in fact, *there was no phrasing*.

As to what can be done by proper phrasing, one has only to recall the brightening effect of the *accellerando* with its subsequent *rallentando* to the normal *tempo* of the choral part of 'I waited for the Lord,' from bar 71 to the re-entry of the solo voices; the exquisite effect of the *ritardando* and *pianissimo* at the close of 'O pure in heart' ('Golden Legend'); the imposing dignity of the broadening out of the final phrase of the men's chorus at the end of the Prologue; and the overpowering majesty of the swell at the 13th bar from the end of the Epilogue of the same work.

Objection may be raised to these effects on the ground that they are not indicated in the score. The answer to this is: Composers at the time of writing do not always realise all the possibilities of their music, and after giving general directions, they leave their works to the tender mercies of the performers, and, moreover, it may be assumed that they reasonably expect that conductors will 'mix brains' with their methods of preparation.

PHRASING OF WORDS.

The diminishing sheets of paper allowed for this article warn me to be brief in my further remarks; therefore I will only give one example of the important part which the proper phrasing of words plays in giving point and virility to performances. It is taken from Saint-Saëns's 'Samson and Delilah,' at the point where the Philistine maidens are trying to bring *Samson* under the spell of *Delilah* (page 62) :—

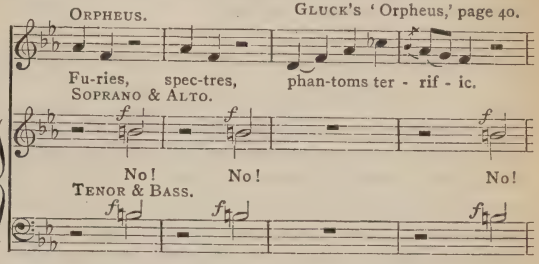


As it stands above there is nothing very remarkable about the phrase; but cause the word 'flame' to be sung rather *staccato*, and 'thrill' with a pressure (>) upon it, taking care to get the initial consonant distinctly, and then note the difference. I have often heard it described as really 'thrilling' by those who have heard it performed in the manner I have indicated.

TONE COLOUR OF VOICE.

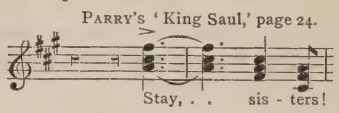
The points already passed in review are all more or less familiar; but that next to be considered never seems to have received any attention. Yet the tone colour of voice is destined to play a most important part in the choral singing of the future. 'The old order changeth,' and the whilom notion that words were merely pegs upon which to hang certain contrapuntal melodies is now a thing of the past. People are awaking to the fact that distinctness of words is of vital importance. And further, some few have realised that even mere distinctness of articulation is not sufficient to meet the artistic needs of perfect interpretation. These prophetic souls see that there must be appropriate shading of the voice—now bright, now sombre, now threatening, now persuasive—and not as in the past, even at our principal festivals, the same unemotional quality of tone. The tone may be full, grand, and sonorous, as at Leeds and Birmingham and at the Handel Festivals, but this will not suffice much longer.

Conductors will have to realise that above and beyond the words, there is the more important point of the thought expressed by the words, which merely form the shell, while the thought itself is the kernel. Recognising this they will not have to use the same quality of voice for 'Mary had a little lamb' and 'Stone him to death'; and they will take care that there is a difference in vocal colour between 'He watching over Israel' and 'Unbar the door, murderer.' I fairly laughed, as did a friend, when I heard the latter sung at the performance referred to above. The weak, unconcerned manner in which the choir warbled the words 'Murderer, it shall not be too late,' was simply ludicrous. Such feebleosity would not have scared a tom-tit. Of the score of illustrations of this point which I should like to have given one or two must suffice :—



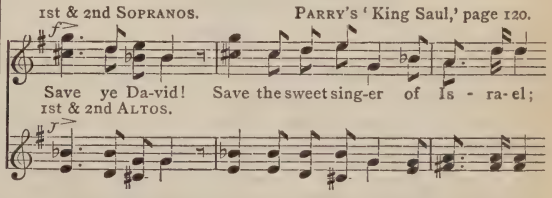
The above passage does not at first sight appear to be particularly striking, but when the first 'No!' has been firmly sung, the second more emphatically, and the third uttered with the the concentrated essence of nasality—*n-n-n-no*—the effect is overwhelmingly tremendous, there being no doubt left in the mind of the listener as to the negation of the Furies to the petition of *Orpheus*.

Other examples of effective use of tone colour are—

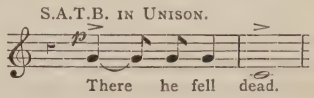


Here delighted expectancy can be infused into the voices with splendid effect.

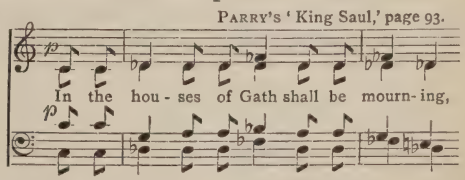
Terror and dismay can be typified in the following—



Only those who heard in rapid succession the tragic effect of—



and the sombre tone picture—



and the vivid brightness of the succeeding phrases to the words

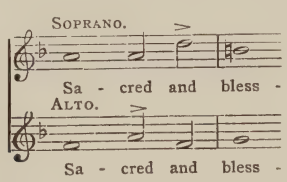
But the land of Judah shall be a land of rejoicing,

can realise the enthralling and inspiriting effect produced by these contrasted tone tints, which made people feel sorry when the chorus was finished.

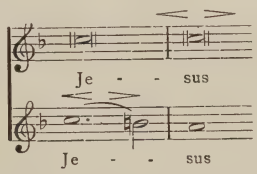
We may take it that however satisfactory in the past grand choral sonority may appear to have been, in the future something more will be looked for, because audiences will not be satisfied with that uniformity of tone which we usually associate with a German organist's rendering of a Bach fugue.

BALANCE BETWEEN THE PRIMARY AND SECONDARY PARTS OF A CHORUS.

I intended to enlarge upon this important feature of choral singing, but my space is more than exhausted; therefore I will only say that in every work performed the conductor should single out those phrases which ought to be brought into prominence, if only for one beat. 'O gladsome Light' furnishes a case in point. At the 8th bar the alto and treble parts should be treated so as to secure the effective imitation—

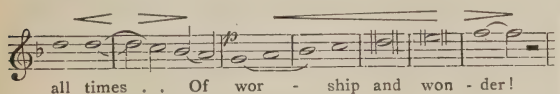


In the following phrase (bars 10 and 11) the effect of getting the reply of the treble swell to the alto is also very fine—



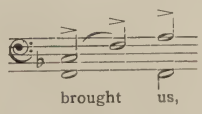
The second minim in each bar of the tenor part should also be 'picked out.'

The tenor part from bars 52 to 58 is most notable and effective if treated as follows—



where the second, third, fourth, and the last three notes get prominence.

The three notes of the first bass in bar 62 are particularly effective, I might almost say thrilling, when 'brought out' with proper balance, clear and distinct, but not too heavy—



while the term seraphic, heavenly, or, even better still, 'unutterable,' can be applied to the effect of the last nine bars of the chorus if the altos, tenors, and basses sing an ideal *pianissimo*, to form a sea of ultra-subdued harmony, upon which the ravishing melody of the sopranos—sung in the most dulcet tones—can float away, as it were, into eternity.

GENERAL HINTS.

As to the size of a choir, I say the bigger the better; but a good working basis is for a choir to occupy about twenty per cent. of the seating capacity of the concert hall. Of course, if one cannot get so many singers, a smaller proportion must do. With respect to the proportion of parts, I prefer the basis to be: twenty-two sopranos, twenty altos, nineteen tenors, and twenty-one basses. I like a bright sky and a firm foundation.

To the capital closing hints offered by Mr. F. H. Cowen, on Conducting, in his pregnant article which appeared in the May issue of The Musical Times, I would add, conduct as much as you can with the eye. A look towards a part—each member of which takes it for granted that he or she *must* be looking at the conductor—I find is more potent than any other sign, as it seems to establish perfect sympathy between the performer and the conductor.

Many other points, such as how to sing a fugue, a part-song, the development of good tone, &c., must be held over until a more convenient season.

SAMUEL SEBASTIAN WESLEY.

(*Concluded from page 374.*)

A LOST ANTHEM AND 'ASCRIBE.'

The year 1854 was an active one for Wesley and not without some importance in regard to Winchester Cathedral. Upon his advice the Dean and Chapter purchased 'about three-fourths' of Father Willis's fine organ in the Great Exhibition, which was completely rebuilt for its new location. The instrument was formally opened on June 3, when, at Evensong (at 1 p.m.), S. Wesley in F was sung in addition to the following anthems, performed consecutively—'O give thanks,' Purcell; 'Ascribe unto the Lord' and 'The Wilderness,' S. S. Wesley. 'A new anthem, composed for the occasion,' a setting of the words 'By the word of the Lord were the heavens made,' by Dr. Wesley, was announced to be performed 'after the Thanksgiving'; but there is no evidence of its having been sung on that occasion, or even of its existence. Wesley was probably dissatisfied with his attempt, and therefore relinquished the idea and destroyed what he had already written. Among a strong contingent of singers from various cathedrals gathered together on that occasion was Master John Stainer, aged thirteen, then a chorister of St. Paul's Cathedral. Sir John, in recalling the incident at this distance of forty-six years, says in regard to 'Ascribe unto the Lord':—

> 'At the rehearsal in the Cathedral, Wesley could not get the combined choirs to take the movement "As for the gods of the heathen" rapidly enough. So he came down into the body of the church, leaving one of his assistants (probably Garrett) to play and

beat time with a stick on the side of a choir book, a device which left no doubt as to the position of the down beats! We all thought it a great scramble at the pace he took it; but of course he was right, and I have always kept it up to his pace. But I am sorry to say this movement is often quite spoilt—being slowly dragged along by those who are ignorant of the composer's intention.

'Wesley had to make the choirs go through the same portion *without accompaniment* before he got his own way.'

A Royal Commission on Cathedrals, which sat in 1854, drew from Wesley an emphatic reply to the enquiries of the Commissioners. This, which formed a second pamphlet from his pen on the subject uppermost in his mind, he afterwards published with the title:—

Reply to the Inquiries of the Cathedral Commissioners relative to improvement in the Music of Divine Worship in Cathedrals. London [1854].

Wesley designed the organ, built by Father Willis, in St. George's Hall, Liverpool, and played it at the inauguration of that noble building on September 18, 1854. Curiously enough, he not only insisted upon 'unequal temperament' in the tuning of the Liverpool organ, but strongly wanted both pedals and manuals to be of the G compass! Thereupon a battle royal ensued between Wesley and Willis. The latter said: 'Unless you have the pedal compass to C, I shall absolutely refuse to build the organ.' That essentially English characteristic, a compromise, was thereupon effected, with the result that the manual compass was G, while the pedal-board was C!

HYMN-TUNES.

It was during his Winchester period—which extended to nearly sixteen years—that Wesley turned his attention to the composition of hymn-tunes. This seems to have been a congenial occupation to him. He says in a letter to a friend: 'Writing hymn-tunes became interesting to me, and I had to do much that way in order to supply the many new metres with tunes, some metres being but ill-provided, I thought.'

'Aurelia' made its first appearance in a hymnal entitled:—

A Selection of Psalms and Hymns, arranged for the public services of the Church of England. By the Rev. Charles Kemble, Rector of Bath. The music . . . selected, arranged, and partly composed by Samuel Sebastian Wesley. . . . 1864.

The following extract from Wesley's preface may be quoted as showing that he considered Psalmody to be 'an interesting and grave subject':—

From the frequent occurrence of unusual metres, much new composition seemed necessary, unless I accepted the alternative of inserting tunes apparently quite devoid of merit. The task of composing new music for congregational use is an onerous one. Many efforts of the kind have proved unsuccessful; should such be the result in the present case, it will at least not have proceeded from any lack of earnest desire to do full justice to so interesting and grave a subject.

This hymnal was 'a cut book'—that is to say, the tunes were printed above the words, but the leaves were so cut that any tune could be brought into juxtaposition with any hymn, a method familiar enough in Scotland, but happily unknown South of the Tweed. 'Aurelia' is set to 'Jerusalem the Golden,' hence its name. The tune received a great impetus along its popularity pathway when it was selected to be sung at the Thanksgiving Service for the recovery of the Prince of Wales, St. Paul's Cathedral, February 27, 1872. The smallest tribute that can be paid to the merit of 'Aurelia' as an ideal tune for congregational song is to say that any hymnal is considered incomplete without it.

Wesley's arrangement of the 'Old 100th' tune was made for the laying of the foundation stone of Netley Hospital by the Queen, on May 19, 1856, at which ceremony the choir of Winchester Cathedral sang it under his direction. To the 'Hymnary,' issued by Messrs. Novello in 1872, he contributed thirteen original tunes.

For the inauguration of the North London Working Men's Industrial Exhibition in the Agricultural Hall, opened on October 17, 1864, Wesley composed an Ode to Labour. This work, which is not so well known as it deserves to be, contains a fine bass song, 'When from the great Creator's hand,' which used to be sung at Eton College concerts by one Hubert Parry. The Ode was appropriately revived under the direction of the composer's brother, Mr. R. Glenn Wesley, at the opening of a similar Exhibition, also in the Agricultural Hall, on July 1, 1893.

GLOUCESTER.

The death, on February 3, 1865, of John Amott, rendered vacant the organistship of Gloucester Cathedral. The Dean and Chapter consulted Dr. Wesley in regard to filling up the appointment with the result that he offered himself for the post! Wesley was appointed on February 18, 1865, 'subject to his accepting the terms offered.' Six days later he was sworn in by Dean Law, but he did not commence his duties until June 24, Mr. J. A. Matthews, now of Cheltenham, playing in the interim as temporary organist. Gloucester was Wesley's fourth and last Cathedral appointment. The remaining eleven years of his life were comparatively uneventful, except that, by virtue of his office, he, after an interval of thirty-one years, conducted the Three Choirs Festival of 1865, and those of 1868, 1871, and 1874. The most memorable of these four Festivals were those held in 1868 and 1871. At the former (1868) the name of Hubert Parry, then a youth of twenty, first came prominently before the public as a composer, his contribution to the Festival programme being an 'Intermezzo for strings.' At the next Gloucester meeting (1871) Wesley put on the Bach mantle, the royal robe in the artistic wardrobe of his father, 'Old Sam,' by producing the great Cantor's 'St.

Matthew' Passion. This experiment was so successful that the work was repeated at Worcester in the following year (1872). Thus the great revival by the late Sir Joseph Barnby of Bach's noble Passion music in London in the year 1870 soon spread to the Provinces. In the process thereof it found its true home in such stately fanes as the Cathedrals of Gloucester and Worcester.

FESTIVAL HUMOUR.

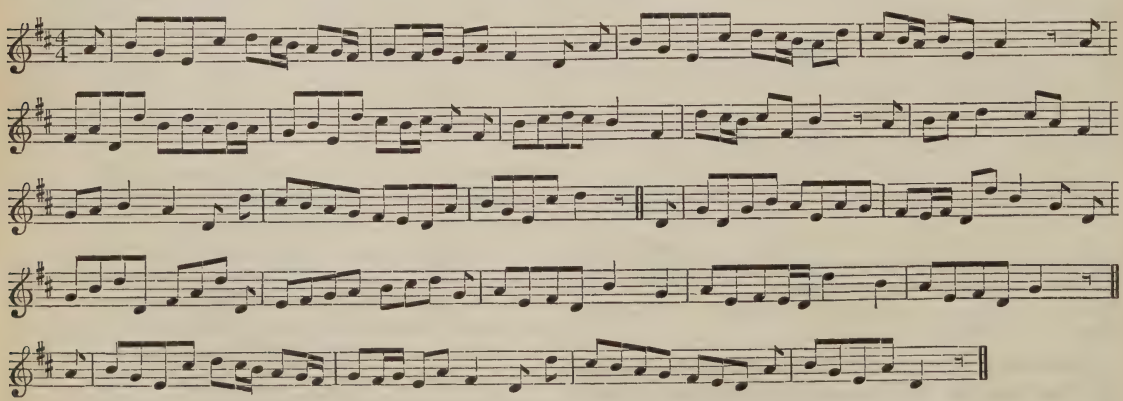
Two amusing incidents connected with Wesley's Festival experiences may be recorded. At that of Hereford in 1867 he was the official pianoforte accompanist. In the course of one of the concerts Miss Julia Elton sang John Barnett's piquant ditty, 'Little fay, pretty fay.' The audience wanted to hear that strain again, and as the singer returned to the platform to acknowledge their plaudits, the 'Doctor' naturally assumed that an encore was imminent. He accordingly resumed his seat at the pianoforte and again played the introduction to the song. But the laughter of the audience convinced Wesley that something was wrong. On looking round he found himself to be the sole occupant of the platform, the soloist having fled. Nothing daunted, however, the 'Doctor' had his revenge by proceeding to the ante-room and bringing Miss Elton back in triumph to repeat the song. The Gloucester Festival of 1874, the last that Wesley conducted, took place 'under uneasy circumstances.' Owing to the action of the Worcester Cathedral authorities there was some danger of these time-honoured music-makings coming to an end. The Festival concluded with a grand choral service in the Nave of Gloucester Cathedral. After a somewhat ominous sermon by Bishop Barry, then Canon of Worcester, and as a practical comment on the tendency of that discourse, Dr. Wesley played the Dead March in 'Saul'!

PROOFS THAT SPROUTED!

To the Gloucester period belongs the publication of the 'European Psalmist,' which appeared in 1872. This work was on the stocks for at least twenty-one years! Writing to a possible subscriber on May 2, 1854, Wesley said, 'between 4 & 5 hundred pages have been engraved these three years.' It is therefore no wonder that in the long period of the preparation of the 'European Psalmist' some of the original subscribers to the work had departed to a sphere whereunto their copies could not be dispatched. Upon his attention being called to a stray minim on the margin of one of the proof sheets, Wesley said: 'I don't know what it means, unless it is because the thing has been so long absent that the proofs have begun to sprout.'

A SECOND HOLSWORTHY MELODY.

On January 14, 1873, Mr. Gladstone granted Dr. Wesley a Civil List pension of £100 per annum, 'in recognition of his musical talents.' After his (Wesley's) death this pension was continued to his widow, who died on February 28, 1888. One of his latest and popular organ pieces is that known as the 'Holsworthy Church Bells.' The melody of this he wrote in 1874 for the bells of Holsworthy Parish Church, at the residence of his friend, Dr. T. Linnington Ash, J.P., of that town, who retains vivid recollections of the Doctor's visits to Devonshire and his fishing enthusiasticalities. This tune is played on Mondays. Another and much more ornate tune, and which is almost more than machinery can manage, is played on Wednesdays. Through the kindness of Dr. Ash we are enabled to give this Wesley melody—



NUNC DIMITTIS.

One of Wesley's last appearances as a recitalist was at the Victoria Rooms, Clifton, when, in conjunction with Mr. (now Sir) Walter Parratt, he opened Hill's organ with two performances on April 29, 1874. This instrument, which was originally in the Panopticon, Leicester Square, had been removed from St. Paul's Cathedral to Clifton. Dr. Wesley accompanied a service for the last time on Christmas Day, 1875, and at its conclusion he played Handel's 'Hallelujah' chorus. This was literally the *Nunc dimittis* to his agitated career. He died at his official residence, Palace Yard, Gloucester, on April 19, 1876, aged sixty-five, his last utterance, addressed to his sister, Miss Eliza Wesley, being 'Let me see the sky.' There has been much speculation as to what

prompted the dying man to utter these words. This we can remove by a recent letter from Mrs. Alan Haigh, of Huddersfield, an old friend of Dr. Wesley's, in which she says: 'I always think that the letter I wrote to my friend Dr. Wesley on the day before his death was in his mind when he said, "Let me see the sky," as in that letter I had alluded to two lines in Dr. Doddridge's hymn, which begins "God of my life, through all my days"—

> With what glad accents shall I rise,
> And join the music of the skies.

He was very fond of visiting us, when he would tell us of all his worries about the music in the Cathedral and with the Dean and Chapter; and he knew that we appreciated and liked to perform his anthems in Huddersfield.'

Dr. Wesley was buried in the old cemetery at Exeter, in the same grave where the remains of his infant daughter had been deposited thirty-six years before. A tablet to his memory has been erected in the North Aisle of the Nave of Exeter Cathedral, and a stained glass window in the South Chantry of the Lady Chapel at Gloucester Cathedral.

Samuel Sebastian Wesley stands in the front rank of English Church composers. His deeply poetic and masterly anthems will ever remain the best monument to his remarkable genius. They are as fresh to-day as when they were written. Age cannot wither, nor custom stale, their infinite variety. His organ music belongs to the same category of expressive, inspired strains. The greater part of his life was spent on a storm-tossed sea of troubles with Cathedral dignitaries and the conditions under which he had to work. The Cathedral precentor was his pet aversion. His views on cathedral musical matters he strenuously and ably set forth in the pamphlets and preface to the Service in E already referred to; we regret that the exigencies of space prevent our epitomising, or even of giving extracts from their interesting and suggestive contents.

GREGORIANS?—NO!

He had a rooted dislike to 'Gregorians.' Writing in 1849, on the subject of a revival of English church music, he said: 'Some would reject all Music but the unisonous Chants of a period of absolute barbarism—which they term "Gregorian." All is "Gregorian" that is in the black diamond note! These men would look a Michael Angelo in the face and tell him Stonehenge was the perfection of architecture!' To a pupil who had leanings towards Plain-song, he wrote: 'Your question about Gregorian tones has caused me much pain. I thought I had made a better musician of you. I am sorry for this. I beg to assure you that I am a musician, a protestant, and yours truly, S. S. Wesley.'

CATHEDRAL WORRIES AND CATHEDRAL REFORM.

In 1870 he wrote to his London publisher: 'I am sadly vexed. What a folly I committed in leaving London about 40 years ago'; and in a letter to his friend, Dr. Ash, of Holsworthy (to whom he dedicated the anthem 'I am Thine, O save me'), he said, in reference to his declining health: 'This comes of my getting out of the world when young and remaining out for my love of the country. Worry, worry, worry. *No delight* anywhere.' In the letter to Mr. Blanch, Camberwell's historian, already referred to, he says, under date of November 25, 1874: 'I have been organist of the Cathedrals of Hereford, Exeter, and Winchester. And now for the floodgate difficulty. I have moved from Cathedral to Cathedral because I found *musical troubles* at each. Until Parliament interferes to put Cathedrals on a totally different footing as to music, I affirm that any man of eminence finds obstacles to doing himself and music justice which render his life a prolonged martyrdom.'

Mr. Joseph Bennett has related (*The Lute*, May, 1885, p. 97) how that, in the year 1875, Wesley invited him to dinner in order to discuss 'important business,' the object of the 'important business' being: 'To sweep away Deans, Canons, and Precentors, and thus clear the ground for a better order of things; . . . . to establish a College of Preachers in London, that institution to supply the Cathedral pulpits with qualified orators who would serve for a month in each place; . . . . and lastly, to make the Cathedral organist absolute director of the music, with a salary proportioned to his standing in the profession.' Mr. Bennett was to act as literary and journalistic 'chief of the staff' in moving Parliament, the public, &c., &c.—but it need hardly be said that this drastic scheme of Cathedral reform did not get beyond that dinner party of two. A few months afterwards Wesley had gone to that place where Precentors cease from troubling and organists are at rest.

Music publishers, like Cathedral dignitaries, were as anathema to him. He showed his dislike to them by issuing most of his compositions on his own account through a non-music-publishing firm. In 1868, however, he disposed of the copyright of his anthems, organ and pianoforte pieces, &c., to Messrs. Novello. Certain traditions in regard to the settlement of that transaction, not altogether without their humorous aspect, still linger in Messrs. Novello's office—Dr. Wesley silently sitting on a stool, afraid to commit himself lest he might name too small a sum, and the then head of the firm, the late Mr. Henry Littleton, quietly writing his letters while waiting for the composer to proceed. This state of siege was maintained for several days. At the close of each succeeding day, the composer and publisher, having exchanged their daily good-byes, went their respective ways. A capitulation, however,

ultimately took place to the tune of £750. When Wesley received the cheque for that amount, he remarked: 'When I get home they'll think that I have been robbing somebody'!

PERSONALITY.

In regard to Dr. Wesley's personality, the following recollections from an old chorister and from an articled pupil of his cannot fail to be of interest. The first are selected from those kindly supplied by Mr. Thomas Evans, lay clerk of Gloucester Cathedral, who writes:—

I was but a lad when Dr. Wesley came to Gloucester. I well remember the trial day for the organistship in the place of Mr. Amott, deceased. The Dean (Dr. Law) met me and said, 'Evans, do you know whom we have appointed organist?' I replied that I did not. He then said: 'the *great* Dr. Wesley. He came to judge those who were in for the trial; but he has accepted the post himself because he is fond of fishing and he hears that some good fishing is to be had about here.' I myself did not then know who the 'great' Dr. Wesley was, but I soon found out by his 'funny ways,' as we boys used to call them. I was the solo boy when he arrived, and I well remember the many drillings I had before I was allowed to sing the solo in 'Blessed be the God and Father.' However, it finished up with a final try over at the Doctor's house, when he gave me such a long and trying drilling, which ended in his getting cross (as I thought) with me. I had a good cry, and that put an end to the rehearsal of 'Love one another'; but as I was leaving the room he slipped a two-shilling piece into my hand and kindly said: 'There, don't cry.'

When I had finished my choristership I thought I should like to say good-bye to the Doctor. On seeing him in the Cloisters I went up to him and said, 'I am come to say good-bye, Doctor.' He took no notice and kept walking slowly on, seeming to be greatly pre-occupied. I then overtook him, and, turning round, faced him again. I repeated what I had already said, but he simply walked round me and went off. He would not utter a word. I have since learned that he very much disliked saying 'good-bye,' but I know that he meant well.

The Doctor more than once said: 'The best music is that which gives the greatest pleasure.'*

You are welcome to use any or all of these, my recollections of the *great* Dr. S. S. Wesley.

The following reminiscences are kindly furnished by Dr. Wesley's distinguished pupil, Dr. F. E. Gladstone:—

Dr. Wesley's extempore playing, recalls Dr. Gladstone, was very remarkable when he was in the humour. There may not have been much plan in it, but it was full of striking effects. A not uncommon device of his was to say to me, 'Hold that note,' and when I obeyed (on one manual) he would proceed (on another) to treat the sustained note as an inner 'pedal,' with results which must have greatly astonished any listener who knew anything about organ playing.

It may not be generally known that his anthem 'All go unto one place' was written on the death of the Prince Consort. If my memory serves me rightly, there was a special service held in Winchester Cathedral on the day of the funeral. But I shall never forget the impression produced by the performance in the Cloisters of Winchester School of his anthem 'Man that is born.' A popular Warden had just died, and for the funeral Wesley made a special arrangement of his music for unaccompanied singing over the grave. The place was thronged, and everyone must have been deeply moved on that solemn occasion.

There is one thing which I have never been able to understand, and that is how Wesley could endure the sound of his 'Wilderness,' or of the beautiful Service in E, when the organ was tuned to 'unequal temperament.'*

Wesley had a beautiful pianoforte touch. He used to play pianoforte duets charmingly with Mrs. Stewart, mother of the late Sir Herbert Stewart. Some of his expressions were very funny. On one occasion he came up to me in the Cathedral and said, 'Bring down your piano this evening'! †

In concluding this biographical sketch—and by the limitations of space it is nothing more than a sketch—of one of the greatest masters of English Church music, full acknowledgment, as is their just due, must be made to those who have rendered assistance in its preparation. The material for a biography of Dr. Wesley is so scattered—a line here, a line there, and so on—that it would have been impossible to gather even these fragments together without the aid so kindly and so willingly rendered by the following helpers:—

The Rev. F. G. Wesley (Durham), The Very Rev. the Dean of Winchester, Sir John Stainer, Mrs. Alan Haigh (Huddersfield), Miss Rooke (Leeds), Rev. Edgar Sheppard and Dr. Creser (Chapel Royal, St. James's), Rev. Arnold D. Culley (Exeter), Rev. F. F. Kelly (St. Giles's, Camberwell), Dr. T. Linnington Ash (Holsworthy), Dr. G. R. Sinclair (Hereford), Mr. A. Herbert Brewer and Mr. Thomas Evans (Gloucester), Mr. T. W. Taphouse (Oxford), Mr. Henry C. Embleton, Mr. Herbert Thompson and Mr. Frank Kidson (Leeds), Dr. F. E. Gladstone, Mr. Burnham Horner, Mr. Henry J. B. Dart, Mr. John S. Bumpus, Mr. W. Lempriere (Christ's Hospital), Mr. Cecil Ridgway (Hampton), Mr. W. T. Freemantle (Rotherham), Mr. F. W. Renaut (Royal Academy of Music), Mr. W. G. Vowles (Bristol), Messrs. Bishop and Son, and Messrs. J. W. Walker and Sons.

F. G. E.

OCCASIONAL NOTES.

Dr. Basil Harwood, organist of Christ Church Cathedral, Oxford, has, upon the nomination of Professor Sir Hubert Parry, been elected to the office of Choragus in the University of Oxford. The Choragus, who derives his title from the leader of the chorus in the ancient Greek drama, formed part of the original foundation of the Oxford Professorship of Music created by Dr. William Heyther (or Heather) in 1626. His idea was to make the Faculty of music both theoretical (examining) and practical (teaching). 'Twice a week,' state the ordinances of Dr. Heyther, 'is the Choragus to present himself in the music school and conduct the practice, both vocal and instrumental, of all who choose to attend'; but, as if he had some prognostication that the practical part of his benefaction would become a dead letter, he enacted that 'if *no one* shall attend the meetings in the music school, then the Choragus himself shall sing with two boys for at least an hour!' Even this vocal trio observance fell into decay, and all Heyther's castles in the air met their usual fate. We learn that 'the practices ceased; the instruments were dispersed, and their remnant finally broken

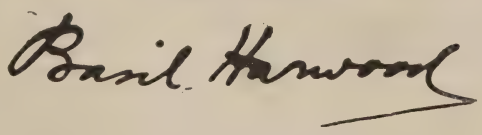
* These pregnant words of Wesley's deserve to be 'writ large,' or, typographically speaking, to be printed in capitals.

* For an exhaustive statement of Dr. Wesley's views on 'Temperament,' see the *Musical Standard* of April 1, July 1, and December 1, 1863, which contain long letters from him on the subject.

† For some additional personal recollections of Dr. Wesley, by his pupil, Mr. J. Kendrick Pyne, organist of Manchester Cathedral, see The Musical Times of June, 1899, p. 376. We regret that the portrait of Dr. Wesley, given as a special supplement in our last issue (June), was inadvertently stated to be that taken in 1849, and presented to him by the Leeds choirmen. As a matter of fact, the portrait is of the Hereford period, and thus it may be welcomed as being a presentment of Wesley in his more youthful days.

up as old lumber; and no Choragus has either conducted or sung in the Music School at Oxford within the memory of man.' The duties of the Choragus in the present day are theoretical and not practical. By virtue of his office, the Choragus forms one of the Board of Examiners for degrees in music at the University. For more than two hundred years, rom 1626, it was held by the Professor of Music. In 1848, when Sir Henry Rowley Bishop was appointed Professor, the offices were divided. The duties of Choragus have since been discharged by Dr. Stephen Elvey (1848), Dr. C. W. Corfe (1860), and Sir Hubert Parry (1883), who, in 1899, succeeded to the Professorship of Music upon the resignation of Sir John Stainer.

(From a Photograph by Messrs. Hills and Saunders, Oxford.)



THE new Choragus was born at Woodhouse Olveston, Gloucestershire, on April 11, 1859. After receiving his early education at the Charterhouse he entered Trinity College, Oxford. Dr. Harwood took the following degrees at Oxford: Mus.B., 1880; B.A., 1881; M.A., 1884; and Mus.D., 1896. He studied in England under Mr. J. L. Roeckel, Mr. George Riseley, and the late Dr. C. W. Corfe, a former Choragus of the University; in Germany, at the Leipzig Conservatorium, his teachers were Herr Karl Reinecke and Dr. Jadassohn. His first organ appointment was that of his own College (Trinity) at Oxford, 1878-81, which was followed by St. Barnabas, Pimlico, 1883-87, and Ely Cathedral, 1887-92. Since 1892 Dr. Harwood has been organist of Christ Church Cathedral, Oxford. He is also Precentor of Keble College and conductor of the Oxford Bach Choir. His published compositions include a fine Cathedral Service in A flat; 'Inclina, Domine' ('Bow down Thine ear, O Lord,' Psalm 86), for soprano solo, chorus, and orchestra, performed at the Gloucester Musical Festival of 1898; an 'Agnus Dei' and 'O Salutaris,' for chorus and organ; a Sonata in C sharp minor and Dithyramb for organ; Three pieces for pianoforte; songs, &c.

THE name of Harwood was that of a now almost forgotten composer—Edward Harwood, 1707-1787—whose *magnum opus*, 'Vital Spark,' had an extraordinary vitality many years ago, but which, like many another spark, has now 'gone out.' The traditional story of the composition of 'Vital Spark'—or 'Wital Spark' as the rustics were prone to designate their favourite funeral 'piece'—is thus related by the Rev. Henry Parr:—

Harwood had been staying in London, in the company of Alexander Reed, of Liverpool; but when the time for their return arrived, they found themselves without the means of discharging their reckoning at the inn. In this emergency it was resolved to compose some piece of music, and raise money upon it. What Reed attempted in that direction is not told; but Harwood, taking up a collection of poetry which lay in the coffee-room, came across Pope's Ode, which he immediately set to music, and, taking it to a publisher, sold the copyright for £40. This relieved the friends from their embarrassment and took them back to Liverpool.

NOT the least interesting, and certainly not the least gratifying feature of the winter philanthropic work in London is that of ministering to the musical wants of its poorer and hard-working inhabitants. The People's Palace deserves a premier place for mention in this connection. There, under the enthusiastic sway of Mr. Allen Gill, excellent choral performances have been given, to the edification of the 'masses' and to the credit of the People's Palace Choral Society, which Mr. Gill so ably conducts. This body of efficient performers, be it recorded, had the honour of introducing to a London audience Mr. Coleridge-Taylor's 'Death of Minnehaha.' The Oxford House Musical and Dramatic Association, of which Mr. A. P. Charles is the general honorary secretary, has also done great things. During the past four seasons high class orchestral concerts have been given, under the direction of Mr. Hugh A. Burry, at which the 'Jupiter' and 'Unfinished' Symphonies, the 'Meistersingers' Overture, Tschaïkowsky's Fifth Symphony, Schumann's Pianoforte Concerto, and other standard works have greeted the ears of East-end listeners. A Choral Society has also been formed which will doubtless give a good account of its operations. At Toynbee Hall an interesting and educational series of Chamber concerts was given on successive Sundays, from January to March, at which the best concerted music was played—and admirably played, too—by professional and amateur performers; one concert, consisting of the works of Purcell and conducted by Mr. Morton Latham, calls for special notice.

TWENTY-TWO years ago the People's Concert Society was founded. Congratulations are its just due, from the fact that very soon this admirable Society will have given 1,000 concerts in various parts of the Metropolis, these concerts being of high-class music. A specialty has been the Chamber concerts given at Holloway, Bermondsey, Bishopsgate,

Greenwich, and Woolwich, at prices of admission ranging from 1s. to 1d. At these music-makings many artists of repute have given their valuable services; moreover, a leading feature of its operations has been the attention given to young English composers, of which Mr. Thomas Dunhill's Quintet for clarinet and strings may be instanced. Miss Ethel Robinson is the successful secretary of this deserving Society. All this, as we have already remarked, is not only extremely gratifying, but calls for full acknowledgment and genuine appreciation. It is equally pleasing that the quality of the music performed is so good and that no vulgar trash is tolerated in the various schemes to which we have referred. Other organisations have doubtless adopted the same artistic creed, and can show as good a record. To sum up: there is abundant evidence to prove that the toiling inhabitants in the poorer districts of this vast Metropolis of ours—an empire in itself—are quite as capable of appreciating a good oratorio, a symphonic masterpiece, or a concert of chamber music as are the well-to-do folk in the 'better' parts of the town.

THE Gentlemen and Children of the Chapel Royal, St. James's, are in the habit of giving an annual concert—a custom which is in the highest degree commendable. The seventh of these yearly music meetings took place in the Picture Gallery of Bridgewater House, the London mansion of the Earl of Ellesmere, on May 28. It was a not unpleasant change from the overmuch strenuousness of modern orchestral music to listen to a selection of purely vocal strains, by native composers, for the most part excellently sung. The practice of compiling the programme entirely from compositions by past and present musical officials of the Chapel Royal is, however, open to question. In the first place, it shuts out some of the finest works of our unrivalled English madrigal school—works which so excellent a choir, with adequate rehearsals, ought to interpret with unusual merit. Secondly, it opens the door for the introduction of certain trivialities which are out of place at such a concert, and, moreover, are not without some incongruity when sung in a noble apartment having upon its walls magnificent Titians, Rembrandts, and Raphaels. The book of words was certainly not up to date in regard to accuracy. How could John Stafford Smith have been appointed organist of the Chapel Royal, St. James's, in the year 1862, if he died in the year 1836? And the statement that Henry Purcell became 'Composer in ordinary to the King' in the year 1863 came as a sort of shock to one, at least, of the audience, who has always been under the impression that Purcell died in 1695.

A RECENT prospectus of the International Musical Society (Internationale Musikgesellschaft) shows that the contents of the Society's publications—the Monthly Journal (*Zeitschrift*) and the Quarterly Magazine (*Sammelbände*)—now amount to 800 pages, large 8vo. The English committee of the Society consists of Sir Hubert Parry, Mr. Otto Goldschmidt, Dr. Armes, Sir Frederick Bridge, Mr. W. H. Cummings, Sir Alexander Mackenzie, Dr. Charles Maclean, Mr. Fuller Maitland, Professor Niecks, Professor Prout, Mr. Barclay Squire, Sir John Stainer, and Professor Villiers Stanford.

THE *Girls' Realm* recently contained an interesting and well illustrated article on Mdlle. Chaminade. As a child her talents attracted the attention of George Bizet, who urged that they should have every possibility of becoming developed; she also knew Gounod very well in the last years of his life and often used to play to him. In regard to the study of the pianoforte, Mdlle. Chaminade wisely observes: 'By thinking of each note a girl can do more in half-an-hour than she can in four hours with her mind on other things.' This recalls the story of a somewhat flighty damsel, who dolefully remarked to her teacher: 'I don't know how it is, Mr. Playall, but I don't seem to get on; yet,' she sighingly added, 'I practise four hours a day.' A cynical smile stole o'er his countenance as he said: 'Really, Miss Gyddy! Now suppose you change your plan. Practise two hours a day, and *think* two hours.'

THE *Western Morning News* thus comments upon our biographical sketch of Dr. S. S. Wesley:—

THE MUSICAL TIMES for June contains a continuation of a sketch of the life of Dr. S. S. Wesley, who became organist of Exeter Cathedral in 1835, transferring from Hereford. He afterwards became a famous organist of Winchester Cathedral. In a letter dated 'Exeter, January 29, 1840,' Wesley says: 'I have been striving hard to get a Festival in our fine roomy Cathedral, but our clergy are at present unfavourable to it.' Are the clergy of to-day of the same opinion? Why should Exeter be behind Gloucester, Hereford, Worcester, Peterborough, and many other cities in this respect? There is a wealth of musicians, both vocal and instrumental, in Devonshire, and a grand chorus and full orchestra could be obtained. As to the expenses, if small counties can obtain more than sufficient guarantors, surely there should be no difficulty in Devon.

The 'Why' of our contemporary finds an echo in these columns. Who, at Exeter, will take up the 'striving' of Dr. S. S. Wesley of sixty years ago?

THERE is a well known story concerning an unsophisticated visitor to the Royal Academy Exhibition many years ago, at which Landseer's picture, 'There's life in the old dog yet,' was first shown. He, by a happy slip, applied the title to a neighbouring painting which had for its subject the aged King Lear, and was naturally struck by its appropriateness. A similar, if not equally brilliant blunder, was made by the writer of the article on the Royal Academy Exhibition in our last number. Miss Nina Hardy's picture, entitled 'A Love Song,' depicting a young lady who has just finished singing some drawing-room ballad and is apparently being congratulated by an appreciative swain, happens to hang next to Mr. Strutt's 'Thanks, awfully!' and, by a pardonable slip, the writer transferred the title to Miss Hardy's, which it suits equally well.

THE mention of pictures recalls a curious pair of blunders perpetrated in two of the National picture galleries. In the National Gallery there is a picture by one of the Dutch masters styled 'The Guitar Lesson,' in which the pupil is playing an unmistakable lute. In the superb Wallace collection, just opened to the public at Hertford House, we find a complementary mistake, Netscher's picture of a lady playing a guitar being entitled 'The Lute-player.'

THERE has been much comment anent Herr Rosenthal's *tempi* in the first and last movements of the Mozart Pianoforte Concerto, which he played at the concert of the Philharmonic Society on the 14th ult. In connection with this matter, the following quotation from Abt Vogler's 'System für den Fugenbau,' published in 1811, may prove interesting, seeing that Mozart came immediately after Handel.

The author is complaining bitterly of the rapid rate at which the conductors of his day ran through Handel's fugues at full speed, and, therefore, without revealing the pathos of the master's music. And he continues as follows :—

The direction *allegro* misleads them; they ought to be guided by the effect, and not by the word itself. Signs have periods in which they are in force, and again periods in which they change or lose their meaning. Conductors should therefore reflect that in the olden, and even in Handel's time, slow rendering was the order of the day, and that by the prescription *allegro* was understood pretty much what is now conveyed by the term *andante*.

Vogler's comparison may not be literally correct; but it is noteworthy to find a man of no mean authority complaining at the beginning of this century that the *tempi* of music, then only half-a-century old, were being hurried.

The excellent concerts, to which we have previously referred, given during the past season by the Bournemouth municipal orchestra have fully maintained their high standard and artistic interest. The long list of works performed—symphonies, 59; overtures, 57; concertos, 30; suites, 18; ballets, 15; various pieces, 79—shows a wonderful activity during this 'fifth series of sixty symphony concerts, given between October, 1899, and May, 1900'—a list of which Mr. Dan Godfrey, Jun., has just reason to be proud, and upon which he may be heartily congratulated.

Mr. W. C. Stockley has been appointed chorus-master for the remaining rehearsals of the Birmingham Musical Festival in the place of the late Dr. Swinnerton Heap. Mr. Stockley, who was born at Farningham, Kent, on February 1, 1830, went to Birmingham in the year 1849. From 1858 to 1894 he was chorus-master of the Birmingham Festival; thus he has had an experience of works and chorus-singing that is quite unique. He retired from that post after the Festival held six years ago, and he has now, at the age of three-score years and ten, responded to the call of the Committee in a manner which merits full acknowledgment. A prominent member of the Committee, writing to us under the date of the 21st ult., says: 'It is an appointment that is universally popular, and we have every confidence that Mr. Stockley will be able to carry out the work to a satisfactory conclusion.' That the veteran chorus-master will be sure to justify this confidence is a foregone conclusion.

Mr. Frederic H. Cowen has been appointed to the conductorship of the Scottish Orchestra. This important post has not been held by a British-born subject since the *régime* of Sir Arthur Sullivan, nearly a quarter of a century ago. Mr. Cowen now holds the conductorships of the Philharmonic Society (London), the Liverpool Philharmonic Society, the Scottish Orchestra, and those of the three chief Societies in Bradford. Congratulations hearty to him upon his most recent appointment—a plum in the land o' cakes.

Mr. Granville Bantock has been appointed Principal of the Midland Institute of Music, Birmingham, and will enter upon his duties in September next. Mr. Bantock, who is well known as a composer, as well as an excellent conductor, is an 'old boy' of the Royal Academy of Music, where, in 1889, at the age of twenty-one, he won the Macfarren Scholarship for composition. Congratulations to Mr. Bantock and to the Midland Institute of Music.

Mr. Arthur O'Leary has resigned his professorship of the pianoforte at the Guildhall School of Music, in order that he may have more time for other work. Mr. O'Leary was one of the original staff of professors when the School was opened, in a disused city warehouse, in September, 1880. He has therefore been connected with the Institution from its infancy and throughout its extraordinary expansion, right on to the time of its present Brobdingnagian development.

Mr. J. F. R. Stainer contributed a learned paper on 'The Notation of Measurable Music' to the meeting of the Musical Association on the 12th ult., which discourse, in the regretable absence of the lecturer, was read by Mr. H. B. Briggs. Mr. Stainer's paper is not one that easily lends itself to the process of summarization; but it will form a valuable feature of the printed Proceedings of the Society, wherein it will be read with interest and profit.

We have pleasure in calling the attention of our readers to a letter in our correspondence column (p. 486) from Mr. W. Barclay Squire, of the British Museum, in the hope that the whereabouts of a copy of 'Parthenia In-violata,' which he seeks, may thereby be traced.

The inaugural lecture delivered by Professor Sir Hubert Parry at Oxford, on March 7 last, entitled 'Style in Musical Art,' has been published by the Clarendon Press in pamphlet form.

Next month we hope to give an article—historical and descriptive—upon Kneller Hall, the Training School for Bandmasters in the British Army.

SIR GEORGE GROVE, C.B.

Born, August 13, 1820.
Died, May 28, 1900.

It is with deep regret that we place upon record the death, in his eightieth year, of Sir George Grove, which took place after a long and wearisome illness at his residence, Lower Sydenham, on May 28. Within the limits of a biographical sketch, the incidents of Sir George Grove's unceasingly active, varied, and interesting life were fully set forth in our issue of October, 1897. He not only personally supplied the material for that biography, but took special pains in revising and amplifying its proof—and the 'correction' of a proof was a serious matter to Sir George Grove *and* to the compositor! Thus the information then given and duly recorded received the seal of undoubted authenticity. In a letter dated October 1, 1897, to the writer of that article and of these lines, he said: 'I am rather knocked up the last four days, and as Miss Squeers said of her father, "My pa has not yet recovered the use of his legs which prevents his holding a pen," so I say that the rehearsals of Beethoven, Stanford, Mozart, and Tschaïkowsky [for the Birmingham Festival] have nearly broken my wrist, and made my writing worse than it usually is—but I must give you a few lines to thank you for your capital *resumé* of my life which reads admirably, and for which I am extremely grateful to you.' There is no need, therefore, to recapitulate the biographical particulars already set forth in detail in these columns, especially

as since their appearance the genial knight had lived in retirement. The funeral of Sir George Grove took place on May 31. The first part of the burial service was read in St. Bartholomew's Church, Sydenham, in the presence of many of his friends, including his old colleague at the Crystal Palace, Mr. August Manns, and some of 'Grove's young men'—men who have made their mark, but who owe not a little to the stimulus, help, and encouragement, ungrudgingly given to them by their kind-hearted friend whose memory they will ever cherish with affection and gratitude. The Lesson was touchingly read by the venerable Dean of Westminster (the Very Rev. Dr. G. G. Bradley), Lady Grove's brother, and the interment subsequently took place at Ladywell Cemetery, Lewisham.

The magnetic personality of Sir George Grove will never be forgotten by those who were fortunate enough to come under its influence. His vivacious temperament, his breezy enthusiasm, his eagerness to pick up and assimilate every scrap of information that came in his way, his varied interests, his never-failing kindness—especially to young men—his boundless energy, even after he had passed the Psalmist's limit of age—all these attributes were really quite extraordinary. And then how remarkably these characteristics were ever bubbling up in his charming letters. 'There is always *something* interesting in Grove's letters,' once remarked a very distinguished organist to the present writer. Is it any wonder, therefore, that such letters—and post-cards galore, sometimes two *per diem!*—from 'G.' are treasured by one, at least, who was in the habit of receiving those somewhat illegible, but unconventional epistles? He would sometimes begin a letter with 'Dear X. Y. Z.,' or whatever the initials of his correspondent might be; or 'Dear Beethoven-admirer,' if his ever dear Beethoven formed the main theme of the communication. And then the endings were so characteristic of his warm-heartedness. For instance, in the dictated letters of recent years his secretary would write 'Yours ever'; but, in his shaky handwriting, he would often add 'and ever, G. Grove.' He was always so grateful—too grateful—for any little help rendered to him in the way of research. Even a trifling scrap of information would result in the receipt of a post card bearing the words: 'Many, *many* thanks. You deserve £1,000 a year!'

Some of the expressions in his letters were very amusing. Once he wrote, in reference to an overlooked Mendelssohn matter: 'Blind beast that I have been never to notice it!' In the expectation of meeting a child: 'Give Miss W—— my best regards, and tell her I hope to make her acquaintance on Saturday. An old man with a wooden leg she must look for.' In reference to the paper on 'A few words on the successive editions of Beethoven's Ninth Symphony,' which Sir George read before the Musical Association on February 12, 1895, he wrote: 'Come on Feb. 12. Manns is coming. Dashes and dots will be mentioned. Beethoven was especially particular in discriminating them.'

A Beethoven-Mendelssohn matter always caused his enthusiasm temperature—which was never in the 32° region—to rise to a warm point. Here is a specimen letter seeking aid in a cause very close to his heart:—

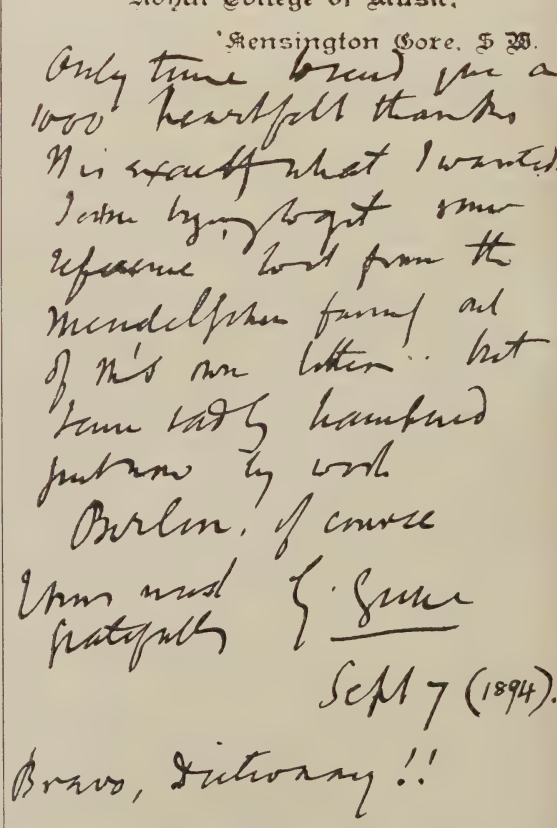
Royal College of Music,
5 September, 1894.

Dear E——,

There is a report or tradition that Mendelssohn played the 9th Symphony on the pianoforte to a select number of musicians in Leipzig before it had been heard there in the orchestra—probably about the end of 1823. It is mentioned in Nohl's Life of Beethoven; but I had heard it before I saw it there, as I have mentioned it in my life of Mendelssohn in the Dictionary (ii. 257*a*). I think that the Duke of Meiningen (who was at Leipzig University, and knew Mendelssohn) was my informant. The tradition further says that Spontini was one of the audience on the occasion, and was very wrath at Mendelssohn's having forestalled the orchestral performance. I have written to Mrs. Wach [Mendelssohn's younger daughter] and she knows nothing about it, but she will ask Klengel and Reinecke. Can you throw any light upon it? If you can I shall be very much obliged to you.

Yours very sincerely,
G. Grove.

A little research at the British Museum—always most pleasurable in such a case — furnished the desired information. This, which was duly sent to him and which ultimately appeared on p. 391 of his 'Beethoven and his Nine Symphonies,' brought in acknowledgment the subjoined post card, which we give in *fac-simile*—


Royal College of Music.
'Kensington Gore, S.W.
Only time to send you a
1000 heartfelt thanks
It is exactly what I wanted.
I often bought some
Ufaene book from the
Mendelssohn family at
Berlin, but it's not in it. But
I am sadly hampered
just now by work
Berlin. Of course
Yours most
gratefully G. Grove
Sept 7 (1894).
Bravo, Dictionary!!

The following extracts speak for themselves. 'To have helped anyone on in the world is surely one of the greatest pleasures there is.' In response to an appreciation of his Crystal Palace programme annotations — the most important of which he subsequently issued in book form with the title of 'Beethoven and his Nine Symphonies'—he wrote: 'That is a thing to make one proud. And I hope that the new book will carry the same power into yet further circles. I know its imperfections—nobody more so—but I also think that there is a certain life and reality about it which may take it into the hearts of the people.' As to his reputed musicianship:

'People will insist on thinking of me as a musician, which I really am not in the very least degree. I took quite as much interest in my investigations into the natural features and the little towns of Palestine which I did for Smith's "Dictionary of the Bible," or for Arthur Stanley's "Sinai and Palestine," as I did for Beethoven and Mendelssohn, indeed perhaps more so.' But music had a specially warm corner in Sir George's heart. His fame will go down to posterity in connection with music—first, as the initiator and editor of the invaluable 'Dictionary of Music and Musicians,' so closely associated with his name, and secondly, as the author of 'Beethoven and his Nine Symphonies.' In conclusion, we may quote one other specially characteristic extract from a large number of his brightly written letters and post cards: 'Never hesitate to ask me when you think I can do anything. I shan't be here much longer I dare say; and while I live nothing gives me greater pleasure than to work for music!' Such was the man whose memory will long be treasured and revered by those who had the privilege of his friendship—'the truest friend of music and musicians,' who bore the honoured name of George Grove.

THE HANDEL FESTIVAL.

BY ONE WHO WAS THERE.

Last month witnessed the thirtieth anniversary of the death of Charles Dickens. 'But what in the world has the death of Charles Dickens to do with the Handel Festival?' the reader may naturally ask. This interrogation may be answered by another. Was not Dickens, like Handel, buried in Westminster Abbey? And do not the great novelist and the great composer sleep their last sleep, side by side, in Poet's Corner? Still further, an old Abbey verger once told the present writer that when Dickens's resting-place was being prepared, the grave-diggers came upon Handel's coffin, 'covered with red velvet.' Plain deal for plain people answers every purpose in those circumstances; but is there not just a touch of regality in that external of red velvet? And, be it observed, the covering had kept its colour for eleven years more than a century! This interesting incident is not without its obvious lesson; and it is in the red velvet spirit that one should take his place at that feast of 'solemn musick' known as the Handel Festival.

The actual doings of the Festival have been written upon so much that the record in The Musical Times may be preluded with a few historical references. In view of the centenary of the death of the composer—commemorated in 1859—the now defunct Sacred Harmonic Society, in co-operation with the Crystal Palace authorities, initiated a preliminary Handel Festival in 1857, three years after the great glass house had been opened at Sydenham upon its removal from Hyde Park. This 'grand' or 'great' Festival was conducted by Mr. (afterwards Sir Michael) Costa. 'The band,' records the programme-book, 'will consist of 150 violins, 50 violas, and 50 double-basses, with nearly 100 wind instruments, and a large organ erected expressly for this Festival. . . . The chorus will number upwards of 2,000 voices. The entire Orchestra will form a grand musical congress [!] of nearly two thousand five hundred performers.' At that time the great Handel orchestra was not boarded over as it is now. Its only covering was the glass roof, which, with the light direct from the blue, must have added greatly to the effect of the *coup d'œil*. Amongst a pile of odds and ends we have discovered a printed document of instructions issued to the performers on that 1857 occasion. In regard to the subject of habiliments, this circular somewhat grandmotherly states:—

> Dress.—For the sake of a better effect in the appearance of so large an assemblage of persons in the Orchestra, it is hoped that the Ladies will generally wear white or light-coloured dresses, and the Gentlemen white waistcoats, and either white or black cravats. It is also recommended to the Gentlemen to dispense with overcoats, and for a head covering, to adopt folding hats, or caps.

Overcoats in June! The sheep of the volunteer performers were separated from the goats of the paid hands, thus:—

> Paid Performers.—Those *from the Country* are requested at the close of the last day's performance to retain their seats until the Superintendents shall have given them in exchange for the Orchestra ticket the amount agreed to be paid to them.

Again:—

> Medal.—A Bronze Medal commemorative of the Festival will be presented to each Performer, with the name of the person to whom it is presented inscribed thereon.

This Festival of 1857 was a three days' function, which, as at present, began with 'The Messiah' and ended with 'Israel in Egypt.' The intermediate performance was, however, entirely devoted to 'Judas Maccabæus.' On that 'Judas' occasion—June 17, 1857—the Queen, Prince Albert, the Prince of Wales, the Princess Alice, and Prince Alfred were present, together with Prince Frederick William of Prussia (afterwards the Emperor Frederick) with his betrothed, our own Princess Royal. At the request of the Queen, 'See the conquering hero comes' was repeated, and, also by her desire, 'the proceedings concluded with the Old Hundredth Psalm, Her Majesty and the whole audience standing while it was sung.'

It may not be generally known that, probably with a view to keeping their hand in, and as a further preliminary to the great centenary music-making of 1859, a 'Grand choral demonstration by the great Handel Festival choir, with full orchestral and military bands,' was given by the Sacred Harmonic people at the Crystal Palace in the intervening year—viz., on July 2, 1858. We have before us a copy of 'The whole of the music,' as the publication, issued by Alfred Novello, is entitled. From this we learn that the programme opened with the 'Old Hundredth Psalm,' which was followed by the *Venite, exultemus Domino* ('O come, let us sing unto the Lord'), sung to Tallis's single chant in F! To think of Costa's conducting the *Venite*, chanted by 2,000 singers! Further details are furnished in the following announcement:—

> The band will include the Members of the Bands of the Sacred Harmonic Society, the Royal Italian Opera, the Amateur Musical Society, the Crystal Palace, &c., &c., together with the Crystal Palace Wind Band, and the full bands of the Grenadier and Coldstream Guards. The Chorus will be composed of the Fourteen Hundred Members of the London Amateur division of the great Handel Festival Choir (comprising within its ranks the chorus of The Sacred Harmonic Society, and including selections from all the other Metropolitan Choral Societies), the leading professional Chorus Singers, the Two Hundred Yorkshire Choralists, including the celebrated Bradford Choir, with Deputations from many of the leading Provincial Choral Societies, the Cathedrals, and various Continental Choral and Part-Song Choirs, thus forming a total of *two thousand five hundred performers*, fully occupying the Great Orchestra built for the Handel Festival, and presenting an *ensemble* of Musical Talent equalling, if not surpassing in effectiveness, the memorable opening of the Palace in 1854, and the great Handel Festival of 1857.

So much for the babyhood of the great Festival that is well on the way towards the attainment of its jubilee. The meeting of 1859—the centenary year of Handel's death—was a triumphant success. Like that of 1857, it was conducted by Costa, who held the baton—a veritable Field Marshal's baton, musically speaking—at nine Festivals. In 1883 Mr. Manns came on the scene as commander-in-chief at very short notice. He has most ably conducted every Festival since, and, with the present function, he runs Costa very close with having conducted seven Festivals. With the exception of an exchange of 1885 for 1886—in order to celebrate the bi-centenary of Handel's birth—the Festivals have been held triennially since 1859.

It is now time to turn to the present Festival, held on the 19th, 21st, and 23rd ult., with a full rehearsal, to which the public were admitted, on the 16th. A change has been made in regard to the days of the week on which the performances took place. Hitherto they have been given on Monday, Wednesday, and Friday. This year the days were changed to Tuesday, Thursday, and Saturday—the intermediate performance being the 'Selection day,' thus maintaining a custom dating from 1859. The band of this year's Festival included no less than sixty-eight lady performers, as against *eight* in 1891, when they first made their appearance. (Costa, it need hardly be said, would have none of them.) This fair force is made up thus: violins, 51; violas, 10; violoncellos, 5; and clarinets, 2. The male altos—'bearded altos,' as Mendelssohn called them—show a distinct falling off in regard to numbers in the present chorus compared with that of 1859—418 in 1859 against 73 in 1900. In 1859 there were forty-five boy altos in the chorus, including such now well-known names as Masters A. Cellier, H. Keeton, E. Lloyd (the eminent tenor), and J. F. Meen.

The choir this year was not only capitally balanced, but it was a splendid body of vocalists of whom we ought nationally to be very proud. The tenors were especially good, the basses as resonant as heretofore—one good bass from Sheffield has sung at every Festival, all honour to him—the altos rich in quality, and the sopranos—except the common fault of most choirs in not knowing how properly to attack their high notes—were very fit for their work, considering the absurdly high and un-Handelian pitch at which they had to sing. In spite of an all-round excellence, there were evidences of the inherent shortcomings of the rank and file of chorus singers—failure of good enunciation of the words necessary to bring out their full meaning, and neglect of final consonants. This latter defect was very noticeable in 'Gird on thy sword,' which injunction reached one as if the command was to buckle on a tool not unknown to a carpenter. The orchestra did not seem to be so toneful as on former occasions, especially as compared with its attainment in this respect thirty years ago. The violins lacked their needful sonority, and there were too few of that essentially Handelian characteristic, the double-bass. The recollection of the effect of those sixteen double-basses in Exeter Hall under Costa in the palmy days of the Sacred Harmonic Society will not soon be forgotten. There were forty double-basses against sixty-two violoncellos at the recent Festival.

The general rehearsal, which took place on Saturday, the 16th ult., was by no means a make believe affair, although it was largely attended by the public. Real hard work was the order of the day, and the veteran conductor did not hesitate to stop his forces and correct them when he thought it necessary to do so. Some extra solos, not included in the Festival proper, sung on that rehearsal occasion, deserve to be recorded. They were 'Angels, ever bright and fair' ('Jephtha') and 'Mio caro bene' ('Rodalinde'), sung by Madame Albani; 'Lascia ch' io pianga' ('Rinaldo') and 'What tho' I trace each herb and flower' ('Solomon'), sung by Miss Ada Crossley; and 'Sorge Infausta' ('Orlando'), sung by Mr. Andrew Black.

Concerning 'The Messiah,' on the opening day of the Festival, the 19th ult., little need be added to an oft-told tale. The principal vocalists were Madame Albani, Miss Clara Butt—who, as a bride-elect, received a special ovation upon her appearance—Mr. Edward Lloyd—his tenth Festival; and Mr. Santley—who first appeared thirty-five years ago and who has sung on every occasion since. With such a typical quartet of excellent singers it may be assumed that the solos received their full measure of artistic interpretation. As of yore, the glories of the day fell to the huge choir. The highest praise of their wonderful achievement is their just due. The unanimity with which they kept together in that vast space was really quite astonishing. The result again bears ample testimony to the innate intelligence and musical feeling of those hundreds of singers gathered from various parts of the country, and once more proves that our glorious heritage of choral singing is in no danger of becoming decadent. It seems almost invidious to single out any chorus for special commendation, but the old 'Hallelujah' was magnificently sung.

The Selection Day, on the 21st ult., brought with it a programme that was too long. It opened with Parts II. and III. of 'Judas Maccabæus,' given 'In celebration of the victories of the British Army in South Africa.' In this martial work Madame Albani, Mr. Edward Lloyd (especially in 'Sound an alarm'), and Mr. Santley (who gave a masterly rendering of 'The Lord worketh wonders') repeated their successes of 'The Messiah' day. Miss Lillian Blauvelt and Miss Marie Brema also rendered useful aid, especially the former in 'So shall the lute.' Of the choruses, 'Fall'n is the foe' and 'Sing unto God,' went especially well, and 'See the conquering hero comes' roused the enthusiasm of the audience to Mafeking point.

The second part of the programme was of a more or less familiar nature, there being only 'two new things' in the selection. For the sake of easy reference we give the scheme as below, though not in the actual order in which the pieces were sung:—

PART II.

Samson.	
Overture	Orchestra.
Honour and arms	Mr. Andrew Black.
Let the bright seraphim (Trumpet obbligato—Mr. Walter Morrow.)	Miss Ella Russell.
Let their celestial concerts	Chorus.
Acis and Galatea.	
Love in her eyes	Mr. Edward Lloyd.
O ruddier than the cherry	Mr. Santley.
Hush, ye pretty warbling choir	Miss Ella Russell.
Wretched lovers / Galatea, dry thy tears	Choruses.
Semele.	
*O sleep, why dost thou leave me?	Madame Albani.
Where'er you walk	Mr. Ben Davies.
Now Love, that everlasting boy	Chorus.
Jephtha.	
Deeper and deeper still / Waft her, Angels	Mr. Ben Davies.
How dark, O Lord	Chorus.
Berenice.	
*Si tra i Ceppi	Mr. Andrew Black.
Minuet	Orchestra.
Sweet bird (L'Allegro) (Flute obbligato—Mr. E. R. Hudson.)	Miss Lillian Blauvelt.
Verdi prati (Alcina)	Miss Marie Brema.
Ye tutelar gods (Belshazzar)	Chorus.
Bourrée (Water Music)	Orchestra.

* For the first time at a Handel Festival.

The outstanding features of the above were 'Love in her eyes'—the air in which Mr. Lloyd first made his mark, as the junior tenor, at the Festival of 1874; 'O ruddier than the cherry,' wherein Mr. Santley created a veritable furore, fully merited by his dramatic and artistic singing; 'Deeper and deeper still' and 'Waft her, angels,' very sympathetically interpreted by Mr. Ben Davies; Mr. Andrew Black's 'Si tra i Ceppi,' Madame Albani by her tender rendering of 'O sleep, why dost thou leave me,' Miss Lillian Blauvelt in the familiar air 'Sweet bird,' and Miss Ella Russell in 'Let the bright seraphim.' A word of praise is due to the orchestra for their contributions to the afternoon's enjoyment—except that the 'additional accompaniments' were far too assertive in 'Judas'—and as the chorus fully maintained the reputation they had made on the preceding Tuesday, what more need be said on that score?

'Israel in Egypt'—performed on the 23rd ult.—worthily set its seal upon the feast of 'solemn musick.' If for no other reason, this noble oratorio fully justifies the existence and continuance of the Festival. As one after another peak of that Alpine-like range of choruses revealed itself, the greatness of Handel was once more made manifest. There was, perhaps, less apparent sonority in the tone of the chorus than on the previous days. This was probably due to the necessary double-choir seating arrangement; but in regard to intonation and quality of vocal tone there was nothing to complain of. There were moments when one wished that every choralist had been inoculated with that rhythmic-mixed tone-colour made in Sheffield; but hypercriticism would be unjust with the knowledge that the opportunities for rehearsal are so limited—the only wonder is that, considering all the circumstances, the work went as well as it did. The soloists were Miss Ella Russell, Miss Clara Samuell, Miss Clara Butt, Mr. Edward Lloyd, Mr. Santley, and Mr. Andrew Black. It should be recorded that the Hailstone Chorus was encored, and that Mr. Walter W. Hedgcock, as throughout the Festival, presided at the organ. Some of the additional accompaniments were more or less disturbing, and for what reason were Handel's original trombone parts not used? Attention to their significance was drawn by Professor Prout in an article he contributed to these columns in May, 1884, on 'Handel's Orchestration,' wherein he said: 'The most important point of the orchestration of this oratorio ['Israel in Egypt'] is the use of the trombones.' It is to be hoped that Handel's own trombone parts will be restored at the next Festival.

The National Anthem (Costa's version) preluded each performance except the last, when, at the conclusion of 'Israel,' it was sung and vociferously cheered with warm feelings of loyalty towards the venerable and venerated Monarch who graced the first Handel Festival with her presence forty-three years ago. A special ovation to Mr. Manns brought to a close the Handel Festival of 1900, which was attended by 80,204 persons.

In conclusion, a special tribute of praise must be paid to Mr. Manns, as is his just due, for the skilful and resourceful manner in which he again engineered—so to speak—the musical side of the Festival. It is difficult to realise that he is now in his seventy-sixth year! But—with apologies to Burns—'A. Manns A. Manns for a' that'—that is to say, he retains all the alertness and vigour of his youth, and, moreover, in such abundance, that many a man half his age might envy his wonderful storage of nervous force. His conducting achievement can best be commended in the simple words—Well done!

A NEW VIOLINIST—JOHANN KUBELIK.

A NEW fiddler! Such was the novelty—a real live novelty in the full sense of the term—at the Richter concert on the 18th ult. 'A find of Richter's' was the natural conclusion formed upon seeing the announcement, 'His first appearance in England.' It should be stated, however, that the stranger-violinist came unheralded by the puff preliminary. He appeared on his own merits, though with the best possible advantages under Dr. Richter, and gave conclusive proof that those merits are of a very high order, especially for one so young, in the matter of technique. Anticipating such enquiries: 'Who is Kubelik? Where does he come from? and so on, we give the following particulars concerning the young artist:—

Johann Kubelik, the son of a market gardener, was born in 1880 at Michle, near Prague. As is usually the case in Bohemia, the 'land of fiddlers,' his father was an amateur musician. What more natural, therefore, than that the market gardener of Michle should give the boy his first lesson on the fiddle, and thus sow the seed which has already fructified so

richly? At the early age of twelve, Master Johann entered the Prague Conservatoire. He has recently had the greatest possible successes in concerts at which he played in Austria-Hungary, where no doubt Dr. Richter 'picked him up.' The youthful virtuoso made his first appearance in Berlin on February 1 last, at the concert given with the Philharmonic orchestra at the Singakademie, when the audience accorded him a great ovation. While wishing him all success in his future career we gladly introduce him to our readers in these few words biographical, and in person through the medium of a photograph.

CHURCH AND ORGAN MUSIC.

A chiel's amang ye takin' notes,
And, faith, he'll prent it.

MR. MILES FARROW, organist and choirmaster of Old St. Paul's Church, Baltimore, has returned to his native heath after having made an extended and observant tour amongst English Cathedrals. Mr. Farrow took intelligent notes of the various impressions he received in listening to cathedral church choirs in the old country. We select the following extracts :—

I visited seventeen of the English cathedrals and heard sixty choral services during my trip, and among all these choirs there is, as may be imagined, a wonderful difference as regards the quality and excellence of the music. One would suppose that in England, the 'home of the boy choir,' there would be some considerable uniformity in training the boy voice, but there is, to my mind, a deplorable lack of it, and the really satisfactory and finished renditions that one naturally is led to look for over the country, are found in comparatively few of the choirs. In some of the cathedrals the men singers are on what is called the 'foundation,' and have grown old in the service, and their voices are no longer either pleasant to listen to or useful, and yet they are retained in the choir. Consequently the music suffers. As regards the boys, there seems to be as much diversity of opinion in the matter of voice production as there is here in our own country, and the merits of 'chest' and 'head' tones are warmly argued and discussed, each system having its ardent supporters.

Without doubt the finest choir in England to-day is that at Magdalen College, Oxford. And in the same breath one must also mention St. Paul's Cathedral, London, and Kings College, Cambridge. These three afford the best examples in the world of the possibilities, the beauty, the perfection of vested choirs of men and boys.

Two London church choirs received commendation from our American friend in these words :—

At Holy Trinity, Sloane Square, where Mr. W. G. Alcock is organist, there is a very large and excellent choir, there being forty boys and fourteen men. The boys sing with 'head' tones entirely, as also at St. Margaret's, Westminster, where Mr. Edwin Lemare is the organist and choirmaster. He is unquestionably the greatest organist in England, possessing a technique that is amazing.

Contrasting the supply of chorister boys in England with that in America, Mr. Farrow concludes his survey with the following observations :—

The supply of boys' voices in England is apparently inexhaustible, and there are great numbers of solo boys, besides hundreds of boys with fair and useful voices, so that choirmasters are able to pick and choose, whereas in America the supply is small, the choir schools are few. Until they are more generally established in this country, it will be an uphill fight for American choirmasters. Many people, especially clergymen and vestries, think that a boy choir is a cheap and inexpensive method of rendering the church service; but let them be undeceived—it is the most expensive form of choir in existence.

SPECIAL SERVICES.

A VAST congregation of about two thousand people attended a special oratorio service on Ascension Day, in Canterbury Cathedral. On this commemorative occasion the greater part of Gounod's 'Redemption' was admirably rendered by a large chorus, who were supported by an orchestra composed of strings, horns, trumpets, trombones, and drums, in addition to the organ. Two trumpets were placed on the triforium and two on the screen with an effect that was very thrilling. The soprano solos were shared by Masters Newman, Garrett, and Marsh, the *Narrators* were Messrs. Pearson and Coleman, and the part of the *Saviour* was sung by Mr. Higgins, all being members of the Cathedral staff. The performance was excellent in every respect, and it reflected great credit on Mr. H. C. Perrin, organist of the Cathedral, who conducted. All such efforts to give adequate interpretation to oratorio music in its true home, the Church, deserve full acknowledgment and every encouragement; and it is very gratifying, as in this instance, to find that the younger generation of Cathedral organists are alive to these responsibilities, and are so efficiently fulfilling their important trusts in this respect.

The thirtieth anniversary Festival service of the London Gregorian Choral Association was held in St. Paul's Cathedral, on the 7th ult., with its wonted impressiveness. Its chief feature was an anthem specially composed for the occasion by Dr. Warwick Jordan, and set to the words of Hymn No. 241, in 'Hymns Ancient and Modern'—'Hosanna to the living Lord.' This effective work, by the organist of the Festival, was well rendered by the choir of nearly 800 voices, conducted by Mr. W. H. Cummings. The Rev. William Russell, a former Precentor of St. Paul's, preached from Psalm cxxxvii. 3, 'Sing us one of the songs of Zion.' There was, as usual, a large congregation.

A Festival of South London Choirs was held in St. Saviour's Collegiate Church, Southwark, on May 31, when Dr. Madeley Richardson conducted the choral force, which consisted of 450 singers, representing the choirs of twelve churches. The service included Barnby's Magnificat and Nunc dimittis in E flat and Sullivan's anthem 'Sing, O heavens.' With one exception, the chants and hymn tunes were all composed by Dr. Richardson. An organ recital, given by Mr. H. Wharton Wells, preceded the service, and Mr. Herbert Prior accompanied throughout.

The recent Choral Festival in Norwich Cathedral is referred to by 'Our own Correspondent,' on p. 482, and that in Salisbury Cathedral on p. 486.

CHURCH music seems to be flourishing in South Lincolnshire. At Boston Parish Church, on the 14th ult., the second 'special service of praise,' with a stringed orchestra of twelve performers, organ, and augmented choir of eighty voices, was held under the skilful direction of Mr. G. H. Gregory, organist of the church, and attracted a large congregation. Mr. Gregory gives a monthly organ recital; on a recent occasion he played Schubert's Grand March in D (Op. 40) and the same composer's 'Unfinished' Symphony.

MR. ALFRED HOLLINS—who, since his residence in Edinburgh, is rapidly and deservedly becoming known as an organ inaugurator *par excellence*—recently (on May 28) opened a new organ in Hamilton Free Church, Port Glasgow. The following selection was given on that occasion. It will be noticed that Mr. Hollins reverted to a custom which seems latterly to have dropped into disuse—viz., to include a Handel chorus 'arrangement' in his programme. 'Sing unto God' was by no means an inappropriate message for the new instrument to deliver to the worthy Free Kirkers in Port Glasgow; and who will question its suitability as an organ solo wherein dignity, musicianship, and attractiveness are happily combined?

1. Chorus, 'Sing unto God' (*Judas Maccabæus*) .. Handel.
2. Andante in F sharp minor .. .. .. S. S. Wesley.
3. *a*. Aria from Suite in D } .. .. Bach.
   b. Fugue in G minor }
4. Communion in F .. .. Grison.
5. Scherzo (from a Sonata in F) .. .. H. Turner.
6. Improvisation (By desire) .. ..
7. Marche Funèbre et Chant Séraphique .. .. Gounod.
8. The Answer .. .. W. Wolstenholme.
9. Overture No. 1 .. .. Alfred Hollins.

(Dedicated to Dr. E. J. Hopkins.)

Thrust in thy sickle, and reap.

EASY ANTHEM FOR HARVEST-TIDE.

Rev. xiv. 15; Deut. xvi. 15.

Composed by THOMAS ADAMS.

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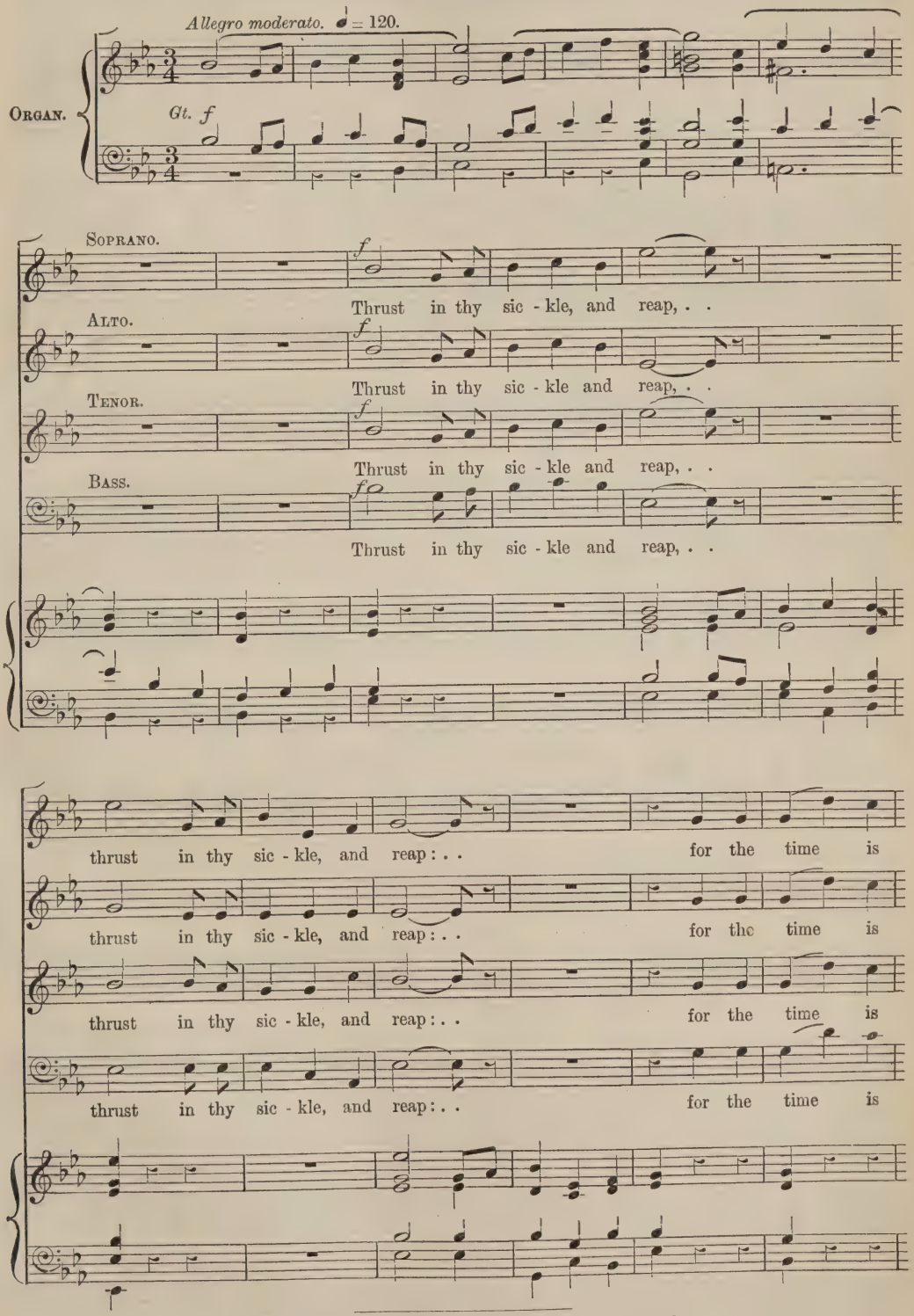
Allegro moderato. ♩ = 120.
ORGAN.
Gt. f
SOPRANO.
f
Thrust in thy sic - kle, and reap, . .
ALTO.
f
Thrust in thy sic - kle and reap, . .
TENOR.
f
Thrust in thy sic - kle and reap, . .
BASS.
f
Thrust in thy sic - kle and reap, . .
thrust in thy sic - kle, and reap: . . for the time is
thrust in thy sic - kle, and reap: . . for the time is
thrust in thy sic - kle, and reap: . . for the time is
thrust in thy sic - kle, and reap: . . for the time is

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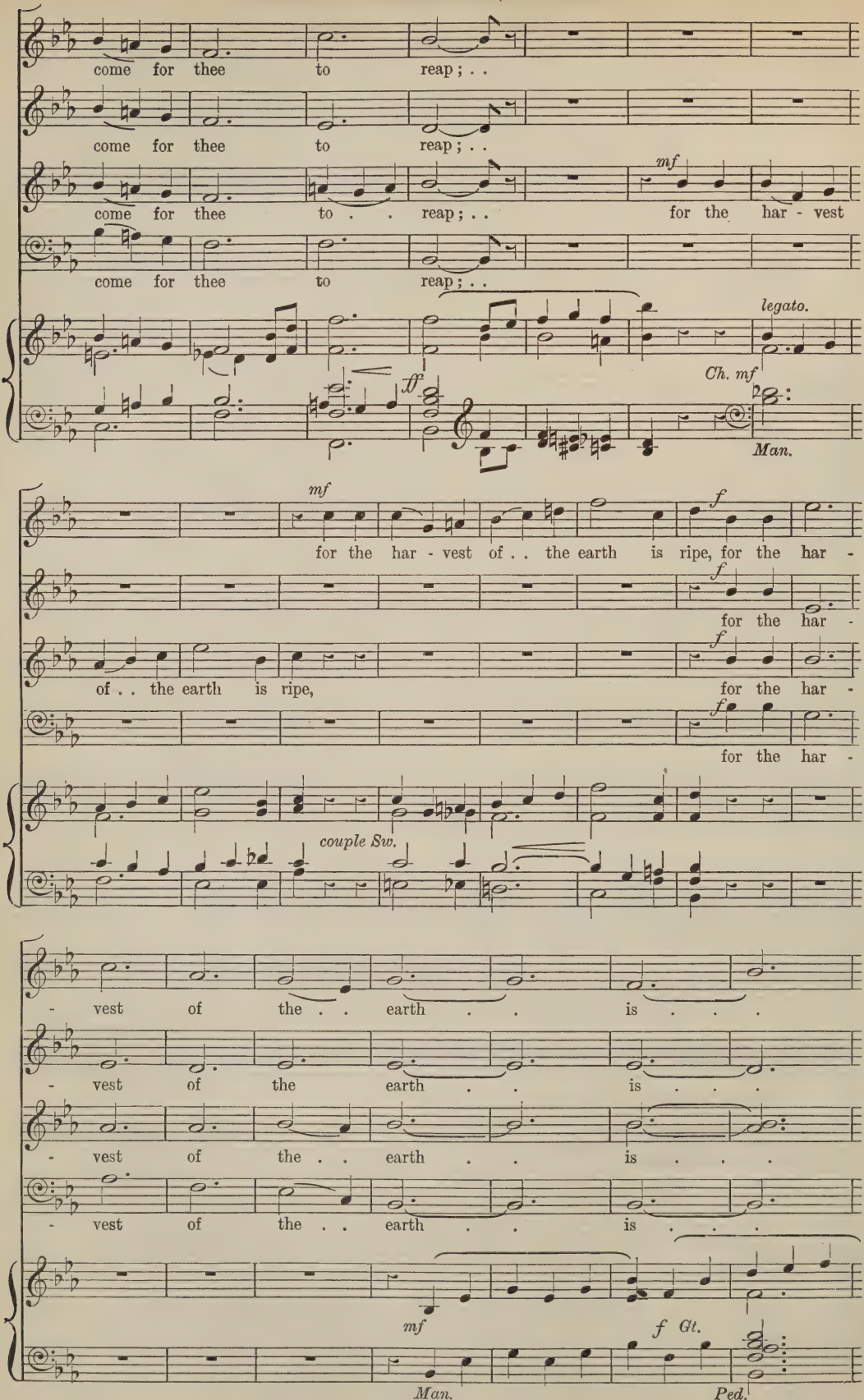
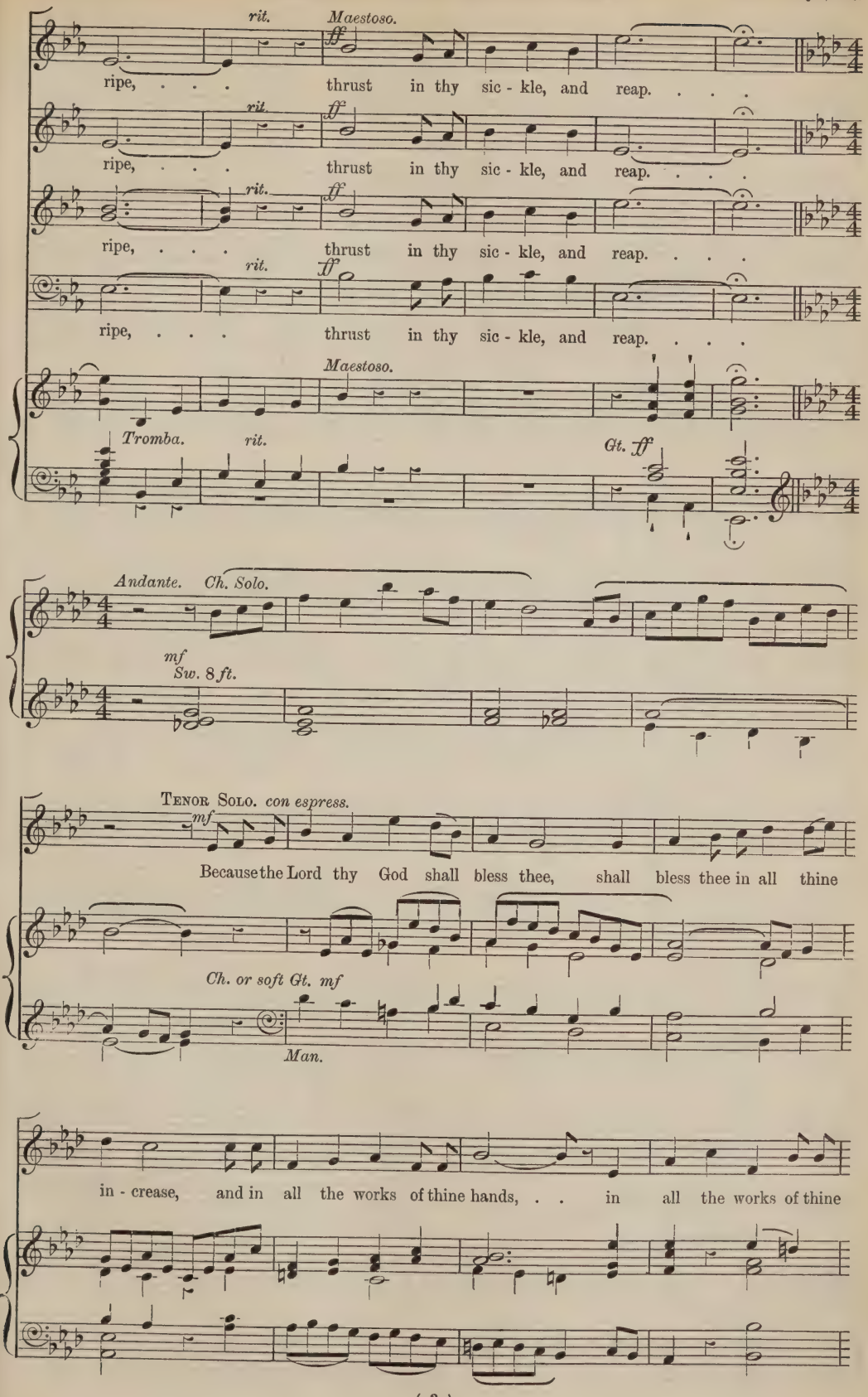
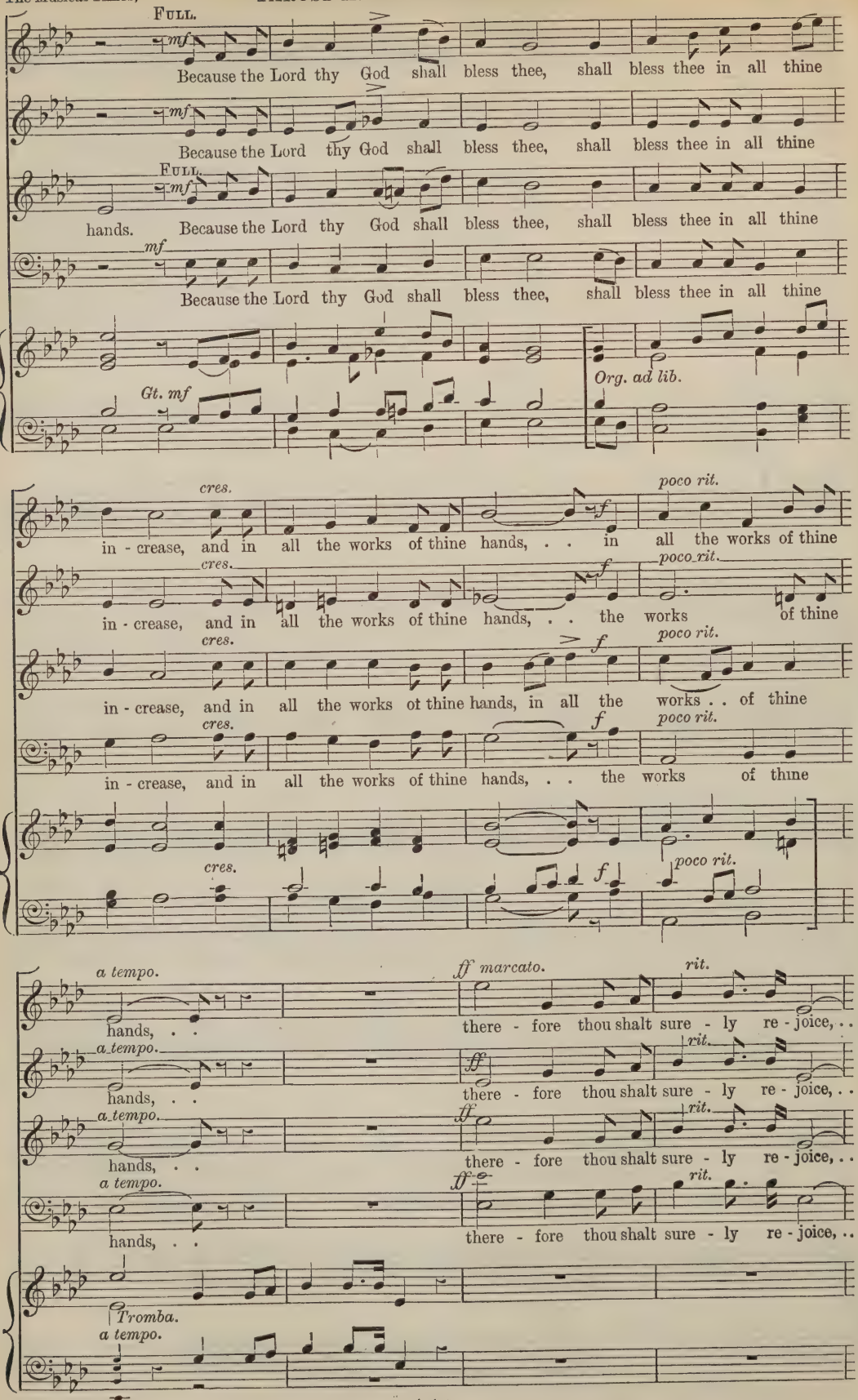

come for thee to reap; . .
come for thee to reap; . .
mf
come for thee to . . reap; . .
for the har - vest
come for thee to reap; . .
legato.
Ch. mf
ff
Man.
mf
for the har - vest of . . the earth is ripe, for the har -
f
for the har -
of . . the earth is ripe,
for the har -
for the har -
couple Sw.
- vest of the . . earth . . is . . .
- vest of the earth . . is . . .
- vest of the . . earth . . is . . .
- vest of the . . earth . . is . . .
mf
f Gt.
Man.
Ped.


rit.
Maestoso.
ff
ripe, . . . thrust in thy sic - kle, and reap. . . .
Tromba.
Gt. ff
Andante.
Ch. Solo.
mf
Sw. 8 ft.
Tenor Solo. con espress.
Because the Lord thy God shall bless thee, shall bless thee in all thine
Ch. or soft Gt. mf
Man.
in - crease, and in all the works of thine hands, . . in all the works of thine


Full.
mf
Because the Lord thy God shall bless thee, shall bless thee in all thine
Because the Lord thy God shall bless thee, shall bless thee in all thine
Full.
hands. Because the Lord thy God shall bless thee, shall bless thee in all thine
mf
Because the Lord thy God shall bless thee, shall bless thee in all thine
Gt. mf
Org. ad lib.
cres.
poco rit.
f
in - crease, and in all the works of thine hands, . . in all the works of thine
in - crease, and in all the works of thine hands, . . the works of thine
in - crease, and in all the works ot thine hands, in all the works . . of thine
in - crease, and in all the works of thine hands, . . the works of thine
a tempo.
ff marcato.
rit.
hands, . . there - fore thou shalt sure - ly re - joice, . .
ff
Tromba.

Father of mercies, God of love

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349.* Ditto (S.A.T.B.) A. J. Caldicott 3d.
419. Ditto Hamilton Clarke 4d.
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554. Behold, I send ... J. V. Roberts 4d.
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98. Brother, thou art gone Sir J. Goss 4d.
279. By Babylon's wave Gounod 6d.
197. By the rivers of Babylon L. Samson 4d.
121. By the waters of Babylon Boyce 4d.
511. Ditto ... H. Clarke 4d.
644. Ditto S. Coleridge-Taylor 3d.
116. Call to remembrance J. Battishill 6d.
497. Christ both died E. W. Naylor 3d.
454. Christ is risen G. B. J. Aitken 3d.
368. Christ is risen ... J. M. Crament 3d.
666. Christ is risen ... C. W. Jordan 4d.
533. Christ is risen ... J. V. Roberts 3d.
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370. Christ the Lord ... E. V. Hall 3d.
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648. Christians, awake ... H. M. Higgs 4d.
445. Cleanse me, Lord G. F. Wrigley 3d.
52. Come, and let us return Sir J. Goss 3d.
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FATHER OF MERCIES, GOD OF LOVE

EASY ANTHEM FOR HARVEST

THE WORDS WRITTEN BY ALICE FLOWERDEW

(From *H. A. & M.*, No. 388. By permission.)

THE MUSIC COMPOSED BY

JOHN E. WEST.

Price Threepence.

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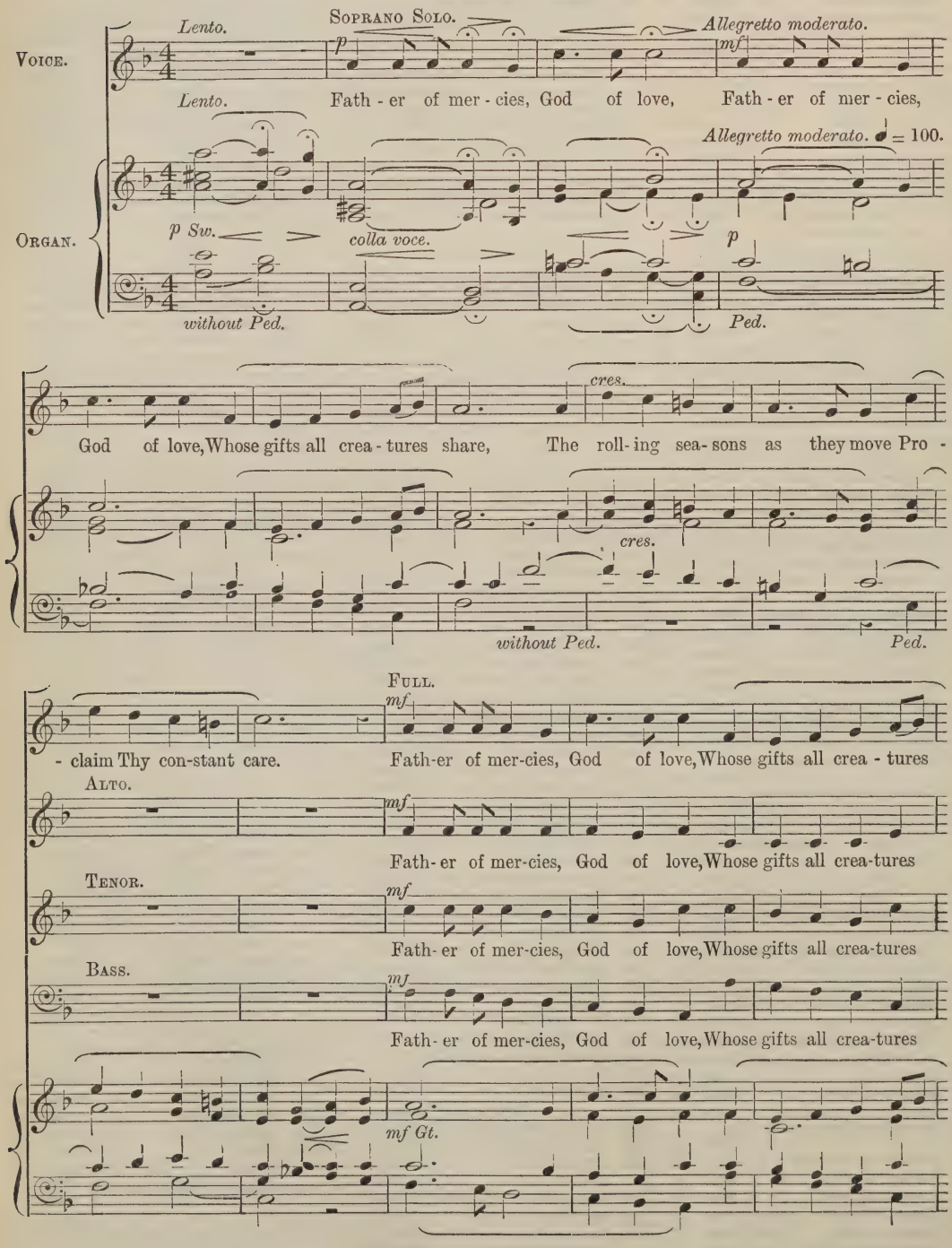
Voice.
Lento.
Soprano Solo.
p
Allegretto moderato.
mf
Lento.
Fath - er of mer - cies, God of love,
Fath - er of mer - cies,
Allegretto moderato. ♩ = 100.
Organ.
p Sw.
colla voce.
p
without Ped.
Ped.
cres.
God of love, Whose gifts all crea - tures share,
The roll - ing sea - sons as they move Pro -
cres.
without Ped.
Ped.
Full.
mf
- claim Thy con - stant care.
Fath - er of mer - cies, God of love, Whose gifts all crea - tures
Alto.
mf
Fath - er of mer - cies, God of love, Whose gifts all crea - tures
Tenor.
mf
Fath - er of mer - cies, God of love, Whose gifts all crea - tures
Bass.
mf
Fath - er of mer - cies, God of love, Whose gifts all crea - tures
mf Gt.

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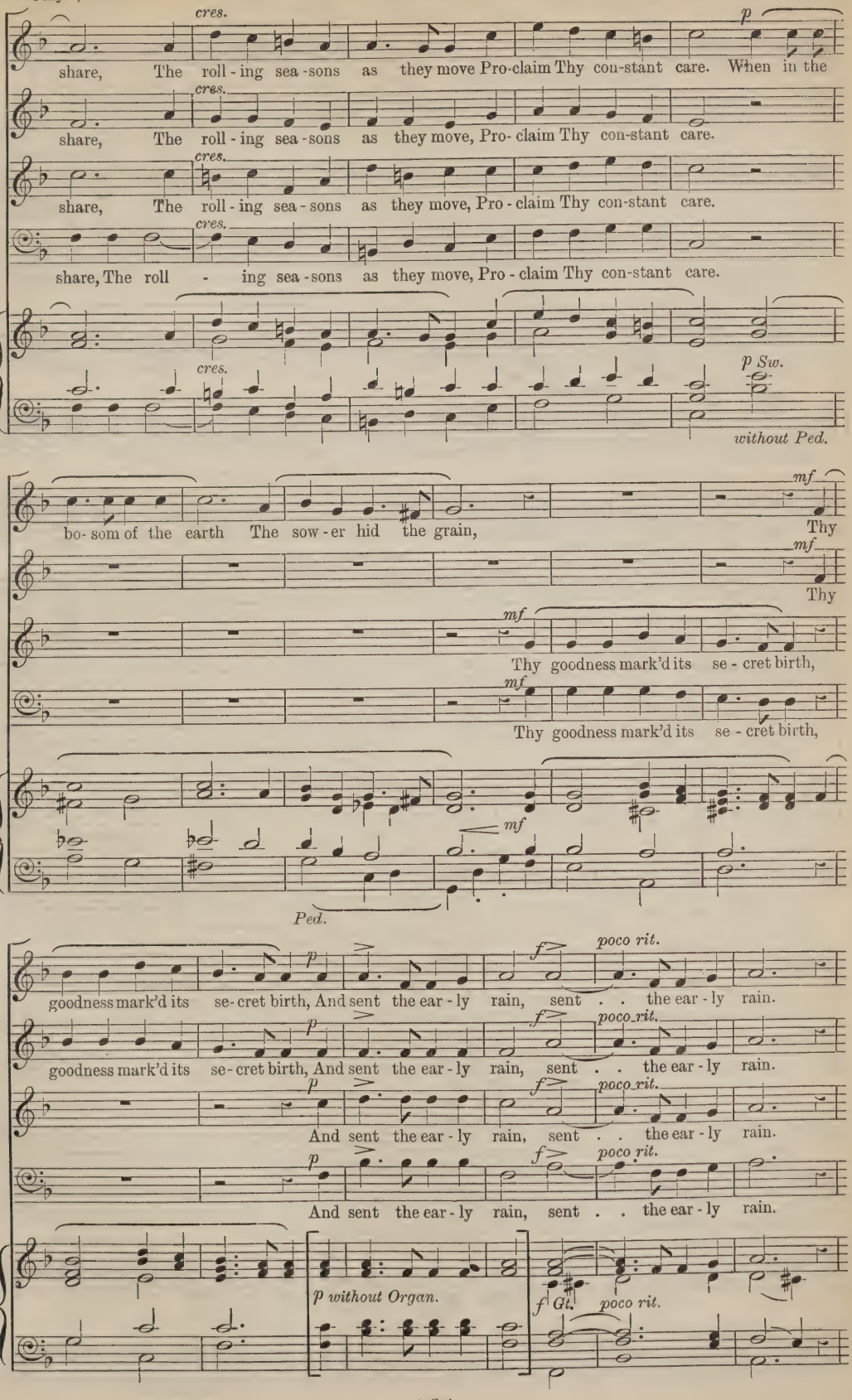
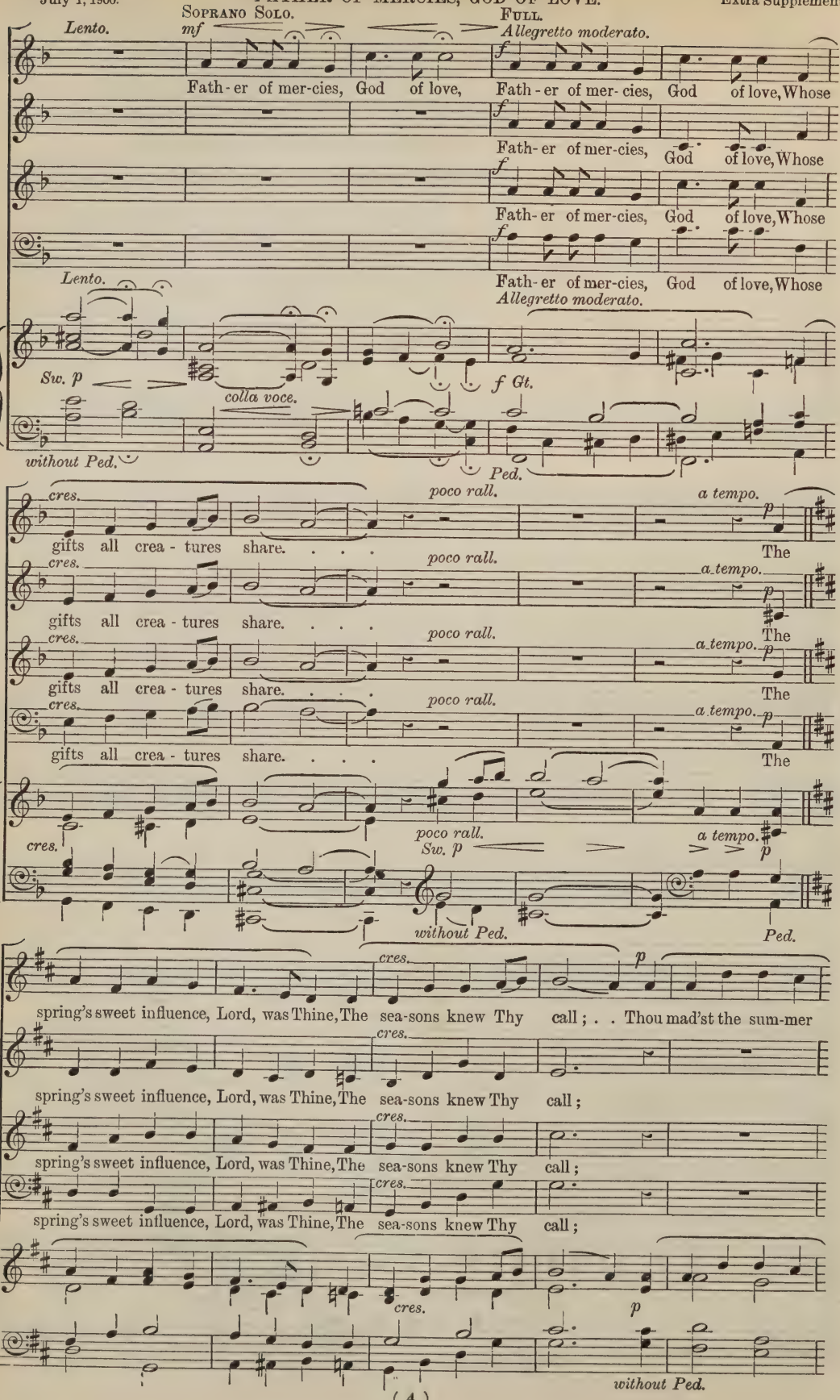
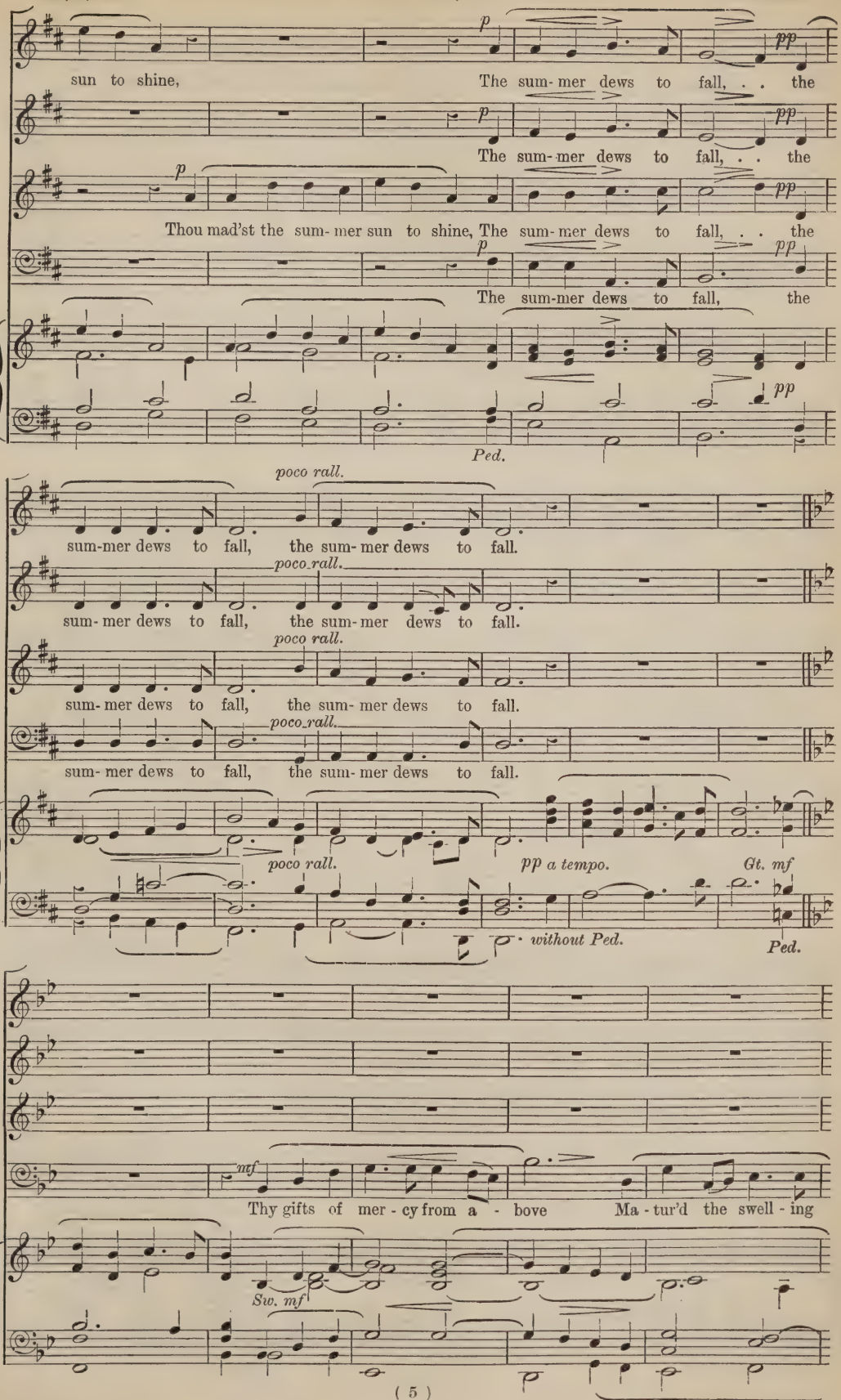
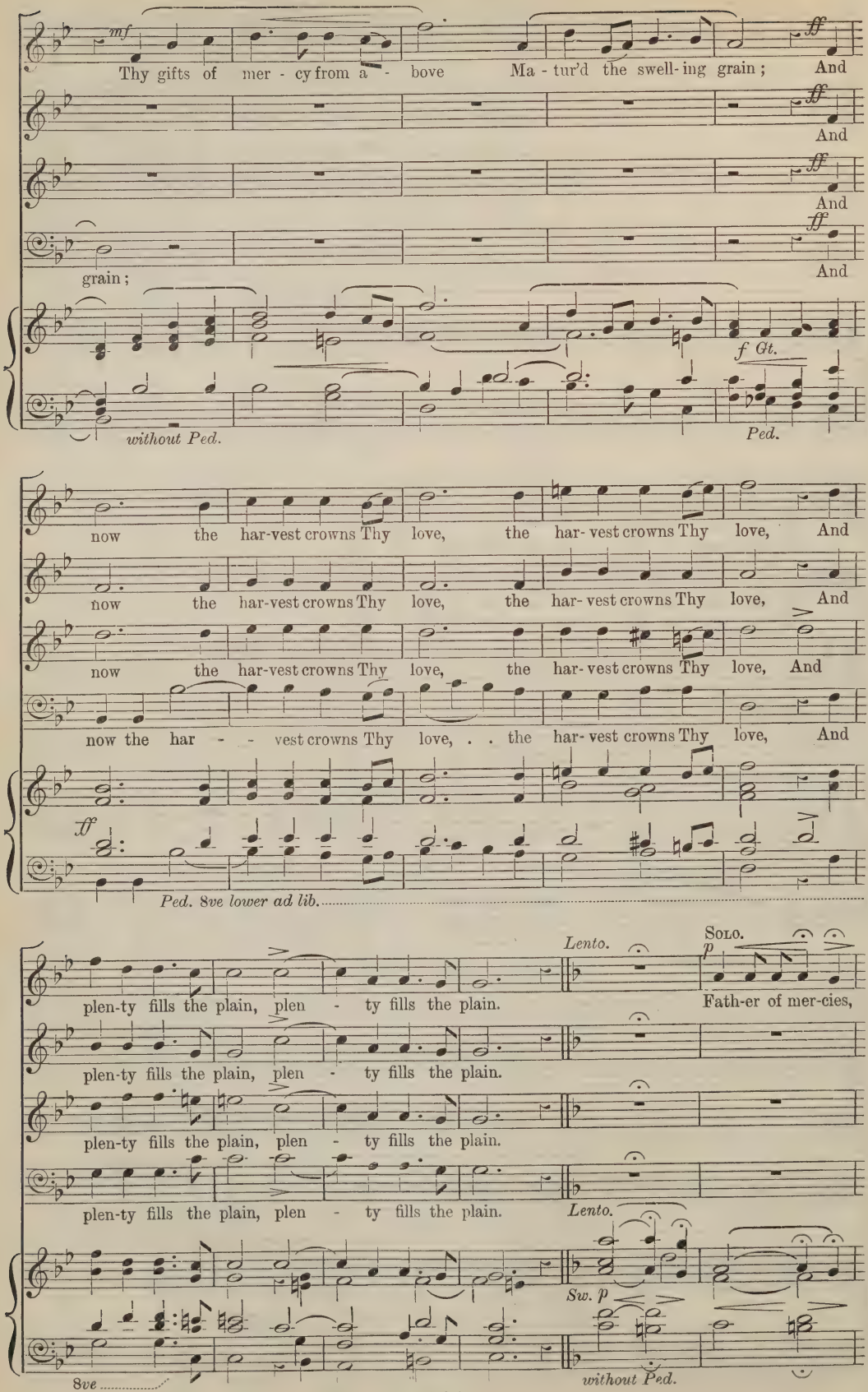
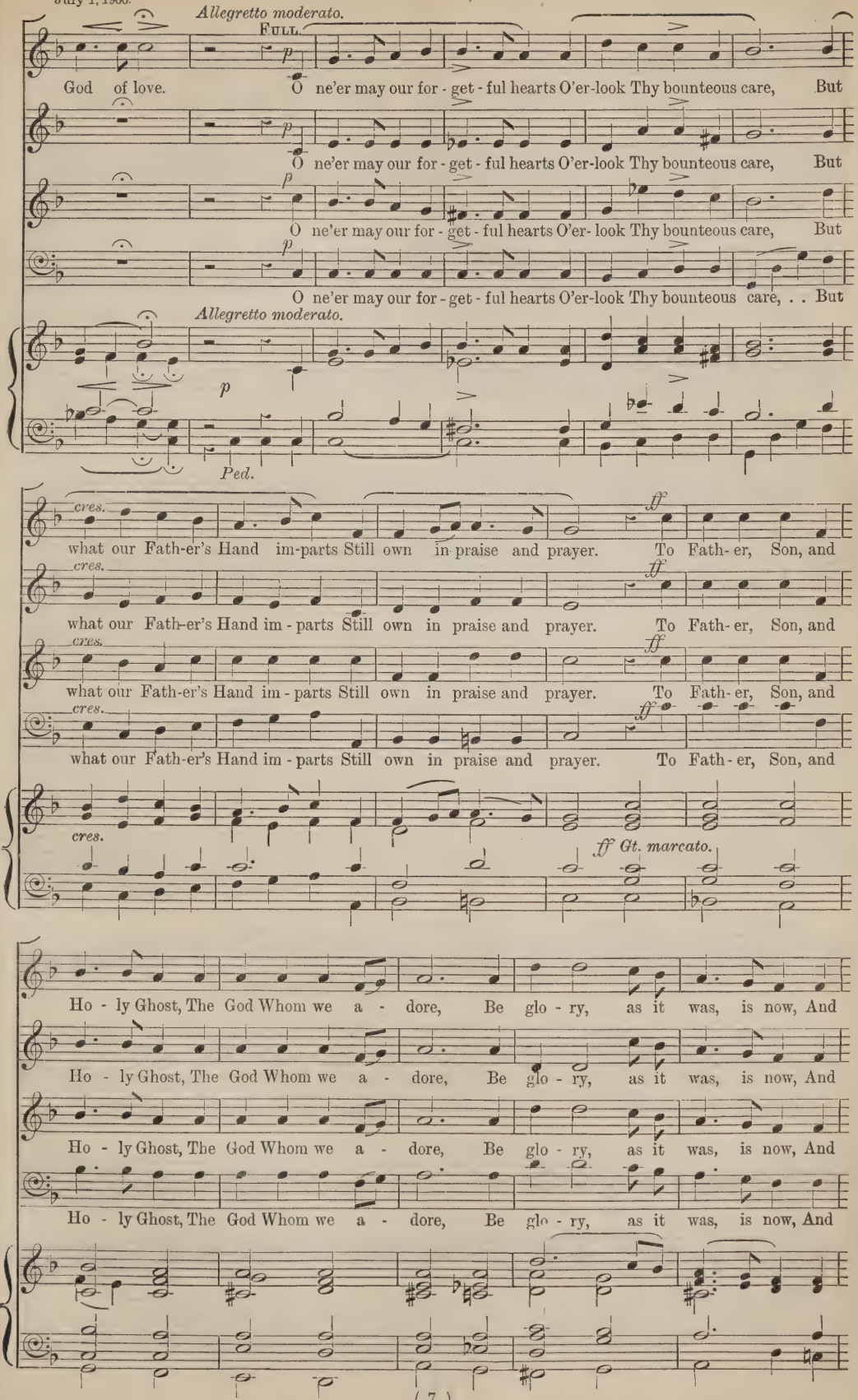

cres.
p
share, The roll - ing sea - sons as they move Pro-claim Thy con-stant care. When in the
share, The roll - ing sea - sons as they move, Pro - claim Thy con-stant care.
share, The roll - ing sea - sons as they move, Pro - claim Thy con-stant care.
share, The roll - ing sea - sons as they move, Pro - claim Thy con-stant care.
p Sw.
without Ped.
mf
bo - som of the earth The sow - er hid the grain, Thy
Thy goodness mark'd its se - cret birth,
Ped.
poco rit.
goodness mark'd its se - cret birth, And sent the ear - ly rain, sent . . the ear - ly rain.
And sent the ear - ly rain, sent . . the ear - ly rain.
p without Organ.
Gt.

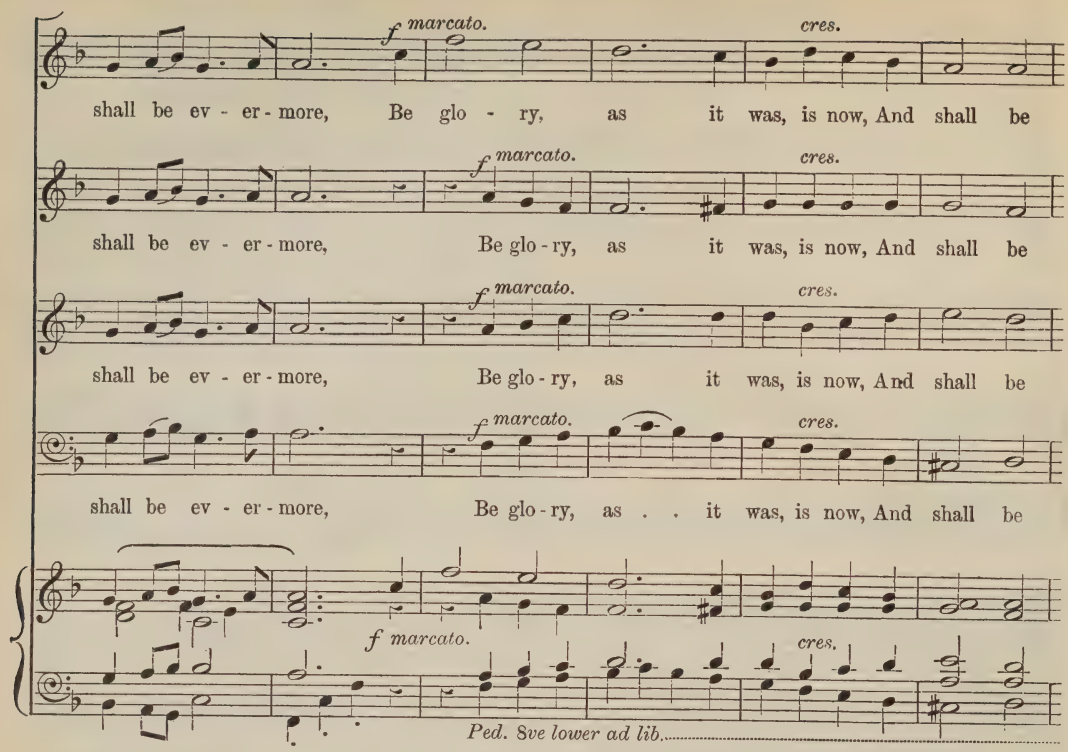
FATHER OF MERCIES, GOD OF LOVE.

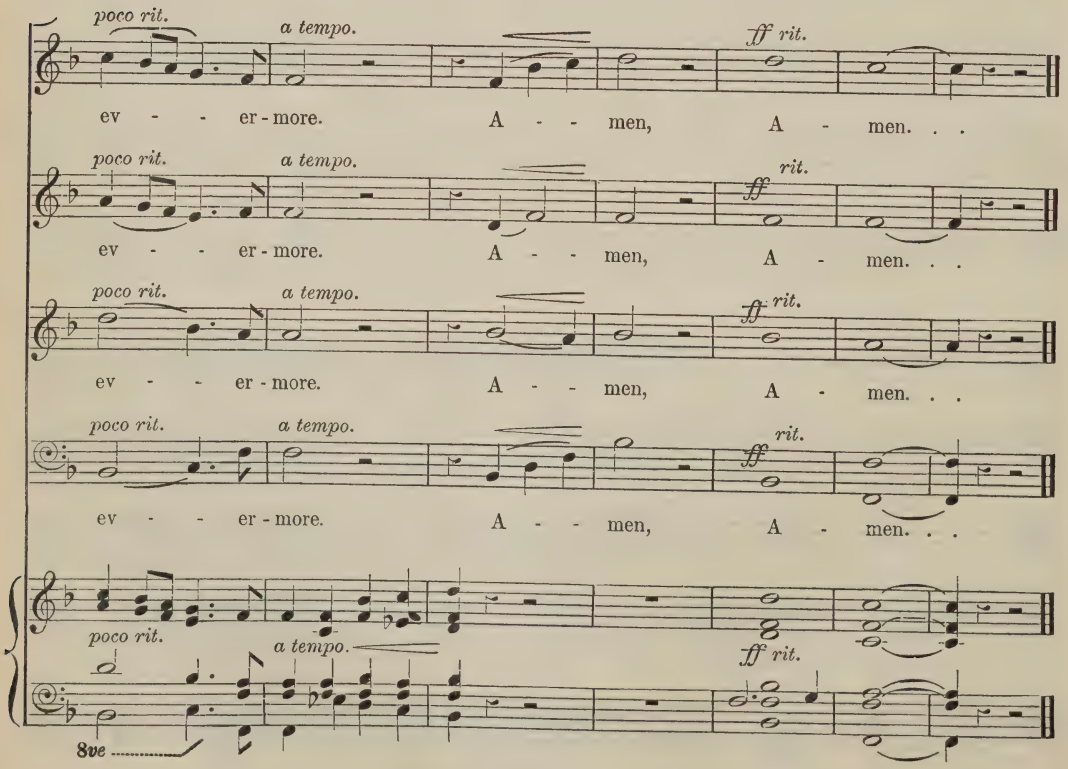



sun to shine, The sum- mer dews to fall, . . the
The sum- mer dews to fall, . . the
Thou mad'st the sum- mer sun to shine, The sum- mer dews to fall, . . the
The sum-mer dews to fall, the
Ped.
poco rall.
sum-mer dews to fall, the sum- mer dews to fall.
sum- mer dews to fall, the sum- mer dews to fall.
sum- mer dews to fall, the sum- mer dews to fall.
sum- mer dews to fall, the sum- mer dews to fall.
poco rall.
pp a tempo.
Gt. mf
without Ped.
Ped.
Thy gifts of mer - cy from a - bove Ma - tur'd the swell - ing
Sw. mf


mf
Thy gifts of mer - cy from a - bove Ma - tur'd the swell-ing grain; And
ff
And
And
And
grain;
f Gt.
without Ped.
Ped.
now the har-vest crowns Thy love, the har- vest crowns Thy love, And
now the har-vest crowns Thy love, the har- vest crowns Thy love, And
now the har-vest crowns Thy love, the har- vest crowns Thy love, And
now the har - - vest crowns Thy love, . . the har- vest crowns Thy love, And
ff
Ped. 8ve lower ad lib.
Lento.
Solo.
p
plen-ty fills the plain, plen - ty fills the plain.
Fath-er of mer-cies,
plen-ty fills the plain, plen - ty fills the plain.
plen-ty fills the plain, plen - ty fills the plain.
plen-ty fills the plain, plen - ty fills the plain.
Lento.
Sw. p
8ve
without Ped.


Allegretto moderato.
Full.
p
God of love. O ne'er may our for - get - ful hearts O'er-look Thy bounteous care, But
O ne'er may our for - get - ful hearts O'er-look Thy bounteous care, But
O ne'er may our for - get - ful hearts O'er- look Thy bounteous care, But
O ne'er may our for - get - ful hearts O'er-look Thy bounteous care, . . But
Allegretto moderato.
p
Ped.
cres.
ff
what our Fath-er's Hand im-parts Still own in praise and prayer. To Fath- er, Son, and
what our Fath-er's Hand im - parts Still own in praise and prayer. To Fath- er, Son, and
what our Fath-er's Hand im - parts Still own in praise and prayer. To Fath- er, Son, and
what our Fath-er's Hand im - parts Still own in praise and prayer. To Fath - er, Son, and
ff Gt. marcato.
Ho - ly Ghost, The God Whom we a - dore, Be glo - ry, as it was, is now, And
Ho - ly Ghost, The God Whom we a - dore, Be glo - ry, as it was, is now, And
Ho - ly Ghost, The God Whom we a - dore, Be glo - ry, as it was, is now, And
Ho - ly Ghost, The God Whom we a - dore, Be glo - ry, as it was, is now, And


f marcato.
cres.
shall be ev - er - more, Be glo - ry, as it was, is now, And shall be
shall be ev - er - more, Be glo - ry, as it was, is now, And shall be
shall be ev - er - more, Be glo - ry, as it was, is now, And shall be
shall be ev - er - more, Be glo - ry, as . . it was, is now, And shall be
Ped. 8ve lower ad lib.



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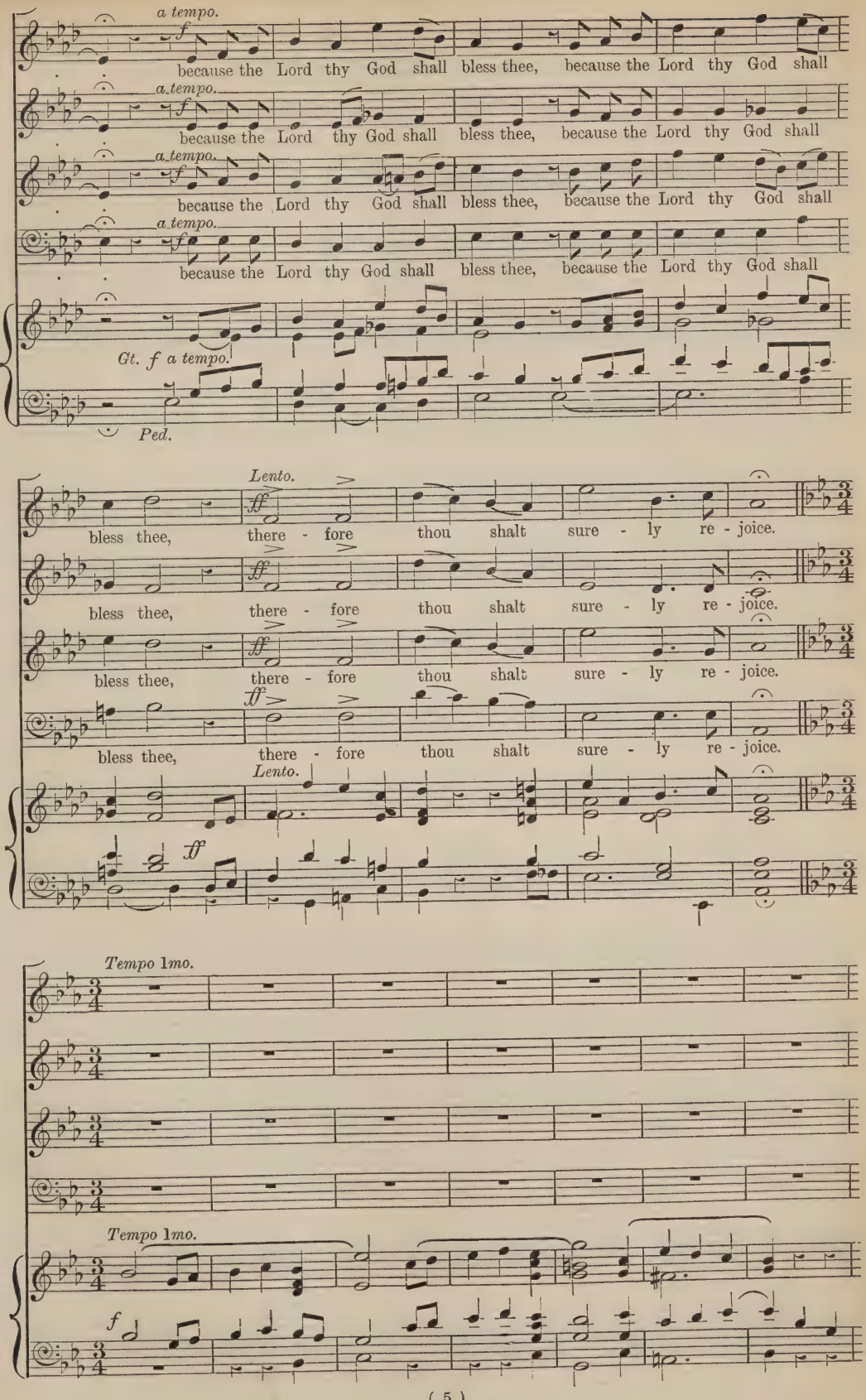
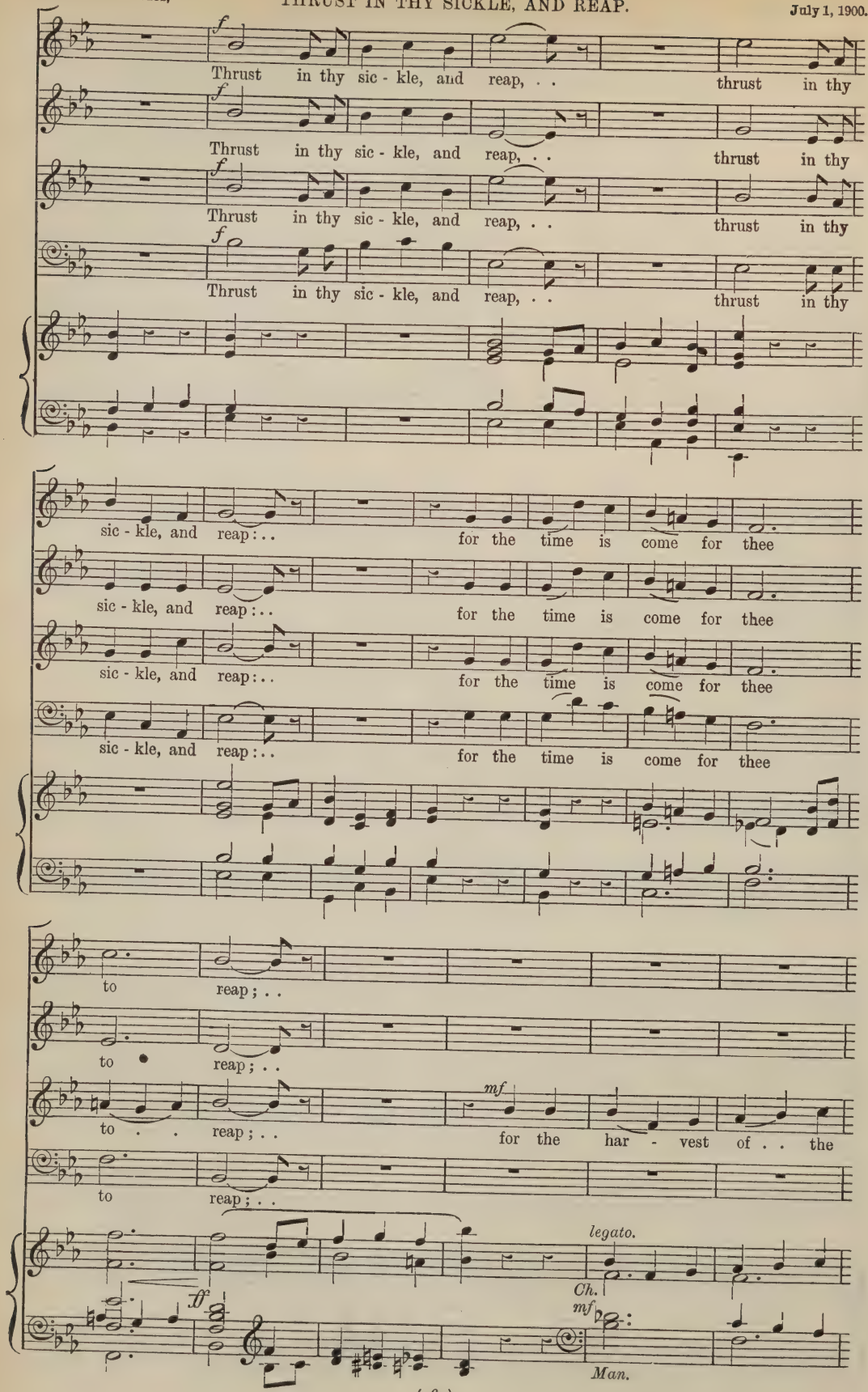
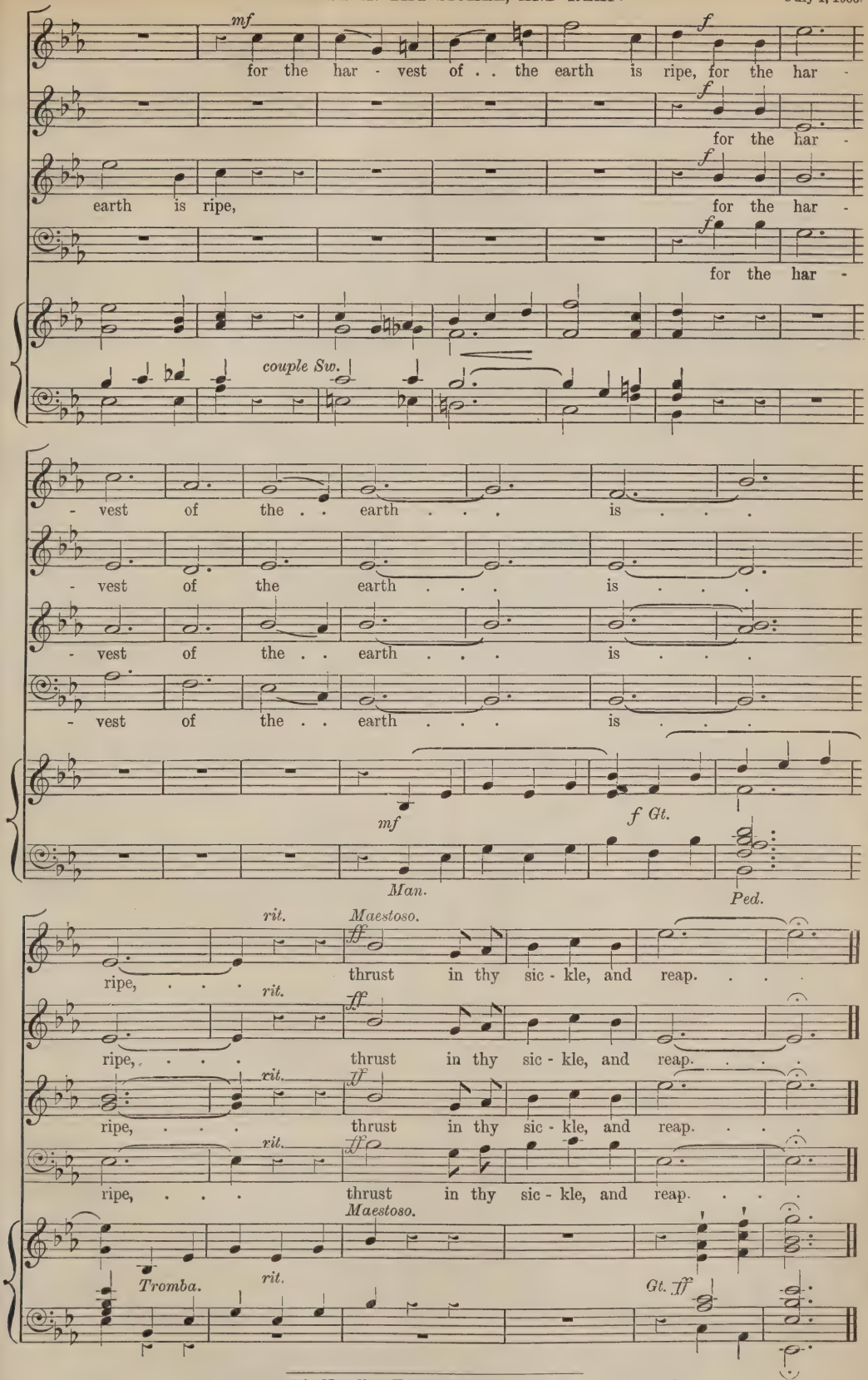

a tempo.
f
because the Lord thy God shall bless thee, because the Lord thy God shall
a tempo.
f
because the Lord thy God shall bless thee, because the Lord thy God shall
a tempo.
f
because the Lord thy God shall bless thee, because the Lord thy God shall
a tempo.
f
because the Lord thy God shall bless thee, because the Lord thy God shall
Gt. f a tempo.
Ped.
Lento.
ff
bless thee, there - fore thou shalt sure - ly re - joice.
bless thee, there - fore thou shalt sure - ly re - joice.
bless thee, there - fore thou shalt sure - ly re - joice.
ff
bless thee, there - fore thou shalt sure - ly re - joice.
Lento.
ff
Tempo 1mo.
Tempo 1mo.
f


f
Thrust in thy sic - kle, and reap, . . thrust in thy
Thrust in thy sic - kle, and reap, . . thrust in thy
Thrust in thy sic - kle, and reap, . . thrust in thy
Thrust in thy sic - kle, and reap, . . thrust in thy
sic - kle, and reap: . . for the time is come for thee
sic - kle, and reap: . . for the time is come for thee
sic - kle, and reap: . . for the time is come for thee
sic - kle, and reap: . . for the time is come for thee
to reap; . .
to reap; . .
to . . reap; . .
mf
for the har - vest of . . the
to reap; . .
legato.
ff
Ch.
mf
Man.


mf
for the har - vest of . . the earth is ripe, for the har -
f
for the har -
earth is ripe,
for the har -
for the har -
couple Sw.
- vest of the . . earth . . . is . . .
- vest of the earth . . . is . . .
- vest of the . . earth . . . is . . .
- vest of the . . earth . . . is . . .
mf
f Gt.
Man.
Ped.
rit.
Maestoso.
ff
ripe, . . . thrust in thy sic - kle, and reap. . . .
ripe, . . . thrust in thy sic - kle, and reap. . . .
ripe, . . . thrust in thy sic - kle, and reap. . . .
ripe, . . . thrust in thy sic - kle, and reap. . . .
Maestoso.
Tromba.
rit.
Gt. ff

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670.	Through the day Thy love	C. L. Naylor.
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319.	Eidola	F. Cunningham Woods	3d.
320.	The Merry Beggars	" "	3d.
321.	Fair Daffodils	A. H. Behrend	3d.
322.	Love's Measure and Tilting	Leone Sinigaglia	2d.
323.	A Winter Song	" "	3d.
324.	The greenfinch	" "	3d.
325.	A loving burial	" "	2d.
326.	Let the hills resound	Brinley Richards	3d.
327.	Dartside	Alfred Hollins	4d.

To be continued.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

The organ, built by Messrs. Lewis and Co., Ltd., of Brixton, contains the following stops, &c. :—

GREAT (8 stops).

Double Open Diapason ..	16 feet	Octave	4 feet
Open Diapason	8 „	Flauto traverso	4 „
Lieblich Gedact	8 „	Flautina	2 „
Dulciana	8 „	Trumpet	8 „

SWELL (10 stops).

Lieblich Bourdon	16 feet	Geigen Principal ..	4 feet
Geigen Principal	8 „	Mixture	3 ranks
Rohr Flöte	8 „	Horn	8 feet
Viole de Gamba	8 „	Oboe	8 „
Voix Célestes	8 „	Clarinet	8 „

PEDAL (3 stops).

Open Diapason	16 feet	Flute Bass	8 feet
Sub-Bass	16 „		

COUPLERS (7).

Great to Pedal.	Swell sub-Octave.
Swell to Pedal.	Swell to Great Octave.
Swell to Great.	Swell to Great sub-Octave.
Swell Octave.	

ACCESSORIES.

3 Pedals of Combination for Great and Pedal Organs.
3 „ „ Swell Organ.
Knob for Small Tremulant.

The Console is enclosed in a case made of oak. The action is tubular-pneumatic, and the distance from the keys to the sound-boards is between fifty and sixty feet. The Bellows are worked by one of Messrs. Melvin and Son's Hydraulic Engines. The Organ is tuned to the Normal Diapason.

MR. J. R. TOMS, organist of Wellington (Somerset) Parish Church, has recently been the gratifying recipient of a testimonial from the congregation in celebration and acknowledgment of his long and faithful services as organist of the church for a period of fifty years. We should be glad to hear of other instances of fifty years' service amongst living organists. In this respect the veteran Dr. Henry Edmund Ford would probably beat the record, as he has held the organistship of Carlisle Cathedral since 1842—a period of fifty-eight years! But there are instances of a longer span of service even than that to which Dr. Ford can lay claim.

MR. CLARENCE EDDY, the distinguished American organist, has recently returned from a tour (said to be the longest on record) of 101 organ concerts in the United States. From September, 1899, to May, 1900, he travelled no less than 37,000 miles! It is gratifying to know that Mr. Eddy shows more than a cousinly interest in the organ compositions of British composers—he plays them.

TALLIS *v.* GIBBONS.—AN ORGAN BLOWER'S RETORT.

AN old manuscript book on organs and organ building, written about 1825, and entitled 'Organographia,' contains the following incident which is recorded under the head of Salisbury Cathedral. If the story is not altogether new, it will bear re-telling in its 'Sarum use':—

The Te Deum and Jubilate being set to music by different composers and in different styles, it happens that they are of unequal lengths. This circumstance induced a former blower to amuse himself by counting the number of times he used to put down the bellows-handle in each service, from which practice he at length could tell exactly how many pumps were necessary. One morning, having heard the boy, who usually came to put up the service, mention Tallis (one of the shortest, which, however, was changed by the organist for one that happened to be longer), he left off blowing when he had completed the usual number of pumps. Consequently, a verse or two before the Te Deum came to a conclusion, the organ suddenly stopped for want of breath. On this the organist ran out to abuse the blower for his carelessness, when the blower, without seeming to think himself at all to blame, simply asked if Tallis's service was not put up? 'Tallis!' said the organist, 'it was Gibbons that I played.' 'Why there now,' replied the blower, 'I knew it wasn't *my* fault. It is all owing to your having *played* Gibbons, while I *blowed* Tallis!'

ORGAN RECITALS.

FROM a budget of programmes recently received we select the following:—

Trinity College Chapel, Cambridge, by Mr. Walter Alcock (who played Widor's Sixth Symphony) and Dr. Alan Gray (who played his own MS. Fantasia in G minor and Smart's Air and Variations in A); Beeston Parish Church, Nottinghamshire, by Mr. N. F. Byng Johnson; Winchester Cathedral, by Mr. A. E. Floyd, assistant-organist; Polytechnic Institute, Battersea, on the new organ presented by the late Sir Henry Tate, by Sir Frederick Bridge, Dr. Huntley, and Mr. E. H. Lemare; St. Lawrence Church, Thanet, dedication of the organ, by Dr. Froggatt; St. Paul's, Onslow Square, after the re-building of the organ by Messrs. J. W. Walker and Sons, by Mr. John W. Ivimey; Christ Church, Newgate Street, by Mr. F. G. M. Ogbourne; Bishopwearmouth Parish Church, by Mr. James Bevan (who played Widor's Marche Pontificale); Esher Baptist Chapel, opening of new organ by Mr. W. C. Webb; College Street Chapel, Northampton, by Mr. R. W. Strickland (who played Handel's Overture to 'Pharamond'); St. Mary's, Bletchingly, by Mr. Frederic W. Goodrich (who played Lux's Fantasia on the Sicilian Mariner's Hymn); Holy Trinity, Coventry, by Mr. C. H. Moody (who played Rheinberger's 'Evening rest') and Dr. Madeley Richardson (who played Rheinberger's Sonata in B minor); St. Clement Danes, Strand, by Mr. George T. Pinches (who played Mr. Cutler's Intermezzo); Holy Trinity, Wandsworth, by Mr. Henry W. Weston (who played Krebs's Concert Fugue in G).

ORGANIST APPOINTMENTS.

Mr. Wallace S. Hughes, St. Mary's Parish Church, Chester.
Mr. A. H. Robinson, Buxton Parish Church.
Mr. George T. Patman, Hessle Parish Church.
Mr. W. R. B. Tann, St. Saviour's Church, Paddington.
Mr. T. Emberton, Castle Church, Stafford.
Mr. Alexander H. Griffin, St. Luke's Church, Kingston-on-Thames.

REVIEWS.

CHURCH MUSIC.

Requiem. For Soli, Chorus, and Orchestra. By Joseph C. Bridge. [G. Ricordi and Co.]

SPECIAL interest is attached to this 'Requiem' as it has been composed expressly for the forthcoming Chester Musical Festival. To the thoughtful minded it may appear strange that English organists should have such a predilection for setting the mass for the dead emanating from another Church, especially as the opportunities for the public performance are rare. Probably, however, the reason is to be found in the emotionalism of the subject, which naturally appeals to musicians. The chief feature of Dr. Bridge's setting is the directness, and what may be termed manly straightforwardness of expression. Sensationalism and theatrical effects are carefully avoided, and impressiveness is sought by simple means rather than by subtlety or complexity. This is indicated by the opening number, which includes a quartet supplementary to the four-part chorus. The *Dies Iræ* is tersely and vigorously treated. The two subsequent sections, *Tuba Mirum* and *Recordare*, both include a quartet upon which the composer has manifestly bestowed much earnest thought. The *Lacrymosa* is set as a duet for contralto and bass, supported by a chorus in four parts, and the strains reverently echo the spirit of the text. The music of *Domine Jesu* is, however, still happier in its unaffected and

devotional spirit, and is perhaps the finest portion of the work. The *Sanctus* contains a fugue built up with a vigorous subject, not exhaustively developed, but terminating with a stirring climax. The last two numbers are designed for solo quartet and chorus and deepen the favourable impression made by what has gone before. The performance of the work at Chester will be anticipated with interest.

Blow up the trumpet in the new moon; I will magnify Thee, O God, my King; Thou that sittest between the Cherubims. Composed by Frederick Iliffe.

Come unto Me, all ye that labour. Composed by George J. Elvey.

Behold, God is my Salvation. Composed by F. Cunningham Woods.

(*Novello's Octavo Anthems.* Nos. 632 to 636.)

[Novello and Company, Limited.]

Each of the first three anthems in the above list, composed by Dr. Frederick Iliffe, is described as 'A short and easy anthem for parish choirs'; but although they make small demands on executive skill, they are by no means destitute of musical interest. The first contains a section for tenors and basses in unison, which provides an effective contrast to the opening and closing choruses. The second has a portion which might be sung as a quartet, and a similar procedure could be pursued in the third, which also comprises a recitative passage for tenors or trebles.

Sir George Elvey's anthem is for tenor solo and chorus, and is an excellent example of English Church music, combining melodiousness, dignity, and directness of expression with remarkable felicity. The present edition has been carefully edited by Dr. Keeton, of Peterborough Cathedral, an old Windsor boy.

Mr. Cunningham Woods's anthem was written for the Wesleyan Methodist Sunday School Demonstration, held at the Albert Hall in June of last year. It is laid out on what may be termed festival lines, and is jubilant in character; but it is by no means difficult, being written in traditional solid Church style, the harmonic scheme being diatonic and the intervals in the part-writing easy to read.

MUSICAL LITERATURE, &c.

Outlines of Musical Bibliography. Part I. By Andrew Deakin. [Birmingham: Andrew Deakin.]

This work is the outcome of an attempt—and an exceedingly good one too—by the veteran Birmingham musician, to bring together a list of all the music and musical works, printed or otherwise, produced in the British Isles before the year 1800. A bold attempt, and one involving long and patient research! A glance at this first part shows at once what an invaluable record of the progress in England of scientific and practical music it will be when completed. The author does not claim perfection for his work, and it is of course quite possible that some book, pamphlet, or piece of music may escape his notice; but if the remaining sections are compiled with the same care as this first part, there will be little, if any, cause for complaint.

In a few introductory remarks concerning early music and musical works in manuscript, our author refers to John Dunstable of famous memory, and to the knowledge we have gained concerning this composer through the efforts of Mr. W. Barclay Squire, who in making research abroad was hampered by various vexatious restrictions. Not only does Mr. Deakin give titles and names which in themselves would prove exceedingly useful, but in many cases sound criticism or valuable comment of some kind is added. The printed works commence with 'The Mirrour of the World,' printed by William Caxton in 1481. An interesting 'Collection of Twenty Songs' is named, printed by Wynken-de-Worde in 1530, and it shows the first known use of a five-lined stave; it is, moreover, one of the first, if not the first book in which the notes of secular music were printed in England. In 'A new Way of making foure parts in Counterpoint, by a most familiar and infallible Rule,' by Thomas Campion, that author remarks in his preface that 'If I should discover no more than is already deciphered, might I be my own Judge, I had effected more in Counterpoint, than any man before me hath attempted, but yet I will proceed a little further.' Some authors now-a-days may have the same good opinion of themselves, though they do not give expression to it quite so frankly. The 'Speculum Musicæ' of John de Muris (*c.* 1350) is mentioned; but seeing that he is accounted by some authorities an Englishman, it is strange that no copy of that work is extant in England.

Many an interesting, or, as the case may be, amusing extract might be made from these pages; but we must be content to say of this Part I. that it is full of valuable information, and just to show the author that we have looked carefully through his pages we may say that the remarks concerning the 'Quatuor Principalia,' under Tunstede and Hanboys or Hamboys (pp. 8 and 10), would bear revision, for it is by no means certain that that treatise was written by either of those musicians. Then again the famous 'Mulliner' MS. book having been in the hands of Mr. Deakin, more information than he has given might have been extracted from it.

Tschaikovsky, his life and works, with extracts from his writings, and the diary of his tour abroad in 1888. By Rosa Newmarch. [Grant Richards.]

Mrs. Newmarch, the authoress of this welcome book, is known as a conscientious, well informed, and accurate writer on the important subject of Russian music. Therefore, any product of her pen is entitled to respectful consideration. This, her latest volume, on Tschaikovsky, as she elects to spell the name of the great Russian composer, is of a three-fold nature. Its first, and strictly biographical section, originally appeared in the defunct *Musician* in 1897, but the subject-matter has been rewritten and amplified. To this succeed several extracts, translated from 'The collected writings of Tschaikovsky,' which appeared in an English version in the *Musical Standard* two years ago. The third and last part of the book, which is quite new, contains the diary—or, more probably, a portion thereof — written by the composer during his journeyings in 1888. Within the limitations of her available material Mrs. Newmarch has discharged her task with commendable fidelity and meritorious success. It is true that we do not seem to get into touch with the real personality—the inner man—of Tschaikovsky, because, for one reason, his present biographer has not had access to the letters—said to be numbered by thousands—which will be sure to form a no inconsiderable portion of the authorised biography, and, as every biographer knows, are a fine index to a man's personality. But this book furnishes an interesting and valuable *resumé* of the somewhat mysterious, and, so far as we at present know, rather uneventful life of a remarkable musician. Not the least interesting section of the book is that which records Tschaikovsky's opinions on certain great composers —Mozart was his master of masters; he was not exactly a Grove-like worshipper of Beethoven; nor was he altogether an out and out admirer of Wagner and Brahms; he spoke of Bach's great choral works as 'real classical bores,' and Handel he found to be intolerable. It is a pity that the 'Diary of 1888' does not include the experiences of his visit to England in that year. Has that portion of it been withheld for any reason? It would be quite easy to quote many interesting extracts from Mrs. Newmarch's readable volume, but we must be content with commending it to the notice of all, and there should be many such, who take an interest in the development of Russian music and in the life and life-work of one of its most illustrious creative artists. A portrait of Tschaikovsky, a *fac-simile* of the first page of the autograph score of the 'Overture, 1812,' and a list of works add to the attractiveness and usefulness of the volume. As a book of reference, however, it has a very serious and unpardonable shortcoming—there is no index and not even a table of contents. To issue a book of this kind without an index should constitute a punishable offence. The dedication of the volume to Mr. Henry J. Wood is most appropriate.

VOCAL DUETS.

Five Duets. For Soprano and Contralto (Second set). Composed by Frederic H. Cowen.

[Novello and Company, Limited.]

Mr. Cowen is always happy in his songs. Whichever class of singer he writes for, and he manifestly seeks to please all and sundry, he rarely fails to meet their requirements. In the second set of Duets, now before us, he has addressed himself to cultured and well-trained vocalists, and by such we have no hesitation in saying these songs will be widely welcomed. The poems set are: Longfellow's 'Curfew,' Mrs. Hemans's 'The Summer's call,' Adelaide Procter's 'To-day,' Herrick's 'To Daffodils,' and Howitt's 'Birds.' Of these we prefer the first, a really beautiful composition, which seems to breathe forth the peace 'of evening's close.' The following duet, 'The Summer's call,' forms a delightful contrast, and is as vivacious and delicate as a fairies' dance. There is a dignity in the music of 'To-day' which notably increases the significance of the text. The setting of 'To Daffodils' is as charming as the flower, and the music of the 'Birds' is as light-hearted and gay as are the feathered songsters.

ORGAN MUSIC.

The Village Organist. Edited by J. Stainer and F. Cunningham Woods. Books 22, 23, and 24.

[Novello and Company, Limited.]

This last instalment of 'The Village Organist' series comprises three books, which are quite up to the level of their forerunners. First, in surveying the original matter, we have a Marcietta in F by M. Th. Dubois, which has the double merit of being melodious and free from difficulty. The same distinguished French organist contributes a scarcely less attractive 'Sortie-Marche' in G. A 'Pax Vobiscum,' by Mr. H. Elliot Button, fully justifies its title. Dr. Sweeting, in his Andante grazioso in G, evidently has a good opinion of the pedal prowess of the village organist; but his well-written movement is one that will repay study; moreover, it is slow and not really difficult. A Solemn March, by Mr. Edmondstoune Duncan, furnishes a useful concluding voluntary, and it goes without saying that an Andantino in C, by Dr. Gladstone, fulfils all the requirements of cultured musicianship. A pleasant little Minuet and Trio, by Mr. F. Cunningham Woods, one of the Editors of the work; a 'Te decet Hymnus' from the experienced pen of Mr. John E. West, and an Andante religioso by Mr. J. W. Elliott will each be sure of a welcome. Amongst other English composers who are represented in these three books we find the names of Mr. E. H. Thorne, Mr. G. F. Blatch, and Dr. John W. Reynolds. The Arrangements are from works by Sir Alexander Mackenzie, Sir Hubert Parry, Handel (the Bourrée in G), Tschaïkowsky, and Henry Smart, in addition to the ever-popular Gloria from the Twelfth Mass, which was in all probability *not* composed by Mozart. No one can, therefore, complain of want of variety in this latest instalment of a publication which bears upon it the stamp of its own usefulness and practicability.

Overture to Ruy Blas. Mendelssohn.
Melodie in E. Rachmaninoff.
Triumphal March. Edward Elgar.
Chant sans paroles, and *Romance in F minor.* Tschaïkowsky.
(*The Recital Series of Transcriptions for the Organ.* By Edwin H. Lemare. Nos. 5 to 9.)

[Novello and Company, Limited.]

There is no need to pass judgment upon the compositions as such which appear at the head of this notice. They have been tested in the fire of artistic opinion, and in the process thereof they have not been consumed. It is only necessary to say that of the two selected orchestral pieces which Mr. Lemare has so ably transcribed, Mr. Elgar's brilliant march is from his 'Caractacus,' and that the overture by the composer of 'Elijah' lends itself very favourably to organ treatment. The remaining three arrangements are those of well-known pianoforte works which 'need no bush.' As we have remarked in former notices of this series, Mr. Lemare does not overload his transcriptions. He prefers clearness to handfuls, and he wisely studies the capabilities of the average executant in preference to the high jinks of the mere technician.

JUBILEE OF THE COLOGNE CONSERVATORY OF MUSIC.

The Cologne Conservatory of Music, founded in 1850 by the late Dr. Ferdinand von Hiller, aided by the munificence of the art-loving burghers of this ancient city, celebrated the first Jubilee of its existence on May 10 and the four following days. Based upon similar lines to those followed by Mendelssohn on his founding the Leipzig Conservatory, it started in a very modest way with seventeen pupils and a staff of eight professors, of whom Hiller was the chief. Like the city of Cologne, which is said to be now six times as large as it was in 1850, the Conservatory, which, since the retirement of Hiller in 1884, Dr. Franz Wüllner has directed with consummate ability and enthusiam, has greatly enlarged its borders, and now numbers 500 pupils and a teaching staff of forty professors.

From a concise history of its career to the present date, compiled by Dr. Otto Klauwell, and issued under the title of 'Festschrift' by M. Dumont Schauberg, of Cologne—a book which all old students will gladly hail—we learn that no less than 2,837 students have passed through its ranks, and that a large proportion of them have attained eminence as composers, executants, or teachers.

Apart from sundry convivial meetings, which, in spite of the importance of the many speeches delivered, need not be specified, this Jubilee celebration comprised a 'Festakt' and four concerts. This so-called 'Festakt,' which opened the proceedings, commenced with the performance of a Fest-Ouverture by Hiller—a very lively, festive, and melodious work of long ago. It was immediately succeeded by a very lucid and much to the point speech by Herr Nasse, President of the Rhine Province, who, as representative of the Imperial Government, brought with him a number of royal orders and documents giving titles of distinction, which he distributed among the professors and managing committee of the Conservatory. He wound up with a 'Hoch' for the Kaiser, which was responded to by cheers and a performance of the National Anthem, the music of which is identical with our 'God save the Queen.' Dr. Wüllner, in response, followed with an excellent speech, in which he paid a warm tribute to Hiller's memory, and gave a succinct account of the past working of the Conservatory.

The local papers in their preliminary notices of this Jubilee had spoken of it as a 'family affair.' As it turned out, they were quite wrong in their prognostications, for it was attended from far and near by numerous deputations from kindred institutions, musical societies, &c., who brought with them wreaths and garlands, as well as more substantial offerings, by way of congratulation. Each delegate delivered a short speech, and the proceedings were brought to a close by a performance of the Introduction and concluding Fugal chorus of Franz Wüllner's imposing Te Deum. A banquet followed, at which there was more speechifying. In the evening of the same day a concert was given by the professors of the Conservatory, who, in a very laudable manner, exhibited themselves either as composers or executants—viz., eight as composers and twenty as executants, exclusive of orchestra and choir.

As the programmes of the four commemorative concerts included no less than forty-five different items, and as twenty-four composers and sixty-five executants were represented, it seems, except with a great expenditure of space, impossible to chronicle them all. Nor does this seem imperative, for in drawing up the several schemes it was doubtless Dr. Wüllner's aim to give prominence, within a limited space, to the greatest number of composers and executants who had received their education at the Conservatory. This led to the presentation of a large number of fragmentary items instead of complete works. Regarding the several programmes from an artistic and homogeneous point of view, this was to be regretted, but, under the circumstances, could hardly have been avoided. All were of undue length, and the first (by the professors), which lasted well nigh upon four hours, was the longest.

The Introduction and first movement of Handel's Organ Concerto in G minor served to display Professor F. W. Franke's digital skill, and also the blatant, brassy character of the organ, which seemed to be suffering from an

over-pressure of wind. In the second and third movements of Mozart's Pianoforte Concerto in B flat, Professor Seiss furnished an exemplary lesson of the manner in which Mozart should be treated. Among the other instrumental pieces which should not be passed over in silence, and to which ample justice was done by their several exponents, may be specified: Bach's Chaconne for violin (Professor Willy Hess); Liszt's Pianoforte Concerto, No. 2, in A major (Herr M. van de Sandt); Max Bruch's 'Kol Nidrei' (Herr F. Grützmacher); and the *Andante* and *Finale* from Chr. Sinding's Violin Concerto (Herr Willy Seibert). Exhausted as I was by three hours' heavy listening, I am unable to speak in detail of a Concertstück for pianoforte by E. Heuser; sundry songs by E. Wolff and A. Kleffel; an Andante for flute, oboe, clarinet, bassoon, horn, and orchestra, by J. Rietz; and the first movement from a Symphony in F by E. Straesser. Of the vocal pieces, which included a Motet for double-chorus and solo quartet by F. Bölsche; a 'Ballade und Liebesduett' from an unperformed opera, 'Die nächtlichen Richter,' by O. Klauwell; 'Neuer Frühling,' for tenor solo, by A. von Othegraven; two songs for baritone and orchestra by H. Möskes, I am inclined, without disparaging the others, to award the palm to Dr. Otto Klauwell, whose work, above specified, is replete with romantic and dramatic feeling. The orchestration, somewhat on Wagner's lines, is no less commendable.

The second concert was devoted principally to compositions and performances by present students, who as soloists, both vocal and instrumental, and as orchestralists, made a very good show indeed. Among the instrumental soloists who distinguished themselves may be mentioned Herr W. Paffendorf in Bach's Toccata in C for organ; Herr L. Wassenhoven, in the first movement of Brahms's Pianoforte Concerto, No. 2, in B flat; Herr E. Hoffzimmer, in the first movement of Chopin's Pianoforte Concerto, No. 1, in E minor; and especially Miss Dorothy Bridson, in the first and second movements of Max Bruch's Violin Concerto in G minor. This young lady, a daughter of the late well-known English vocalist of the same name, has for four years studied under the direction of Professor Willy Hess, and on her return to England in July should certainly be welcomed as a second Maud MacCarthy. Like her she must certainly have been born with a violin in her arms. In settings of Psalm i. for eight-part chorus, by A. Sittard, and of Goethe's 'Das Göttliche,' for tenor solo, eight-part chorus, orchestra, and organ, it was interesting and satisfactory to note that so much attention is given to the study of eight-part vocal contrapuntal writing. Surely this is, or should be, the foundation of all music of the better class. Unfortunately, the tendency of the present day is to sacrifice everything to instrumentation. I noticed that this was the case with several vocal pieces with orchestral accompaniment that I listened to. The orchestral accompaniment seemed to be the primary factor and the *cantilena* was left to take care of itself. To young composers of such tendencies, listening to Wagner's Preislied from 'Die Meistersinger' (adequately rendered at a subsequent concert) must or should have furnished an excellent lesson; for here the *cantilena* and the accompaniment are of exquisite beauty and adequate to each other. This concert was brought to a most satisfactory termination by a fine performance of Beethoven's 'Choral Fantasia,' in which the pianoforte part was well maintained by Fräulein Elly Ney.

The third concert was devoted to chamber music, and included compositions and performances by former students. Among the instrumental works brought forward were a Pianoforte Quartet by Peter Fassbaender; a String Sextet by Bernhard Köhler; and Brahms's Variations on a Theme by Haydn, in their original form for two pianofortes. Among the instrumental soloists the first place is unquestionably due to Fräulein Renée Andriesse for her fine performance of Corelli's 'Folies d'Espagne,' which, consisting as it does of a series of serious variations, must have been the progenitor of Bach's 'Chaconne,' and is a work to be warmly commended to all violinists. Unaccompanied choral songs by Gustav Lazarus and Julius Spengel, vocal pieces by August Bungert, Schumann, P. E. Lange-Müller, Brahms, Schubert, and C. Löwe completed the scheme. The last four songs alluded to were rendered by Herr J. Meschaert in a manner which evoked the warmest ovation of the whole festival.

The concluding orchestral concert again included compositions and performances by former students. It opened with a symphonic poem, 'Es waren zwei Königskinder,' by Fritz Volbach. This is founded upon an old German folk-song, which was probably deemed so generally familiar that no explanation of its poetic intent was given in the programme. This did not matter, as it turned out to be an excellent example of 'programme music,' which one could listen to as music pure and simple without reference to its poetic meaning. Pianoforte concertos by G. Buths and D. Schäfer, with their composers as exponents, proved to be brilliantly tuneful works. Thanks to the excellent teaching of Professor Willy Hess, the Conservatory seems to be especially rich in violinists, as, besides others, he boasts of having no less than nine English pupils there. Fräulein Josephine Gerwing, the third lady violinist I have had to mention, did capital service in two movements from H. Vieuxtemps's Violin Concerto, No. 4, in D minor. Among the vocal pieces brought forward attention is specially due to E. H. Seyffardt's 'Thusnelda,' a very dramatic scene for alto solo and orchestra, which, melodious withal, was powerfully declaimed by Fräulein Therese Behr. J. Frischen's 'Athenischer Frühlingsreigen,' for soprano solo, female chorus, and orchestra, was a very lively and acceptable dance-song, to which liberal use of the tambourine seemed to impart a consistent and appropriate local colour. Herr E. Humperdinck, a former pupil of the Conservatory, who was present in spirit but not in the flesh, contributed a setting of Heine's remarkable poem, 'Die Wallfahrt nach Kevlaar,' for soli, chorus, and orchestra. Suggestively dramatic as it is, one cannot but feel regret that its insincere and anti-Catholic character should have inspired a composer to clothe it in music—good though that may be. 'Beatrice,' a scene for soprano solo and orchestra (J. Clauver), though otherwise good, seemed too overladen by the accompaniment. 'Der späte Winter,' a short cantata of a jubilant character, for chorus and orchestra, by C. J. Brambach, brought the musical proceedings to a jubilant end.

These were supplemented, on the evening of May 14, by a convivial meeting in the Grand Hall of the 'Philharmonie,' to which all past and present students of the Conservatory were freely invited, to partake of a cold collation, washed down with Rhine wine *ad lib.* The seriousness of the past four days was now relaxed. There was some amusing speechifying and, *inter alia*, an excellent performance of Romberg's 'Toy Symphony,' conducted by one of the professors in old German costume.

Some may now ask why should I have thought it worth the trouble to go to Cologne to listen to so much new music, as partially detailed above, composed and for the most part performed by artists unknown to fame, at least in England! Dear reader, it was part of the 'family affair.' If I may be allowed to obtrude my personality, I must say that when, on having taken my B.A. at Cambridge, I wanted to extend my musical studies in Germany, I was advised, by the late Sterndale Bennett, G. A. Macfarren, and my old master, Professor Walmisley, that I could not do better than place myself under the tuition of the late Dr. Ferd. von Hiller. Hence, in 1854, I entered myself as a student of what was then modestly called the 'Rheinische Musikschule,' but has since taken to itself the more lofty title of 'Conservatorium der Musik'—a distinction without a difference, except on the grounds that *now* instruction is provided in every possible branch of a musical education. I have always regarded the two years I spent at Cologne under Hiller, the ablest and most genial of teachers, as among the happiest of my life. As circumstances permitted, and as I felt in need of a spring outing to wash off the cobwebs of a long winter, I readily accepted the invitation I received to attend the Jubilee performances of what has now become one of the most important musical institutions of Germany. Except on the ground of having to listen to such a plethora of new music, I have nothing to regret. Everything went most smoothly. As a travelling companion I had the good fortune to have my old friend J. B. Boucher, who was the first English pupil of the Music School, in 1851. *I* was the second, in 1854. What most astonished us was

the enormous progress which has been made of late years. This is principally due to the strenuous efforts of the present director, Dr. Franz Wüllner, who succeeded Hiller in 1884. A pedagogue, in the best sense of the term, at sixty-eight he is a man of extraordinary physique and relentless will. Broad-minded withal, as busts and scores of Wagner in his room lying side by side with portraits of the older masters sufficiently testified, he has brought his long experience as conductor in Munich and Dresden, &c., and as director of more than one educational musical institution, to bear upon the work he has now on hand in the most satisfactory and remarkable manner possible.

The performances all took place in the beautiful Gothic Hall of the Gürzenich, which, since its restoration some twenty years ago, for its beauty of appearance, and, what is more important, its acoustical excellence, may now probably be regarded as without a rival. On each occasion the concerts were attended by a very numerous and responsive audience. Almost every piece gave rise to a veritable ovation. I regretted nothing but the inordinate length of the programmes—an artistic shortcoming for which I have already accounted as unavoidable.

I think I picked up one or two wrinkles from which we might profit at home. (1.) As to the disposition of the orchestra and chorus. Here the band of about eighty performers extended from top to bottom, and occupied the middle block of the platform, with the choir of about 250 singers similarly arranged in blocks on each side of it. The result was that the choir had not to sing *through* or *over* the band, as but too often happens with us, when the band is in front and the choir behind. (2.) The conductor's *rostrum* was an unusually spacious and lofty one. At his left hand lay the score upon a desk illuminated by a shaded electric light. Thus his beat was never obscured, as but too often happens when the score lies on a desk *between* the conductor and his band. (3.) The programmes were printed upon the flimsiest of paper, and thus all rustling in turning over the leaves at a set moment was obviously avoided. Want of space forbids another word except—*Floreat Colonia!* C. A. B.

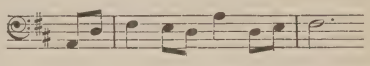
THE GREEK PLAY AT BRADFIELD COLLEGE.

In celebration of the Jubilee of the College, the first of five representations of the 'Agamemnon' of Æschylus took place on the afternoon of the 19th ult.

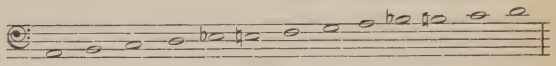
The Greek play at Bradfield has now become quite an institution of permanent interest, not only to scholars, but to the general public, as may be judged from the large crowd of distinguished and fashionable people who listened with evident pleasure to the performance. The open-air theatre, built of wood for acoustic purposes, is constructed on the model of those existing in the best times of the Attic drama, and is situated just outside the College grounds, in what was formerly a disused chalk-pit. The tiers of seats comprising the auditorium are cut out of the solid chalk and surmounted by masses of overhanging trees, creepers, and flowers, adding the charm of wild beauty to the scene.

The first open-air Greek play at Bradfield was the 'Antigone' of Sophocles, produced in 1890, under conditions identical with those of ancient times, the players and chorus all being either Bradfield masters or boys. The performers on the present occasion were restricted to boys now at the College, excepting the employment of a conductor, Hegemon, rendered necessary by the more modern character of the music. The result has been wonderfully successful, considering the enormous difficulties presented by what is perhaps the greatest of the plays of Æschylus. The acting of the boys was good and even throughout, the articulation of the words being clear and distinct. The chorus, flutes, and lyres performed admirably under the able leadership of Mr. C. F. Abdy Williams, the composer of the music of the choric songs, and who is responsible for the entire training and management of the musicians.

Mr. Abdy Williams is to be congratulated on the success of his efforts, though it is questionable whether the departure from the severity of the old Greek modes for the purposes of the Bradfield Theatre is altogether a wise proceeding. The modern major and minor modes have been substituted, and, to mitigate the monotony of a perpetual unison, two-part harmony is employed in places. The lyres are increased in compass and are six in number, three being made to play an octave higher than the rest by 'Magadisation,' an ancient device of placing the bridge in the middle instead of at the end of the strings. The auloi play throughout in two, three, or even four parts. A *Leitmotive*—



representing *Agamemnon* is made use of when possible With resources so limited very little in the way of modern effects can be attempted. Monotony is unavoidable, and the choruses are very long, with no treble voices or treble instruments to brighten the effect. Modulation is almost impossible. The lyres are tuned to the scale of D major, the four auloi have a compass together of the lesser perfect system of the Greeks—



This is the scale given by the most complete of the four auloi found at Pompeii; but the ancient instrument contains all the semitones by means of a device for covering the holes which it would be impossible for schoolboys to learn to use.

The lyres were in the hands of members of the College orchestra, and were excellently handled. The auloi were entrusted to players of keyed instruments. The difficulty of keeping the pitch in singing is very great, though this was successfully maintained throughout the performance.

THE ROYAL OPERA.

Of all the happenings at Covent Garden since our last issue, the first Cycle of the 'Ring des Nibelungen' has been so much the most important that it seems but natural to depart from strict chronological order and discuss it first. A considerable departure was made from the arrangement tried in 1898, of fixing the hour of commencement so as to allow an interval for dinner of about an hour and a half. This year the performance began so as to allow only of intervals of twenty to twenty-five minutes. In the case of the 'Götterdämmerung,' the curtain rose at 6.30 and finally fell at midnight. Opinions seemed very much divided as to the comparative merits of the two schemes; and it may be worth while suggesting that when the next Cycle is undertaken, a *plébiscite* of subscribers be held to discover what the majority prefer. It is more than a merely external matter, for it is quite open to question whether performers or listeners can possibly do justice to such music—played in its entirety—without more than short intervals for four days in one week. Certainly Wagner did not intend that such a task should be set any artists—least of all an orchestra. And he would have laughed out of court the suggestion that, besides doing this, an orchestra should play two other operas during the week and rehearse daily, in order that spare time might not hang too heavily on their hands. And that the task is too heavy, in the circumstances, for any conductor, was almost conclusively proved. Herr Mottl cannot fairly be said to have answered all expectations—expectations based, not on hearsay, but on previous achievement. His comparative shortcomings were, however, in all probability, due more to untoward circumstances than to any deterioration in himself. Moreover, a conductor who is used to things as they are in Germany cannot but feel to some extent dispirited at having to cope with Covent Garden and its vagaries of stage management.

The Cycle began, on the 5th ult., with the 'Rheingold,' which was played without a break. It was a very good performance, in which Herr van Rooy, as *Wotan*, towered physically no less than vocally and dramatically above his colleagues. He, and Frau Schumann-Heink, who appeared as *Erda*, and Miss Susan Strong, to whom was allotted the small part of *Freia*, were able to prove that Wagner can be sung. Herr Friedrichs, as *Alberich*, was dramatically

beyond praise, but sang—or, rather, did not sing—in true German fashion. The same may be said of Herr Breuer, as *Mime*. The three *Rhine Maidens*—Madame Sobrino, Fräulein Hieser, and Frau Schumann-Heink—were good, and the management allowed them to swim gracefully. On the following evening Herr van Rooy's magnificent singing and impressive acting would alone have sufficed to make the performance of 'The Walküre' memorable. Fräulein Ternina as *Brünnhilde*, though not so unquestionably great as in the two later music-dramas, was admirable. Her singing was musically beautiful and never failed in expressiveness, while her acting was superb. The only possible criticism is that she slightly over emphasised the merely womanly aspects of the character. Frau Gadski's *Sieglinde* is another superb picture of passion and suffering, both vocally and dramatically, and wholly satisfying to all save those who think (wrongly, in our opinion) that *Sieglinde* should be quite passive in the great duet with *Siegmund*. In the last act, where her part is short but all important, she rose to great heights. Herr Ernest Kraus, as *Siegmund*, showed himself possessed of a good stage presence and a fine voice—which he does not always use judiciously—and of plenty of energy as an actor. But he lacks the indescribable gift of charm. Herr Mottl's dragging of the *tempi* was too marked—especially in the most familiar passages—to allow the marvellous orchestral music to make its full effect. Nor did the playing have the saving virtue that the climaxes were thereby made broader, grander, more overpowering. Indeed, they more than once lacked passion. The eight *Walküre* sang very well. In 'Siegfried,' on the 7th ult., Herr Dippel appeared in the title-part, and his intelligence and zeal, together with his good voice, went far to make up for his lack of what, for want of a better word, may be termed authority in the rendering of the part. Nor did he seem quite to realise the poetry of the 'Waldweben' music, in which Fräulein Scheff sang admirably. Herr Breuer as *Mime*, though at moments too farcical, acted admirably and sang not at all. Frau Schumann-Heink sang ideally as *Erda*, and Herr van Rooy was magnificent once more as the *Wanderer;* but Fräulein Ternina's rendering of her share in the final duet was the one memorable point in the whole. In the 'Götterdämmerung,' on the 9th ult., Herr Kraus was again able and alert, but just missed great distinction as *Siegfried*. But it must be recorded, in fairness, that he had to call out directions to the scene shifters from the stage, which is not conducive to a poetic rendering of a difficult part. It is impossible to do justice in a few lines to the nobility, the artistic restraint, the power, and the poetry of Fräulein Ternina's *Brünnhilde*. It is difficult to know whether the intensity of her passion in the second act, or the dignity of her death song, showed the greater genius. In both her singing was flawless. Herr Blass was an adequate *Hagen*, and Herr Mühlmann an excellent *Günther*. Frau Reuss-Belce was a Teutonic *Gutrune*, and the *Norns* and *Rhine Maidens* were satisfactory. There were times when the orchestra played very finely. But still the faults of slowness and lack of grip were very marked. How far this is due to want of rehearsal—which can be remedied in the interval between the first and second Cycles—will be known before these lines are in print.

'Romeo and Juliet' was played on May 26, with M. Saléza and Madame Melba; and, on the 12th ult., for the *rentrée* of M. Jean de Reszke, who, though out of voice, still proved himself the greatest of living tenors in virtue of his indescribable charm of phrasing and powers of expression, combined with absolute beauty of vocalization.

Two performances of 'Tannhäuser' also deserve record. One was on May 30, when M. Plançon sang the part of the *Landgrave*. This was the first time, we believe, of his singing here in German. He was unapproachable as always and his German diction is admirable. Fräulein Ternina was also unapproachable as *Elizabeth*, and Herr Slezak was an earnest and sincere, if slightly unpolished, *Tannhäuser*. The other performance was on the 16th ult., when Herr Kraus took the title-part, and after not rising above mediocrity in the first two acts, gave a rendering of the Narrative in the last act which almost entitles him to be called a great artist. Herr van Rooy was *Wolfram* and acted with a dignity and sense of poetry which were a delight and sang superbly. Herr Mottl conducted on both nights and again his *tempi* were open to criticism.

M. Edouard de Reszke made his *rentrée* on the 18th ult. in the 'Huguenots,' as *Marcel*, and was not in his best voice; but he had great moments. The cast included M. Saleza, M. Plançon, Miss Edyth Walker, Madame Lucile Hill, and Mdlle. Miranda.

'Don Giovanni' was played on the 20th ult. Signor Scotti is a good *Don*, though hardly *grand seigneur* enough; and apart from a tendency to be too good natured, M. Edouard de Reszke is great as *Leporello*, and his art as a singer stood out quite by itself. M. Journet's impressive singing as the *Commendatore* deserves a word of praise. Signor de Lucia, Fräulein Scheff, Miss Macintyre, and Miss Susan Strong were the other artists.

It remains only to mention the performance of 'Cavalleria Rusticana,' on the 14th ult., in which Frau Gadski was very successful as *Santuzza*. She sang admirably and gave a thoroughly convincing and consistently powerful rendering of the character. She slightly idealises the peasant girl, but that is not altogether a fault. Herr Dippel was satisfactory as *Turiddu*.

THE PHILHARMONIC SOCIETY.

Lovers of Mozart were somewhat disappointed at the sixth concert of the season, on the 14th ult., when the great master's Pianoforte Concerto in A was performed. No one can question the wonderful capabilities of Herr Moriz Rosenthal as a pianist of the highest attainment; but virtuosity and phenomenal technique are by no means the only qualifications necessary to become a true interpreter of Mozart. In the first and last movements Herr Rosenthal allowed his facility of finger to literally run away with the music, with the result that those old-world passages were deprived of much of their dignified grace and Mozartian charm. Moreover, the phrasing—a feature of great import in the music of the master-melodist—was not above reproach, and additions were made to the text which were unwarranted. The distinguished pianist was more in his element later on in the evening, when he gave a stupendous rendering of Liszt's 'Don Juan' Fantasia. He wisely declined an encore.

The concert opened with Mr. W. H. Thorley's well-written and interesting 'Macbeth' symphonic poem—an excellent work which was well received, as was also its composer at the close of a capital performance. Other contributions to the concert were Wagner's 'Meistersinger' Overture and the air 'Nel rimirar,' from 'Tannhäuser,' sung by Signor Mario Ancona. The predominant key of the evening's music was A, even if its entire execution was not absolutely A1. Beethoven's mighty creation in that key (of A) was, however, splendidly played, under Mr. Cowen's spirited and ever alertful conductorship. The interpretation of the final section quite merited the late Sir George Grove's definition, 'literally prodigious,' even if it did not altogether remind one, as it did the genial knight, of Carlyle's hero Ram Dass, who 'had fire enough in his belly to burn up the whole world.' By the way, it was hardly just to the memory of Sir George Grove to reprint, from an old Crystal Palace book, his analysis of the Beethoven symphony in an unrevised form.

RICHTER CONCERTS.

A wonderful young violinist, Johann Kubelik by name, made his first appearance in England at St. James's Hall, on the 18th ult., at the last of the three concerts constituting Dr. Richter's short season. Fine orchestral playing and superb interpretations of the classics are very well in their way, but what can they avail with a London audience against a fiddler with a phenomenally developed technique, a dead-sure intonation, a beautiful tone, and an uncanny way of playing the most wonderful difficulties? Johann Kubelik was a great success, and deservedly so. We do not blame him for not playing one of the four classical 'test' concertos by Beethoven, Mendelssohn, Bruch, or Brahms. At present he revels in surmounting seemingly impossible technical

difficulties. As he grows older he may, and we hope will, revel equally in unravelling the beauties and depths that lie hidden in the aforesaid masters' works. The Concerto in D by Paganini (Op. 6), as arranged by Professor Wilhelmj, furnishes almost a supreme test of an executant's technique, and Kubelik's easy mastery over its difficulties was simply wonderful. His 'clean' playing of some rapid scale passages in tenths especially excited the admiration of the violinists present.

With the exception of Tschaïkowsky's Fourth Symphony, already made familiar here by Mr. Henry J. Wood, and Berlioz's 'Rob Roy' Overture, lately produced by Mr. Manns at the Crystal Palace, the master-conductor contented himself with well-beloved favourites, including Beethoven's Sixth and Seventh and Schubert's 'Unfinished' Symphonies. To criticise the performances is unnecessary. When Dr. Richter becomes the inspired interpreter of a great master's inspirations he does give us the real, great Beethoven. And then we say to ourselves once more: There is only one Beethoven, and Richter is his Prophet!

YSAYE CONCERT.

The extraordinary distinctiveness of M. Ysaye's violin playing has of late so frequently been described and commented upon in these columns that notice of the concluding concert of the series, which took place on May 31, at Queen's Hall, would be unnecessary were it not that two works of artistic character were heard on this occasion for the first time in London. These were a symphonic poem for orchestra, entitled 'Viviane,' by the late Ernest Chausson, and M. Rimsky-Korsakoff's 'Fantaisie Russe' for solo violin and orchestra. The former has for its poetic basis the legend of 'Vivien and Merlin.' The composer has frankly written on the score the incidents he set himself to illustrate, and the music unpretentiously follows the programme with a clearness that makes it easily comprehended. The themes are pretty, the orchestration dainty, and the work in its entirety is decidedly pleasing; but 'only that and nothing more.' The musical interest of 'Fantaisie Russe' lies in its use of national folk-songs, which are attractively treated, and with more refinement than is commonly met with in the writings of M. Rimsky-Korsakoff. Both works undoubtedly suffered from being preceded by Bach's rarely-heard Fourth Concerto in G for violin solo, two flutes, and strings, a magnificent specimen of what genius can accomplish by simple means.

HERR ERNST VON DOHNÁNYI.

On May 28 Herr Ernst von Dohnányi gave a pianoforte recital, at St. James's Hall, with a very solid programme. He began with Beethoven's Sonata, Op. 110, in which he showed no undue leanings to modernity, but a keen appreciation of Beethoven's music. Completely imbued with the modern spirit, on the other hand, was his rendering of Liszt's B minor Sonata in one movement. It is, perhaps, the most interesting of Liszt's pianoforte works, and contains music full of passion and beauty, though some may object that it is grandiose rather than great. Playing like that of Herr von Dohnányi makes one incline to the latter view. In Schubert's A minor Sonata he showed admirable restraint and reverence and a great sense of beauty, while his playing of Brahms's Variations on a Theme by Handel was superb. Altogether the gifted young pianist is rapidly approaching artistic maturity by the right path, and resisting the temptations which beset an artist whose immense technical powers would enable him to earn easy popular successes at the expense of true musicianship.

ROYAL ACADEMY OF MUSIC.

Considerable talent and technical skill were shown by the pupils at their orchestral concert on the 21st ult., at the Queen's Hall. Florence Reeves played with musical touch and nice taste in Hiller's Pianoforte Concerto in F sharp minor, and Winifred Christie showed great promise in her share in two movements from Brahms's Pianoforte Concerto in B flat. Spencer Dyke, who attacked the solo violin part of Wieniawski's Concerto in D minor, began nervously, but greatly improved with progress in the work. The most successful of the vocalists were Kate Holbrook and W. R. Maxwell, the voice and style of the latter being particularly pleasing. A scene for recitation, chorus, and orchestra, entitled 'The Burial in the Forest,' in which Kate Holbrook and Wilton Cole were the speakers, was a specially meritorious feature of the evening, the music, by Adam von Ahn Carse (Macfarren Scholar), being particularly good. Another very creditable student composition was a 'Hunting' Overture, by Neville Flux. Sir Alexander Mackenzie conducted.

ROYAL COLLEGE OF MUSIC.

An orchestral concert was given by the students on the 22nd ult. The programme opened with Schubert's Funeral March (appropriately chosen in memory of the first Director of the College, the late Sir George Grove), followed by Beethoven's 'Leonora' Overture (No. 1); and the Symphony was that of Glazounow (No. 6) in C minor. These were all admirably played under the direction of Professor Villiers Stanford. Brahms's Violin and Violoncello Concerto in A minor (Op. 102), the solo parts played by Philip Lewis and R. Purcell Jones, received an excellent interpretation, resulting in a double recall for the soloists. The vocal contributions were 'Abscheulicher! wo eilst du hin,' from 'Fidelio,' by Cicely Gleeson-White, and a Romance, ''Neath the almond blossom,' from Weber's 'Euryanthe,' by Walter Hyde, the first-named singing very sympathetically.

'ATHALIE.'

The first performance in England of Racine's 'Athalie' in a dramatic form, with Mendelssohn's music, took place at St. George's Hall on the 20th ult. The event is one that demands record in these columns, although the production is more dramatically than musically interesting. The version used was that of the late William Bartholomew, familiar to concert-goers; but with certain alterations and additions taken from the English translation by Mr. R. Bruce Boswell. These amendments and interpolations decidedly increased the dramatic interest, notably the scene between *Mathan*, the high priest of Baal, and his friend *Nabal*. Mendelssohn's music was completed between 1843 and 1845, and produced at Potsdam, December 1, 1845. It was first performed in England, with the original French text, at Windsor Castle, on New Year's Day, 1847. Two years later, on March 12, 1849, it was given for the first time in England (Bartholomew's version) by the Philharmonic Society. Although highly effective in the concert-room, 'Athalie' is still more so when performed as intended by the composer, especially when so excellently interpreted as it was on this occasion by the pupils and orchestra of the London Organ School, under the direction of Dr. Yorke Trotter, the War March of the Priests in particular profiting by connection with spectacle. The chief solo parts were admirably rendered by Miss Daisy Campbell and Miss May Coleman, the singing of the first-named being remarkably good. Dramatically the chief exponents merit great praise. Mr. Charles Fry's embodiment of *Joad* was instinct with impressiveness and individuality, and the *tableaux* and completeness of the performance showed him to be a stage manager of exceptional ability. No less convincing were the impersonations of Miss Olive Kennett (who gave an intensely powerful impersonation of the *Queen*), Miss Elsie Fogerty, and Messrs. Edwin Webster and Arthur Fayne (whose *Mathan* was intensely dramatic). The dresses, specially designed, were most picturesque and remarkable for their historical accuracy. A second performance was given on the 22nd ult.

We much regret that in our report of the Feis Ceoil proceedings (p. 402 of our last issue) the names of two ladies who played in the string quartet which won the first prize were inadvertently given as 'the Misses Butt,' instead of 'the Misses Brett.' Honour to whom honour is due!

LONDON CONCERTS.

Mr. Arnold Dolmetsch, on the 13th ult., at St. James's Hall, gave another of his instructive and interesting concert-lectures on 'Chamber music of the sixteenth, seventeenth, and eighteenth centuries.' As on previous occasions, there was exhibited a very fine collection of now obsolete instruments. Their peculiarities of construction were explained, and, whenever opportunity occurred, their merits were described with loving minuteness and a zeal which did not shrink from favourable comparison with their modern successors. Mr. Dolmetsch and his company have now acquired a command of these old instruments that invests the performances of the music of the same period with considerable musical value, for undoubtedly it is only under the conditions provided by Mr. Dolmetsch that a just estimation of the music of our forefathers can be gained. When once the ear has become accustomed to the comparatively feeble tone of these instruments, there is something very soothing in their low sweet voices, which fully accounts for the epithet of the 'scolding violin' being applied to the successors of the viols. The most interesting pieces played were a 'Fantazie' and 'Allmaine' for six viols by Martin Pierson, a 'Pavan' and 'Galliard' for the virginals by William Byrd, and a 'Jigg' for three viols and a cithren by Dr. Charles Coleman, the last-named instrument being described as the banjo of the seventeenth century! Pieces of later date by Christopher Simpson, Henry Purcell, Scarlatti, Handel, and Bach were included in an admirable selection, which was attractively varied by songs accompanied on the lute.

A miscellaneous concert was given by Mr. Vivian Bennetts (principal tenor of St. Andrew's, Wells Street), at St. Martin's Town Hall, on the 12th ult. Mr. Bennetts, who was in excellent voice, gave very fine renderings of the 'Miserere' scene in 'Il Trovatore' (Miss Ethel Pender Cudlip singing the part of *Leonora* and an excellent choir of male voices assisting) and of 'Salve dimora' ('Faust'). The concert-giver had also secured the services of Miss Ailsa Landells, Miss Emily Rasey, Mr. Tom Daniell, and Mr. W. Llewellyn (vocalists); Miss Dorothea Walenn (violin), Miss May Mukle (violoncello), Miss Miriam Timothy (harp), Miss Russell (pianoforte), and Mr. C. W. Wreford (reciter). Miss Olive Kennett and Mr. Charles Fry gave two duologues, the last-named artist also contributing an interesting item in Murger's 'La Ballade du désespéré,' with Bemberg's music.

The Church Sunday School Choir annual festival at the Crystal Palace, on May 26, brought together representatives of about a hundred metropolitan and suburban schools. At the afternoon concert, anthems, part-songs, and hymns, including Maunder's Magnificat, Costa's Morning Prayer, Muller's 'All ye nations,' and Mackenzie's 'The Newquay Fisherman's Song,' were sung with spirit and precision, under the direction of Mr. Harry Morgan and Mr. R. J. Mines (assistant-conductor). Mr. F. W. Belchamber was at the organ. In a preceding competition of choirs, that of St. George's, Battersea, proved the victor; whilst Holy Trinity, Blackheath Hill, and St. Matthew's, Fulham, took second and third places respectively.

A series of Chamber concerts, two of which took place on the 7th and 19th ult. (the third being announced for the 30th ult.), have been given by Miss Katharine Goodson (pianoforte), Miss Maud Powell (violin), and Signor Rubio (violoncello). The programmes, which are of considerable interest, included Beethoven's Trio in B flat, Schütt's Suite for pianoforte and violin (Op. 44), Handel's Sonata in G minor for pianoforte and violoncello, Schubert's Trio in B flat (Op. 99), Tschaïkowsky's Trio in A minor (Op. 50), and Schubert's Fantasia in C for pianoforte and violin. Each of the artists named appeared in turn as soloists on their respective instruments, one at each concert.

The Kensington Amateur Harmonic Society provided an interesting programme at its concert given on May 29, at the Philbeach Hall. It included Bach's cantata 'Jesu, priceless treasure' (given with string and organ accompaniment), Stanford's 'Revenge,' 'Sumer is icumen in,' Tomkins's madrigal 'See the Shepherd's Queen,' and Stanford's 'Corydon, arise.' Miss Ethel Barns (violin) and Mr. Arthur Williams (violoncello) were the solo instrumentalists, and Mr. Cyril Miller, who conducted, is to be warmly commended for the admirable manner in which he had trained the choir.

The South Hampstead Orchestra marked its fifteenth annual concert by an excellent selection at St. James's Hall, on May 29. As conductor, Mrs. Julian Marshall had reason to be proud of her force, largely consisting of young ladies. The spirit of Brahms's first Symphony in C minor was admirably caught, and the performance of Tschaïkowsky's graceful Suite in G (No. 3) was throughout instinct with taste and effect. Sullivan's imposing Overture to 'Macbeth' was also included in the programme. Vocal pieces were acceptably contributed by Miss Beatrice Spencer.

A very successful concert was given by Miss Emma d'Egremont, at the Salle Erard, on the 13th ult., when she gave a dramatic interpretation of Schubert's "Erl-König" and sang a "Spanisches Lied," by Eckert, with remarkable charm of expression. Her introduction of a new patriotic song, 'A Soldier's Wife,' by Willem Coenen, accompanied by the composer, was also received with much favour. Mr. Coenen played with his usual skill solos by Scarlatti and Rubinstein, and valuable assistance was given by Mr. Jack Robertson, Miss Maud Powell, and Mrs. Brown Potter.

Mr. Landon Ronald, at his concert on the 18th ult., at St. James's Hall, introduced several new songs which attested to his skill and artistic aims. Those entitled 'Dew on the rose and lily' and 'An April birthday' are very charming, the latter in particular being a fascinating example of vivacious and delicate musicianship. Another, also new, entitled 'The Hag,' is a vigorous ditty concerning a traditional personage given to careering on a broomstick, which, as set forth by Mr. David Bispham, acquired dramatic significance.

The excellent results to be obtained from mixed amateur orchestras were well shown by the concert given by Mr. Joseph Ivimey, at St. James's Hall, on May 31. On that occasion commendable interpretations were secured of several familiar orchestral works, and of a pleasing new overture, in the somewhat unusual form of a prelude and fugue, entitled 'Lever de Rideau' (Op. 4), by Mr. John W. Ivimey.

Miss Leonora Ellerton gave a concert at Steinway Hall, on the 13th ult., when she sang a song from Gounod's 'Reine de Saba' and Schira's 'Sognai' with much taste. The concert-giver was assisted by Madame Belle Cole, Mr. Griffiths Percy, Mr. Percival Garratt (pianoforte), Mr. Rohan Clensy (violin), and Miss Rosalie Notrelle, who was particularly successful in her monologue, 'A Frenchwoman's story.'

CHAMBER CONCERTS AND RECITALS.

The Herbert Sharpe Trio began the second Chamber concert of its third series at Queen's (Small) Hall, on May 29, with the first performance in England of a Pianoforte Trio in C (Op. 59) by Signor Giuseppe Martucci, one of the very few Italian composers who devote their talents to serious music for the concert-room. The trio has four movements, in all of which command of contrapuntal resource is very notable. The themes lack distinction but are cleverly developed, and the music is well knit. The most pleasing number is the *Scherzo*, after which, in point of attractiveness, may be placed the subsequent *Andante*. The executants were Messrs. Herbert Sharpe, Ferdinand Weist Hill, and Tennyson Werg.

The first of a series of three Chamber concerts given by Miss Muriel Elliot took place on the 13th ult., at the Salle Erard, and clearly demonstrated that this talented young English pianist is making most satisfactory progress in her art. This was chiefly shown in her interpretation of Beethoven's Sonata in A flat (Op. 110), the romantic passages in which were rendered with notable delicacy. Her abilities were further displayed in the same composer's Sonata for pianoforte and violoncello in C (Op. 102, No. 1) and in the Trio in E flat (Op. 70, No. 1), the string parts in the latter work being admirably played by Signor Simonetti and Mr. Whitehouse.

Mr. B. Hollander, the Dutch violinist, gave, on the 13th ult., at the Salle Erard, a Chamber concert entirely consisting of his own compositions. The instrumental works submitted were a string quartet (Op. 20), a pianoforte trio (Op. 27), and a septet for pianoforte, strings, and two horns (Op. 28). Of these productions the last-named proved the most pleasing, the part-writing being skilfully planned and the style clear and unpretentious. Four well written songs, severally named 'Rest,' 'Summum Bonum,' and 'Good night,' were charmingly rendered by Miss Edith Clegg, a young vocalist of exceptional promise.

An interesting vocal recital was given by Mr. Charles Tree, at St. James's Hall, on the 15th ult. Mr. Tree possesses a powerful baritone voice of pleasant quality. His programme included songs by Schubert, Brahms, Schumann, and several modern composers, his most successful efforts perhaps being in Four Songs by Frances Allitsen. Miss Adèle Verne assisted as solo pianist.

The Baronesse von Codelli, who gave her first violin recital on May 30, at the Steinway Hall, is an executant of whom we shall probably hear more in London concert rooms. Her style reminds one of that of Señor Sarasate, the tone of the upper notes being remarkably pure and silvery in quality, and her execution being clear and brilliant.

MUSIC IN AMERICA.

New York, May 17.

THE CINCINNATI FESTIVAL.

The musical season of 1899-1900 in New York having come to an end, your correspondent attended the fourteenth triennial May Festival at Cincinnati, which filled the days from the 8th to the 12th inclusive. Seven concerts were given, five in the evening and two on the afternoons of Thursday and Saturday, all under the direction of Mr. Theodore Thomas, who has directed the artistic fortunes of these affairs ever since their beginning in 1873. The pre-eminence of the Cincinnati festivals among the musical meetings of America is pretty generally understood in England, I believe. They are not modelled on the English plan, nor did the incentive for their creation come from the English gatherings. When he conceived the first, Mr. Thomas's plan was something like that of the festivals of the German men's choruses, 'The Sängerfest,' which have been held periodically in various cities of the country since 1849, Cincinnati being their birthplace. For the Sängerfest of 1869 a large wooden hall had been built, which the merchants of the city preserved for exposition purposes. Aided by a local committee of public spirited citizens, Mr. Thomas, who at the time was visiting the principal cities of the country with his New York orchestra, planned a meeting of the singing societies of Cincinnati and the West. The first festival, in 1873, had a choir thus constituted of 1,000 voices, and proved so successful that preparations for a second festival, in 1875, were at once begun. This meeting aroused still greater enthusiasm, and, the initiative coming from Reuben Springer (a retired merchant who contributed a large sum to the object), a large and ornate music hall, built of brick and stone, took the place of the temporary wooden structure. Then a Festival Association was incorporated, and under its auspices a festival has been given biennially ever since, the year 1878 being substituted for 1877 to make the building of the hall possible. The festival of 1880, however, was the last in which the services of singing societies from other cities than Cincinnati were enlisted.

Encouraged (and, I fear, misled) by the tremendous financial success which attended the first festival given in the new hall, the management organised a permanent festival choir of local singers. This was done in obedience to Mr. Thomas's wishes, who hoped thus to better the choral work at the meetings. He argued, correctly enough, that five hundred chosen choristers, who would devote several months of the intermediate as well as festival year to the study of the festal compositions, would accomplish better things than would a choir made up of separate societies brought together for a few days before the festival. From 1880 to 1886, indeed, the plan produced notable results, but thereafter it grew to be more and more difficult to secure good voices and keep up the interest of the singers. The fact is, the affair had become too exclusively local. Save in their social aspect, an aspect that plays a large and somewhat amusing rôle even to-day, the festivals were merely a series of concerts by a foreign orchestra and foreign solo singers, with assistance from a local choir. The interest in them of the cities, towns, and villages of Ohio, Indiana, and Kentucky dwindled away, and the treasurer has never, since 1880, contemplated more than a small fraction of the balance of $32,000 which he found in his exchequer after the festival of 1880.

As a rule, the meetings have been profitable, but there have also been deficits. This was the case with that just ended, though the receipts were probably in the neighbourhood of $45,000. Mr. Thomas is an expensive concert-giver. His orchestra consisted of his Chicago band, augmented to over one hundred, and he ignored the Cincinnati Symphony Orchestra, which is maintained at a great sacrifice by an association of music-lovers, who believe that an annual series of Symphony concerts given fortnightly during the season is more likely to advance musical culture than a week of mixed concerts every two years. But that is a local quarrel with which my readers can have no concern. It is more to the purpose to note that the policy which reduced the interest of the outside communities to a minimum, also worked serious impairment to the choral element of the festivals. After 1886 the efficiency of the choir grew less year after year, until the festival chorus was no better than a number of the larger singing societies of the East. The falling off was chiefly in the men's voices, the tenor contingent in the choir of 1894 and 1896 numbering less than forty in a chorus of nearly 400. Energetic efforts were made to remedy this state of affairs two years ago and continued again this year, resort being had to the device, which, I fear, is not unknown on the other side of the Atlantic, of paying for the needed voices. In consequence of this, and a great deal of zealous labour on the part of Mr. Thomas and his choirmaster, Mr. Glover, the choir sang better this year than it had done for fourteen years, and Mr. Thomas's unaccountably rapid *tempi* being forgiven (he seemed possessed of the demon of haste all through the week), the choral features of the festival may be set down as notably successful.

The works sung were Mendelssohn's 'St. Paul,' Villiers Stanford's Ode 'East to West,' Brahms's 'A German Requiem,' the *Finale* of Beethoven's Ninth Symphony, Berlioz's Te Deum, and the last scene from Wagner's 'Parsifal.' This last number had been set down as the closing number of the festival scheme, but at the last it appeared a little too lugubrious for a *finale*, and the 'Judex crederis' and instrumental march from the Te Deum were repeated. It was a meretricious ending, but it added to the hilarity of the week, and it is a spirit of hilarity rather than of serious musical enjoyment which the pleasure-loving people of Cincinnati cultivate during festival week. Dr. Stanford's Ode had its first American performance on this occasion, though originally designed for the World's Fair in Chicago in 1893.

The principal solo singers at the festival were Madame Sembrich, Madame Schumann-Heink, Mr. Ben Davies, and Mr. Bispham. Mr. Davies sang for the fourth time at a Cincinnati festival, and was acclaimed with great enthusiasm, which his work deserved. I have never heard him sing better in any single number than he sang in all the music allotted to him in the scheme. So long as he is willing to answer the call of the directors there is not likely to be a change in his department at Cincinnati. Mesdames Sembrich and Schumann-Heink also won their way to the hearts of the people, though most of their music was outside the proper repertory of a choral festival. The former sang the soprano solo in Brahms's masterpiece with great dignity and finish, and struggled bravely with her fellows in the Beethoven Symphony; but the duty for which she had been engaged was to put glittering moments into the miscellaneous programmes of the two afternoon concerts. With Mr. Davies she sang on the following Monday at the first concert of a three days' festival at Louisville, Kentucky. This festival was one of a series whose initiation was due to the enterprise of George Stewart, of Boston, who carries an orchestra and a number of solo singers through the States, South and West, every Spring, and is proving to be a potent factor in creating a love for high-class music.

H. E. Krehbiel.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Music has now left the concert-room for the parks, courts, and alleys, and while the larger public is being catered for there is nothing demanding notice here.

On May 30 there was a grand oratorio at the Oratory in Hagley Road, Edgbaston, in honour of the Feast of St. Philip Neri. The subject of the oratorio was 'The House of God,' and music from Beethoven, Mozart, Mendelssohn, Gounod, Cherubini, and Rossini was utilised in the compilation. Three Motets by Mr. William Sewell, the Oratory organist, were also performed.

On Sunday, the 17th ult., a new Mass for voices, organ, and strings was produced at the Church of St. Dunstan, King's Heath. It was the composition of Mr. J. W. Hayden, organist of the church.

On Saturday, the 9th ult., the Musical *matinées* at the Society of Artists were brought to a close. Mr. Oscar Pollack, the musical director, has again brought forward a number of young local performers, and the programmes have been very good. The terminal concerts at the Midland Institute School of Music were held during the week commencing on the 11th ult. Some excellent performances of chamber music were given, and a number of violinists and vocalists displayed their powers before their friends. Mr. Granville Bantock, conductor of the concerts at New Brighton Tower, has been offered and has accepted the post of principal of the school, and will enter upon his duties in September.

The unexpected and lamented death of Dr. C. Swinnerton Heap, on the 11th ult., to which reference is made in another column, is nothing less than a calamity to the city. The rehearsals for the festival had been progressing since April 6, and Dr. Heap had conducted every one of them up to the 1st ult. The festival committee in their difficulty approached Mr. Stockley, who, having occupied the post for forty years, retired from the conductorship of the Festival Choral Society in 1895. Mr. Stockley at once responded to the wishes of the committee, who are now relieved from a position of no slight embarrassment.

The latest Sullivan opera, 'The Rose of Persia,' was introduced to the Birmingham public at the Prince of Wales Theatre on the 18th ult. The D'Oyly Carte Company is a fairly good one, a Birmingham young lady, Miss Ada Davies, filling the title-part. The performance was good and the work was well received, but it is not likely to attain the success reached by its predecessors.

MUSIC IN CAMBRIDGE.

(From our own Correspondent.)

During the academical year just concluded, Dr. Mann and his choir have given 'The Messiah' and 'Judas Maccabæus,' the latter at their 'Festival Service,' in King's Chapel, on the 7th ult.

The University Musical Society has given its usual series of six Wednesday Popular concerts. The artists appearing have been the Gompertz, Arbos, and Willy Hess quartets, Herr Dohnányi, Messrs. Leonard Borwick and Plunket Greene, Miss Fillunger, and Miss Louise Phillips. The Society has also given three choral and orchestral concerts, of which the first two were devoted to 'St. Paul,' in December, and the 'May Queen,' with an amateur orchestra, in March.

The Cambridge University Musical Society gave its annual May term concert, before a respectably large audience, on the 5th ult. The concert opened with Brahms's Symphony in D (No. 2). Coleridge-Taylor's excellent cantata 'Hiawatha's Wedding-Feast' followed, and a good performance was secured. The tenor solo, 'Onaway! awake, beloved!' was well sung by Mr. Gregory Hast, who also contributed 'O vision entrancing,' from Goring Thomas's 'Esmeralda.' The programme concluded with a good performance of Beethoven's Choral Fantasia, in which Mr. T. H. Moore was the pianist.

MUSIC IN DUBLIN.

(From our own Correspondent.)

No more delightful concert has been given in Dublin than the song recital, on the 1st ult., by Mr. Denis O'Sullivan. Signor Esposito played two brilliant pianoforte solos, Beethoven's Sonata and Liszt's Rhapsodie, both in C sharp minor, and the rest of the programme was composed of songs of all descriptions sung by Mr. O'Sullivan. It would be difficult to say whether Mr. O'Sullivan sang best the operatic selections of Boïto and Ambroise Thomas, the *Lieder* of Brahms, Schumann, and Cornelius, the dramatic ballads of Löwe, or the folk-songs of Ireland. The versatility of Mr. O'Sullivan's expression is something quite unique, and the dramatic and *cantabile* styles of singing seem to be equally congenial to him.

A benefit concert to Signor Papini was given in the last week of May, at which the violinist played, with a reminiscence of his former style, Mendelssohn's Concerto and two solo pieces. The old charm of tone and phrasing was there. He is an artist to the last, and can give points to the many violinists who compete for popular favour in Dublin at present. His ill health is much to be regretted.

The June concert by the pupils of the Royal Irish Academy of Music was, as usual, a great success. Of the performances we would commend the singing of Miss Lucy Brady (a Feis Ceoil gold medalist, by the way), a very young lady who possesses a more than usually beautiful voice, and Miss Annie Lord, whose fine performance of Liszt's Fantasia on Mendelssohn's 'Wedding March' was quite out of the common order of pupils' performances. The school of pianoforte playing at the Academy has never had a finer exponent than Miss Lord, whose technique is equal to many of the best solo pianists of the day.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The fourth triennial Festival of the Diocesan Church Choral Association attracted a large congregation to Norwich Cathedral on May 30, when nearly 1,000 voices were gathered from all parts of the diocese. Dr. S. S. Wesley's Magnificat and Nunc dimittis in F and Sullivan's anthem, 'Hearken unto Me, My people,' were sung by the choirs with excellent effect. At the close of the service proper came Part I. of Mendelssohn's 'Elijah,' in which the voices were admirably supported by an orchestra of about forty performers. This ambitious attempt was not only fully justified, but when it is said that half the choirs present took part in the choral numbers with marked success, it will be seen that musical knowledge and intelligence is more prominent in our agricultural district than has been generally supposed. The solos were sung by Masters Hollis, Steward, Taylor, and Suggars, Mr. S. Hemmings, and Mr. Daines. Mr. Sawford Dye, Mr. J. H. Brockbank, Mr. H. J. Brooks, and Mr. H. Thouless assisted in several of the concerted numbers. The greatest credit is due to Dr. Bates, organist of the Cathedral, who conducted, for the skilful way in which he had trained the choirs. Mr. A. J. Robinson was an efficient organist.

An attractive programme was submitted by the Wymondham Musical Society to its patrons on May 23, Cowen's cantata 'St. John's Eve' being the principal feature. Miss Mildred Rix, Mrs. R. V. Regner, Mr. H. J. Sawford Dye, and Mr. Broughton Black were the soloists. Mr. A. S. Wilde conducted, and Miss Corkett and Mr. J. T. Gowen presided at the pianoforte and harmonium respectively.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The only musical event to be chronicled in this month's letter is the excellent rendering of 'Elijah' by the combined Cathedral choirs, under Mr. Collinson's direction, in St. Mary's Cathedral, on May 31. The choruses went with abundant spirit and Mr. Gledhill sang the tenor solos in his usual quiet and refined style. A very good orchestra did more than average justice to the accompaniments, and the large congregation gave unmistakable if silent proof that they appreciated the privilege of such a rendering in such suitable surroundings.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THIS is the great term for College concerts here as a rule, but this year, as a large number of Oxford men are away fighting on the African veldt, and as the 'casualty list' for this University city has proved an unusually heavy one, there has not been so much activity in matters musical as in the corresponding term of former years.

To begin with the music during the 'Eights Week': On May 27 Balliol gave an orchestral concert, excellent in every way, the conductor on this occasion being Mr. Alfred Gibson, in the absence of Mr. Farmer, who is still unwell. The next concert was given by Exeter two days later, and it seemed a pity that the chief features of the programme—namely, Beethoven's 'Egmont' Overture and Schubert's 'Unfinished' Symphony—should have been precisely the same as at Balliol. We know it was an accident, but still such accidents should be avoided.

Next, on the 1st ult., came Queen's, with a concert on a large scale, commencing with Beethoven's Second Symphony, conducted by Dr. Iliffe, and, amongst other things, two new cantatas for male-voice choir—'Trafalgar,' by Mr. Gerard F. Cobb, of Cambridge, the writer of many popular works, and 'The Druids,' by Mr. W. Claxton. These were conducted by their respective composers, and their marked difference in style afforded pleasant contrast, that of Mr. Cobb being notable for a singular tunefulness and charm, while that of Mr. Claxton aimed more at solidity and dignity, quite in consonance with the old-world flavour of the libretto. Both cantatas included tenor and bass solos, capitally given by Mr. J. Reed, of Cambridge, and Mr. A. F. Ferguson, of Oxford. A lull in matters musical then occurred till the 21st ult., when Keble gave a thoroughly good concert, conducted by Dr. Harwood, the principal pieces being Gade's 'Erl-King's Daughter' and Professor Sir Hubert Parry's Ode 'Blest Pair of Sirens.'

The Professor of Music, Sir Hubert Parry, delivered his terminal lecture in the Sheldonian, on the afternoon of the 13th ult., on 'The conditions of the development of the style of pure choral music.' Owing to there being several garden parties on the same afternoon the attendance was not so large as it should have been. This is to be regretted, as the lecture was one of great interest.

Before closing this brief notice, two other concerts, given in the Town Hall, should be mentioned. First, that given under the auspices of the 'Musical Club' as a public concert, on May 9, and second, that by the English Ladies' Orchestral Society, on the 9th ult. The former, devoted to Chamber music, had for its chief features Brahms's String Quintet in G (Op. 111) and Mozart's String Quintet in E flat (No. 5), the exponents being Herr J. Kruse and Messrs. Schilsky, Ferir, Tomlinson, and Walenn. Two works more representative of their composers could hardly have been chosen, while their interpretation was in every respect admirable. Herr Kruse also contributed a violin solo, the ever-welcome Chaconne of Bach.

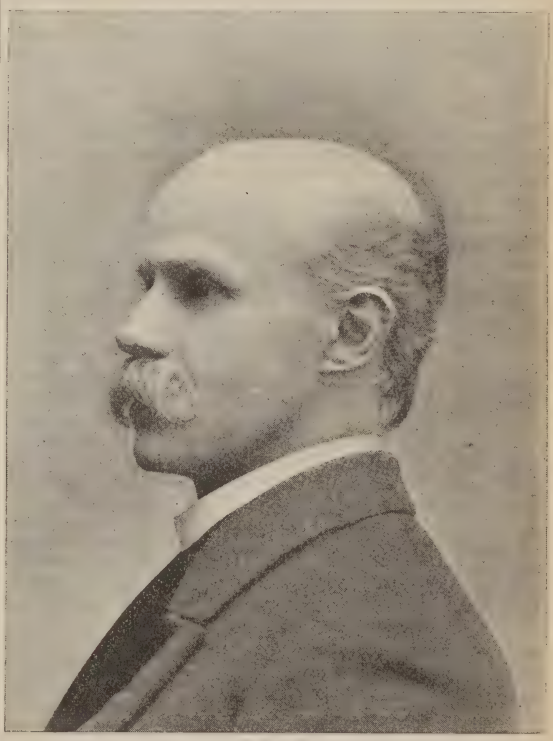
The English Ladies' Orchestral Society—which, it is interesting to note, has now grown to a very large and important one—gave a capital rendering of Sir Hubert Parry's English Symphony—in fact, in such a manner that it is no wonder that the genial composer, who conducted the performance, appeared to be highly pleased with the interpretation of his work. Handel's Concerto in G minor for hautboy and strings was also given, Miss Leila Bull playing the solo part with great neatness and accuracy. Several songs in various styles were kindly contributed by the Countess Valda Gleichen. It is now seven years since this Society was formed; it has given many concerts in various parts of the country, of which the proceeds (after paying expenses), amounting to £1,052, have been given to various charities, and more especially hospitals. Mr. J. S. Liddle, the conductor, may justly be proud of his forces, for they are capable of thoroughly effective work.

THE 162nd anniversary festival dinner of the Royal Society of Musicians took place, on the 15th ult., at the Hôtel Métropole, under the presidency of the Hon. Alban Gibbs, M.P. During the evening contributions to the amount of £700 were announced by the Treasurer, Mr. W. H. Cummings.

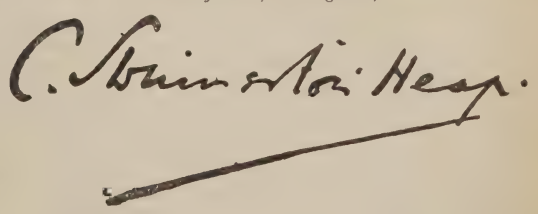
OBITUARY.

DR. SWINNERTON HEAP.

WE much regret to record the death of CHARLES SWINNERTON HEAP, chorus-master of the Birmingham Festival, which took place at his residence, 22, Clarendon Road, Edgbaston, Birmingham, on the 11th ult. A native of Birmingham, where he was born on April 10, 1847, Dr. Heap sang as a soprano in the chorus of the Festival of 1858. He became organist of Queen's College, Birmingham, when he was twelve years old, and was subsequently articled for three years to the late Dr. E. G. Monk, organist of York Minster. But before his term with Dr. Monk had expired, young Heap entered for the Mendelssohn Scholarship, with the result that he succeeded in obtaining this much coveted prize, of which, by the way, he was the second holder, Sir Arthur Sullivan having been the first scholar. Under the auspices of the Scholarship be entered the Leipzig Conservatorium, where he studied under Moscheles, Reinecke, Hauptmann, and E. F. Richter. Several of his compositions were performed during his studentship. Upon his return to England he became an organ pupil of the late W. T. Best. He graduated as a Bachelor of Music at Cambridge in 1870, and was allowed to proceed to the Doctor's degree in the following year—a rare mark of distinction.



(From a Photograph by Mr. H. Roland White, Moseley Road, Birmingham.)



Having settled in his native city, Dr. Heap became one of the busiest musicians in Birmingham. He conducted choral societies at Walsall, Stone, Stafford, and Stoke;

in 1881 he succeeded Mr. Stockley as conductor of the Wolverhampton Festival Choral Society, and conducted the Wolverhampton Festivals of 1883 and 1886; he had much to do with establishing the North Staffordshire Musical Festival, and held its conductorship from the initial celebration in 1888 to the Festival held in October last, when Coleridge-Taylor's 'Death of Minnehaha' was produced; in 1895 he was elected conductor of the Birmingham Festival Choral Society, and in 1897 chorus-master of the Birmingham Festival. He was hard at work preparing the chorus for the meeting to be held in October when the hand of death suddenly came upon him in the fifty-fourth year of his age.

From 1869 to 1878 he held various organ appointments in and around Birmingham. He was an examiner for musical degrees at Cambridge in 1884. As a composer he is best known by his cantatas 'Fair Rosamund' and 'The Maid of Astolat.' Dr. Heap, who was an excellent pianist, had quite a genius for conducting—in fact, he was a good all-round man, who was successful in everything that he put his hand to in furthering the cause of music. Birmingham is the poorer to-day for the loss of one of her most gifted sons.

A VETERAN EDINBURGH MUSICIAN.

The death of Mr. EDMUND EDMUNDS, on the 15th ult., removes a once well known figure from the musical world of Edinburgh. For some years Mr. Edmunds, who passed away at the advanced age of ninety-one, had not been engaged in any active professional work; but it does not seem a long period since his venerable and kindly face was familiar in the streets and public meetings. Mr. Edmunds was born at Worcester in 1809, the same year as Mendelssohn. At the age of twelve he became a pupil of the famous Tom Cooke, and later he studied under Liverati. His first public appearance, as long ago as 1822, was on the Drury Lane boards, where he struck up acquaintances and friendships with Kean, Braham, Moore (who got him to sing some of his Irish Melodies), and the Prince Regent, who graciously became one of his patrons. In 1830 he made his *début* as an operatic tenor, singing in 'Il Barbiere,' 'Der Freischütz,' 'Don Giovanni,' &c., on their first performances in Scotland. The following year he was associated with Paganini in the great violinist's successful tour through England. A few years later he married the famous *prima donna* Miss Cawse, and, leaving the boards, he settled in Edinburgh as a teacher of singing. For half-a-century he held a deservedly high position in the musical profession, and numbered amongst his pupils such men as the late David Kennedy. In his capacity as Director and Professor of Singing in the Charlotte Square Institution, Mr. Edmunds did an enormous amount of hard work in the service of music. He was the first President of the Edinburgh Society of Musicians.

The death is announced of EDWARD LAWRANCE, a well-known professor of music at Merthyr, which took place there on the 10th ult. Born at Weymouth, March 28, 1836, Mr. Lawrance received his musical education at the Leipzig Conservatorium. After holding an organistship at Sidmouth, he was appointed organist of St. David's Church, Merthyr, in 1860, which office he held for thirty-one years. Since 1891 he had discharged, till recently, the duties of honorary organist of Christ Church, Cyfarthfa. Mr. Lawrance did excellent work for the art of music in the town of Merthyr, where his memory will long be cherished by those who came under the artistic and kind-hearted influences which animated his useful life.

MR. CYRIL B. ROOTHAM has passed the final examination for the degree of Bachelor in Music under the New Regulations at the University of Cambridge.

AN Exhibition of the value of £20, the gift of a friend of the Royal Academy of Music who desires to remain anonymous, will be awarded by the Committee of Management to the best candidate for admission as a student (of either sex) in Organ Playing at the Entrance Examination to be held on September 21 next. Full particulars may be obtained of the Secretary of the Academy, Tenterden Street, Hanover Square.

FOREIGN NOTES.

AIX-LA-CHAPELLE.—The Musical Festival of the Lower Rhine, which took place from the 3rd to the 5th ult., attracted the usual numerous concourse of music-lovers from all parts of Germany and from abroad. The meeting was throughout a highly successful one, the performances including Liszt's oratorio 'Christus,' Bach's double chorus 'Nun ist das Heil,' Haydn's 'The Seasons,' the symphonic poem 'Zarathustra,' and other works by Richard Strauss, Berlioz's Symphony 'Roméo et Juliette,' excerpts from Cornelius's opera 'Cid' and Wagner's 'Siegfried,' and Beethoven's Ninth Symphony.

ALBANY (U.S.).—Owing to the indefatigable exertions of Mr. Frank Damrosch, the well-known orchestral conductor and founder of the Music-Teaching Institute for working men, a grand hall devoted to music is about to be erected, containing practice-rooms, a library, a museum, and a vast concert-room, accommodating some 8,000 persons. All the leading citizens have subscribed to this excellent scheme, Mr. Andrew Carnegie, the well-known millionaire, having accepted the patronage.

ALTENBURG.—Under the direction of Capellmeister Sitt, an effective and highly appreciated performance was given last month, by the Singakademie, of F. Hegar's oratorio 'Manasse,' with Fräulein Münch, and Herren Pinks, Hungar, and Van Eweyk in the solo parts.

BERLIN.—The famous Gilbert-Sullivan operetta, 'The Mikado,' was produced in a German version, for the first time, at the Royal Theatre, on the 10th ult., under the composer's direction, when it met with an enthusiastic reception. After the performance, Sir Arthur was received in audience by the Emperor, who expressed the great pleasure he had derived from the performance.——Johann Strauss, jun., made his first appearance in Berlin at the head of his orchestra, last month, at the Philharmonic, and was received with every mark of favour.

BREMEN.—The musical performances in connection with the meeting of the Allgemeine Deutsche Musik-Verein, held from May 24 to 27, consisted of three orchestral and choral concerts and two of chamber music, the principal conductor being Herr Carl Panzner, of Bremen. The works produced included two sections of the oratorio 'Christ, the Prophet,' forming part of the 'mysterium,' entitled 'Christus,' by Felix Draeseke, which was heard for the first time and produced a very favourable impression. Amongst other new works included in the performances were two symphonies, by Felix Weingartner and Wilhelm Berger respectively, an orchestral fantasia by Philipp Scharwenka, and a string quartet by J. Suk, all of them being considered valuable additions to classes to which they appertain.

CARLSRUHE.—Lortzing's posthumous opera 'Regina' was produced, for the first time, at the Court Theatre, on May 20, and received with great applause at the conclusion of every act.

CONSTANTINOPLE.—Two highly successful performances of the 'Antigone' of Sophocles, with Mendelssohn's music, took place recently at the Odéon Theatre, in the presence of a numerous audience. The performers were all of Greek nationality; the orchestra, under the direction of M. Nava, as well as the choir, being composed for the greater part of amateurs.

FRANKFORT-ON-MAIN.—A scenic representation of Liszt's 'St. Elizabeth' was given, last month, at the Stadt-Theater, for the first time, with a very efficient cast, the opera chorus having been reinforced by the members of the 'Concordia' Choral Society. The performance, under Capellmeister Wolfram's direction, was an excellent one, and elicited the specially expressed thanks of Liszt's daughter, Frau Cosima Wagner.

GMÜNDEN.—Carl Goldmark, who has taken up his annual summer residence here, was the recipient of numerous congratulatory messages and other tokens of esteem on the occasion of his seventieth birthday, on May 18. Amongst the gifts presented to him by his admirers was a gold medal commemorative of the event, while a sum of two thousand florins, subscribed for in excess of the amount required, has been added to the Goldmark stipendium fund at the Viennese Conservatorium.

GUBEN.—An interesting discovery has lately been made amongst the music appertaining to the Parish Church of

Guben, consisting of several hitherto unknown compositions by Heinrich Schütz, the precursor of J. S. Bach. They are eight-part settings of Psalms cx. and cxix. and a Magnificat.

LEIPZIG.—The remains of Johann Sebastian Bach, which were discovered during the rebuilding of the Church of St. John, in 1894, will shortly be placed in that sacred edifice, enshrined in a sarcophagus designed by Professor Licht. At the same time the monument erected to the great Cantor in front of the church will be unveiled.

MANNHEIM.—A complete success was scored by Eugene d'Albert's one-act music-drama 'Cain' and the musical comedy 'Die Abreise,' given on the same evening, at the Hof-Theater, last month. The composer, who was present, received a flattering ovation from the numerous audience.

MILWAUKEE (U.S.).—The German Musical Society recently celebrated the fiftieth anniversary of its foundation, by a monster concert performance in which some 600 executants took part, and on which occasion 4,000 persons formed the audience.

MONTREUX.—In connection with the annual floral festival known as the 'Fête des Narcisses,' recently held in this city, a ballet written for the occasion, with some charming music from the pen of Professor Henri Kling, of the Geneva Conservatoire, was performed by some 400 children, with immense success. The orchestra was that of the Cursaal, under the direction of M. Jüttner.

MUNICH.—A Goethe recital has been given by Herren E. von Possart, Eugen Gura, and Heinrich Schwarz, the musical portion of the programme being devoted chiefly to settings of Goethe's poems by Schubert, Loewe, Wolf, and Levi, and also including the 'Erl-King' Fantasia of Schubert-Liszt. The recital met with extraordinary success, and was repeated a few days later.——Herr Hermann Zumpe, of the Schwerin Opera, has been appointed General Musik-Director at the Royal Opera.

NAPLES.—In connection with the opening of the Hygienic Exhibition last month, a cantata, 'Inno a Igea,' written for the occasion by the young composer Daniele Napoletano, was produced with good success.

PARIS.—Humperdinck's fairy opera, 'Hänsel und Gretel,' was produced, for the first time in the French capital, on May 30, at the Opéra Comique, when the composer was present and received a perfect ovation. The performance was a brilliant success, the principal parts being ably rendered by Mesdames de Craponne, Rioton, and Delna.——The first official concert of the Exhibition took place on May 31, at the Salle des Fêtes of the Trocadero, when the programme included Saint-Saëns's new composition 'Le Céleste,' a setting of a poem by Armand Silvestre, celebrating the benefits conferred by electricity. The interpretation, by Mdlle. Ackté, M. Leitner, and 250 executants, was a very impressive one, and created much enthusiasm.

ROME.—A new opera, entitled 'Corrado,' by A. Marracino, the libretto of which is founded on Byron's 'The Corsair,' was brought out recently at the Teatro Adriano with good success.

VIENNA.—A short season of Italian opera, recently held at the Imperial Theatre, included a brilliant first performance of Giordano's 'Fedora,' with Signora Bellincioni and Signor De Lucia in the leading parts.——The first operatic performance at the new Emperor Franz Joseph Jubilee Theatre took place, on May 23, with Lortzing's ever-popular 'Der Waffenschmied,' in the presence of a very numerous and enthusiastic audience.——With a view to the forthcoming centenary of the death of Cimarosa, a collection of autographs and other relics of the composer of 'Il Matrimonio Segreto' is being made, to be forwarded to his native town of Aversa, in Italy, where an exhibition is to be held on the occasion. Cimarosa was for many years capellmeister at the Austrian Court.——A commemorative tablet has been placed at the house in the Ingelstrasse in which Johann Strauss lived from 1878 to his death; the street being now named after him.

WEIMAR.—Herr Louis Boesendorfer, of Vienna, has been elected a member of committee of the Liszt Society, in the room of the late Nicolas Dumba. The Boesendorfer circle, in which he was a constant visitor when in Vienna, was one of the few houses where the pianist-composer was in the habit of sitting down to the pianoforte unasked. At the instance of the executive committee of the Allgemeine Deutsche Musik-Verein, special efforts are now being made to obtain further contributions, in the form of autographs, rare portraits, and other *personalia*, for the Liszt Museum, founded in Weimar by Princess Hohenlohe, in order to render that institution as representative and complete as possible.

WIESBADEN.—The performance of Weber's 'Oberon,' in the new version prepared at the instance of the German Emperor, was the principal event in the annual festival performances held last month at the Royal Theatre. The revision involves a complete overhauling of Planché's libretto, new scenic arrangements, and musical amplification. The last-named, skilfully and reverently supplied by Herr Joseph Schlar, from Weberian motives, consist chiefly in melodramatic accompaniments of the spoken dialogue, connecting it more logically with the vocal numbers, and one or two incidental orchestral pieces. The performance, under Capellmeister Schlar's direction, was a highly satisfactory one, with Frl. Plaichinger and Herren Reiss and Gross in the principal parts. The work, in its present form, is shortly to be produced also in Berlin, and the right of performance of the new version has been granted to all other German and Austrian operatic establishments. In memory of the occasion, the Emperor caused a laurel wreath to be placed on Weber's grave in Dresden.

CORRESPONDENCE.

MUSIC IN WORCESTER.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I read with much interest the account which appeared in this month's MUSICAL TIMES as to three concerts which recently took place in Worcester. But your correspondent omitted to say that two other concerts had been given there in the previous week, making five concerts within the space of a few days. I think that in justice to Worcester this fact should be stated. One concert was given by the Worcester Musical Society, an institution which has done much for music among the young men and young women engaged in business in the city, and which is ably conducted by the well-known tenor singer at the Cathedral, Mr. W. Mann Dyson. The other concert was that given by the Worcestershire Musical Union, a Society which for twenty-one years has given high-class concerts, and which has drawn its members from all parts of the county. Among the works performed by this Society may be mentioned Purcell's 'Dido and Æneas'; Mozart's 'Requiem'; Beethoven's Mass in C; Handel's 'Saul'; Spohr's 'Jessonda'; Schubert's 'Song of Miriam'; Weber's 'Oberon,' &c.

Sir Walter Parratt, Mr. Hugh Blair (late organist of the Cathedral), Mr. P. V. Mendelssohn Benecke, and Mr. Edward Elgar have taken part in the concerts of this Society, and the last-named gentleman has informed me that the Worcestershire Musical Union was the first Society to give his earlier works a hearing. I trust to your sense of fairness to insert these few lines in your next number.

E. VINE HALL,
For twenty-one years Conductor of the Worcestershire Musical Union.

[While we gladly insert the above letter from the Rev. E. Vine Hall, we venture to point out to him that our *special* correspondent (from London) could not report on concerts at which he was not present, and of which we had no foreknowledge. We regret to learn that the Society which the Rev. E. Vine Hall has so zealously conducted for twenty-one years has now ceased to exist. At the final concert, on April 23, a very handsome testimonial, consisting of four silver candlesticks and two silver bon-bon dishes, was presented to the conductor in appropriate terms by Lord Cobham on behalf of nearly ninety members of the Society. Presentations were also made to Miss Fitton, the honorary secretary, and to Mrs. Fitton, who for twenty-one years has acted as accompanist to the Society. Thus the farewell was fittingly accompanied by appreciative utterances as well as by tangible proofs of the esteem in which Mr. Hall and his able co-workers are held, and in acknowledgment of their work in the cause of music in Worcester.—ED., *M.T.*]

A MISSING BOOK.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Dr. Rimbault, on p. 63 of his 'The Pianoforte: its Origin, Progress, and Construction' (1860), states that shortly after the publication (in 1611) of the well-known collection of Virginal music 'Parthenia, or the Maydenhead of the First Musicke that ever was printed for the Virginals,' there appeared an undated work, entitled

'Parthenia In-violata, | or | Mayden Musicke for the Virginalls and Bass Viol, | Selected out of the Compositions of the most famous in that arte, | By Robert Hole, | And consecrated to all true Lovers and Practisers thereof | . . . | Printed at London for John Pyper, and are to be sould at his Shopp at Paul's Gate, next unto Cheapside at the | Cross Keies. Cum privilegio.' |

In another reference to the book in his 'Musical Illustrations of Bishop Percy's Reliques' (1850), p. 6, Dr. Rimbault adds the size of the book—viz., small quarto. As I am anxious to know what has become of this work, a copy of which I have never seen, I shall be extremely obliged if any of your readers who may know where it is to be found will communicate with me. I may add that the book apparently did not belong to Rimbault, as it does not occur in the sale catalogue of his library.

I remain, yours obediently,

Wm. Barclay Squire.

British Museum, W.C.,
June 17, 1900.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bedford.—On the 12th ult. a musical festival was held at Bedford, under the direction of Mr. H. T. Tiltman. In the afternoon an orchestral concert was given—for this Mr. Albert Fransella's 'Select Orchestra' of forty performers was engaged, Miss Helene Valma and Mr. Andrew Black being the vocalists. The programme was a most attractive one, including Overture 'Leonora,' No. 3 (Beethoven), a selection from 'The Meistersingers,' and Tschaïkowsky's 'Symphonie Pathétique,' the latter especially being very finely played. The evening concert consisted of Coleridge-Taylor's scenes from 'Hiawatha.' The principal soloists were Miss Evangeline Florence, Mr. Gregory Hast, and Mr. Andrew Black, and Mr. Fransella's orchestra assisted. The choir of 150 performers was made up of contingents from Bedford, Luton, Biggleswade, St. Neots, and Sandy, and the choruses were sung with excellent precision, reflecting every credit on the conductor (Mr. Tiltman), who is to be heartily congratulated on the whole performance.

Cambridge.—A recital of sacred music was given in Pembroke College Chapel, on May 21, on which occasion an effective setting of Psalm 150, composed by Mr. Felix W. Morley, the organist of the Chapel, was sung. The Psalm is for tenor solo (sung by Mr. P. Stanley), chorus, orchestra, and organ. The music was well interpreted by the combined choirs of Pembroke and St. Catherine's, numbering about sixty voices, and a small orchestra, under the direction of the Rev. L. Borrisow, Precentor of Trinity College, and Mr. Morley was at the organ.

Chelmsford.—The thirty-fourth annual service of the Association of Church Choirs was held on the 19th ult., at the Parish Church, Chelmsford, in which 300 voices took part in a manner that was characterised by steady, tuneful, intelligent singing, under the conductorship of Mr. F. R. Frye, organist of the church. The sermon was by the Dean of Norwich, and Dr. Huntley, organist of St. Peter's, Eaton Square, was at the organ.

Durban (Natal).—The Durban Orchestral Society opened its second season by a concert on May 17, under the baton of its conductor, Mr. J. Frank Proudman. The chief feature was Mendelssohn's First Pianoforte Concerto, played by Mr. Moray Maclean with the orchestra. Other numbers were 'Le Philtre' Overture (Auber) and 'Krakowiak' (Moszkowski).

Gravesend.—Mr. R. Feaver Clarke, the honorary secretary and moving spirit of the Gravesend and Milton Choral Association, has just resigned the office which he has held with much distinction and success during twenty-two years. The resignation has been received with profound regret, and a hearty vote of thanks has been accorded to Mr. Clarke for the very valuable services he has rendered to the Society.

Hampton Hill.—A very successful concert took place on the 11th ult., when the Walton Lodge Choral Society performed the cantatas 'Young Lochinvar' (Ethel M. Boyce) and 'The Forsaken Merman' (Arthur Somervell). The fresh and original work of Miss Boyce was very brightly rendered. It would be hard to imagine music that better expressed the wonderful charm of Matthew Arnold's words than Mr. Somervell's beautiful setting, and its performance was marked by vigour and freshness. This is the first concert that has been given by this Society, which began its existence last October. The young conductor, Miss Geraldine Cooke, is much to be congratulated on the excellent work she has done.

Quorn (Leicester).—A successful concert was given by the Musical Society, in the Village Hall, on May 30, when, thanks to the enthusiasm of the conductor, Mr. V. Dearden, an opportunity was given to the residents of the locality of hearing Coleridge-Taylor's beautiful cantata, 'Hiawatha's Wedding-Feast.' The singing of the choir indicated the careful training they had received from Mr. Dearden, the clear enunciation of the words being specially praiseworthy. The tenor air was well sung by Mr. Alfred Page. There was a small orchestra, which was fully efficient in the cantata, and was also heard with effect in Mendelssohn's 'Hebrides' Overture. Herr Johannessen (who led the orchestra) gave some excellent violin solos, and Miss Beatrice Pratt sang.

Salisbury.—An exceptionally successful festival was held in Salisbury Cathedral on May 31, by the Diocesan Choral Association. There were upwards of 2,000 singers, and the organ was reinforced by the full band of the Royal Marines (bandmaster, Lieutenant G. Miller), augmented by extra string players. During the entry of the main body of surpliced singers the band played Marche Solennelle (Tschaïkowsky), which was followed by an organ voluntary, Fantasia in F minor (Hesse). The service was prefaced by the National Anthem, in commemoration of recent victories in South Africa, which was sung with the utmost heartiness by choir and congregation. The familiar Old Hundredth followed. A noticeable feature of the service was the admirable rendering of the Psalms—the alternation of 1,200 trebles with 800 tenors and basses in occasional verses, and the skilful introduction of the band here and there and in the Glorias, was very striking. The service to the Magnificat and Nunc dimittis, with orchestral accompaniment, had been specially composed for the occasion by Mr. B. Luard Selby. The anthem was Mozart's 'Splendente Te, Deus,' and the *Finale* from the 'Jupiter' Symphony was played as an introduction. The service concluded with Gounod's 'Unfold, ye portals everlasting.' The recessional hymn was followed by the War March from 'Athalie.' All the choral parts of the service were conducted by the Precentor, Canon Carpenter, and the orchestral pieces by Lieutenant Miller. Mr. C. F. South presided at the organ.

ANSWERS TO CORRESPONDENTS.

Harmonic.—*Riding a bicycle would not cause any stiffness to the hand other than that of a temporary nature, and this would be more than compensated for by the tonic which the nervous system generally would receive in the exercise of bicycling.*

Rossian.—(1) *As quickly as you can, so long as evenness and clearness are maintained in the playing thereof.* (2) *Raff's Fugue in E minor (from the Suite, Op. 72) may be played at crotchet = 176.*

E. M. B.—*It would undoubtedly add to the attractiveness of your recitals if you could obtain the assistance of a competent instrumentalist. Yes, a programme is desirable. One hour would probably be long enough.*

L. R. A. M.—*In regard to Mrs. Needham's song, 'The Fairies' Lullaby,' the word 'Katydid' is the popular name of a well-known American insect of the locust family, so-called in imitation of the sound it makes. The difficulty in the pronunciation of the word 'Balow' arises from the temptation to make both syllables rhyme in each word, halo and balow. It is bālow—Italian A—the last syllable alone forming the rhyme. This word has apparently come from the Scotch, and is differently spelled balow, baloo, and balou—this last form was used by Burns. It is a term used by a nurse when lulling her child—a lullaby. An English nurse would say 'By-by' or 'Bye-bye, baby.' The 'Land of Balow' is therefore another term for 'dream-land.'*

H. E. H.—*Messrs. Norman and Beard, of Norwich, would supply pedals to your pianoforte without injuring the instrument. They would furnish you with the cost upon application.*

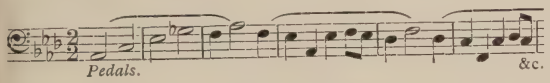
G. M.—*The melody of 'Cast thy burden' ('Elijah') is taken from an old German chorale, 'O Gott, du frommer Gott,' which appeared in the* Meiningisches Gesangbuch *in* 1693. *The composer is unknown.*

B. F. S.—*We have not heard of the dates of any special lectures to be given in connection with the Crystal Palace Musical Instrument Exhibition. They will be notified in these columns.*

ETUDIANT.—*For theoretical works on harmony and counterpoint consult those by Professor Prout, Sir F. Bridge, and Dr. Sawyer.*

ESPERANZA.—*Chopin's Prelude in D minor (Op. 28, No. 24) may be played at minim = 50 and Schumann's 'Grillen' (Op. 12) at dotted minim = 100.*

J. B.—*The subject of the Fugue from Rheinberger's Organ Sonata in A flat may be phrased thus:—*



Some questions are held over till next month.

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SPECIAL NOTICE.

To ensure insertion in proper position Advertisements for the next issue should reach the Office NOT LATER THAN THE TWENTIETH of the Month.

DEATH.

ROBINSON.—On June 19, at Whitton Vicarage, Middlesex, CECIL GEORGE, eldest son of the Rev. G. Croke Robinson, Vicar of the Parish, aged 27 (of typhoid fever).

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OVERTURE.	
CHORUS	Fallen is the foe.
DUET	Sion now her head shall raise.
CHORUS	Tune your harps.
RECITATIVE	O let eternal honours crown his Name.
AIR	From mighty kings he took the spoil.
DUET AND CHORUS	Hail, Judea, happy land.
RECITATIVE	O Judas! O my brethren.
SOLO AND CHORUS	Ah! wretched Israel.
RECITATIVE	Be comforted.
AIR	The Lord worketh wonders.
RECITATIVE	My arms! against this Gorgias will I go.
AIR	Sound an alarm.
CHORUS	We hear.
AIR	Wise men, flatt'ring, may deceive you.
DUET	Oh! never bow we down.
CHORUS	We never will bow down.
AIR	Father of Heaven.
RECITATIVE	O grant it, Heav'n.
AIR	So shall the lute and harp awake.
RECITATIVE	From Capharsalama.
TRIO AND CHORUS	See the conqu'ring hero comes.
MARCH.	
CHORUS	Sing unto God.
DUET	O lovely peace.
AIR	Rejoice, O Judah!
CHORUS	Hallelujah, Amen.

PART II.

OVERTURE	"Samson."
AIR	Honour and Arms ("Samson").
AIR	Let the bright Seraphin ("Samson").
CHORUS	Let their celestial concerts all unite ("Samson").
RECITATIVE	Lo! here my love ("Acis and Galatea").
AIR	Love in her eyes sits playing ("Acis and Galatea").
RECITATIVE	I rage, I melt, I burn ("Acis and Galatea").
AIR	O ruddier than the cherry ("Acis and Galatea").
AIR	O sleep, why dost thou leave me ("Semele").
RECITATIVE	Deeper, and deeper still ("Jephtha").
AIR	Waft her, angels ("Jephtha").
CHORUS	How dark, O Lord, are Thy decrees ("Jephtha").
RECITATIVE	First and chief, on golden wing ("L'Allegro ed il Pensieroso").
AIR	Sweet bird ("L'Allegro ed il Pensieroso").
AIR	Verdi prati ("Alcina").
CHORUS	Ye tutelar gods ("Belshazzar").
AIR	Si tra i ceppi ("Berenice").
MENUET	"Berenice."
BOURRÉE, No. 1 ..	Water Music.
BOURRÉE, No. 2 ..	Trios.
AIR	Where'er you walk ("Semele").
CHORUS	Now love, that everlasting boy ("Semele").
RECITATIVE	Ye verdant plains ("Acis and Galatea").
AIR	Hush, ye pretty warbling choir ("Acis and Galatea").
CHORUS	Wretched lovers ("Acis and Galatea").
CHORUS	Galatea, dry thy tears ("Acis and Galatea").

APPENDIX.

(Performed at the General Rehearsal, June 16.)

AIR	Angels, ever bright and fair ("Theodora").
AIR	Mio caro bene ("Rodelinda").
AIR	Lascia ch' io pianga ("Rinaldo").
AIR	What though I trace ("Solomon").
AIR	Revenge, Timotheus cries ("Alexander's Feast")
AIR	Sorge infausta ("Orlando").

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Sept. 9.—Grand Opening Service in Cathedral.

Sept. 11.—Thanksgiving Te Deum (C. H. Parry), Symphony in D (Brahms), "Last Post" (C. V. Stanford), Requiem (Verdi). Evening.—Grand Concert in Shire Hall.

Sept. 12.—"Elijah." Evening.—"Creation" (Part I.), "Dixit Dominus" (Leo), Symphony Pathétique (Tschaïkowsky).

Sept. 13.—Psalm 107 (Horatio Parker), Good Friday and Grail Music (Wagner), Choral Symphony (Beethoven). Evening.—"God goeth up" (Bach), "The Soul's Expression" (S. Coleridge-Taylor), "Hymn of Praise."

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OUTLINE OF THE PERFORMANCES.

TUESDAY MORNING: ELIJAH.

TUESDAY EVENING: Schumann's GENOVEVA OVERTURE; Sir Hubert Parry's DE PROFUNDIS; Mozart's SYMPHONY in C, JUPITER; Tschaïkowsky's ROMEO AND JULIET OVERTURE; Wagner's TANNHÄUSER OVERTURE.

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WEDNESDAY EVENING: Mr. S. Coleridge-Taylor's SCENES from Longfellow's SONG OF HIAWATHA.

THURSDAY MORNING: Bach's ST. MATTHEW PASSION.

THURSDAY EVENING: Dvorák's SPECTRE'S BRIDE; Berlioz's KING LEAR OVERTURE; Glazounow's SIXTH SYMPHONY.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1900.

Three Extra Supplements are presented gratis with this number. A View of the Royal Military School of Music, Kneller Hall, from a Photograph taken by Mrs. Farquhar Glennie; an Anthem for Harvest, entitled 'There shall be an heap of corn in the earth,' composed by Cuthbert Harris; and Magnificat, Nunc dimittis, and Vesper Hymn, composed by Bruce Steane.

THE ROYAL MILITARY SCHOOL OF MUSIC.

TWO VISITS TO KNELLER HALL.

THERE was a time when the Bandmasters of the British Army were made in Germany. Now, however, thanks to the foresight of H.R.H. The Duke of Cambridge, the chief military musicians of this country are made—and very well made—at Kneller Hall, situate between Twickenham and Hounslow, where also many bandsmen receive an excellent training in the art of playing upon instruments.

The visitor to Twickenham treads on ground made historic by Alexander Pope and Horace Walpole. But if he be on military-music bent he must leave the lovely Thames-side haunts of those great men of letters and set his face Hounslow-wards. A walk of a mile from Twickenham station, through a region of market-gardens and orchards, will bring the wayfarer to the village of Whitton and some lodge gates, against which is a stone bearing the significant letters 'W. D.,' separated by the Government broad arrow.

Here is the approach to the noble building called Kneller Hall, but officially known as the Royal Military School of Music, the prefix 'Royal' dating from the Queen's Jubilee of 1887. It derives its location-name from the fact that on this site there once stood the country house of Sir Godfrey Kneller, Bart. (1648-1723), the great portrait-painter of his day. Both Sir Godfrey and his Lady are buried in the grounds, though there is no stone to mark the whereabouts of their resting-place.

With the exception of Kneller's stables, which still stand, the Hall has been entirely rebuilt and added to by successive owners. In 1846 the building and its park-like grounds of fifty acres were purchased by the Government. The object of that acquirement was to provide a place where schoolmasters, under the Committee of Council for Education, could be trained for the instruction of pauper children on the Pestalozzian system. The total cost of the building, land, fittings, &c., is set forth in an old Parliamentary paper with a 'tuppenny-hapenny' species of red-tapeism, thus:—

£41,007 14s. 2½d.

The first Principal of this College was the Reverend Frederick Temple, now Archbishop of Canterbury. The tradition is that the young Principal (as the future Metropolitan was then) created so strong an ecclesiastical atmosphere about the place that he drove all the embryo schoolmasters into the Church! At all events, the scheme was not a success, and after being in operation for a few years the College was closed.

THE INITIATION OF THE SCHOOL.

Then came the Crimean War. During that memorable campaign, H.R.H. the Duke of

THE COMMANDANT,
COLONEL FARQUHAR GLENNIE.
(*From a Photograph by Mrs. Farquhar Glennie.*)

Cambridge was greatly struck with the difference between the bandmasters, and probably the bands, of the French and British armies. Upon his return to England, and within a few weeks of his appointment to the post of Commander-in-Chief, His Royal Highness sent a circular letter to the commanding officer of every regiment in the army. This important document—dated 'Horse Guards, 25 September, 1856'—began thus:—

His Royal Highness The Commander-in-Chief, with a view to relieve regiments from the great expense now

consequent upon the necessity of employing professional musicians, civilians, as masters of bands, has it in contemplation to recommend the establishment of a large musical class as part of the education of boys sent to the Royal Military Asylum, and for the instruction of persons sent from regiments to qualify for bugle-majors, trumpet-majors, and bandmasters, whose training would require special time and attention.

The Duke estimated the initial outlay at £500 or £600, and that £1,000 a year would be necessary for the maintenance of the place. This he proposed to raise by a subscription of £5 or £8 per annum from each regiment; 'the result would be a saving of expense to regiments and would tend to the permanent efficiency of regimental bands.' All the commanding officers agreed to this proposal, with the result that Kneller Hall was opened as a Military School of Music—maintained by the officers, be it observed—on March 3, 1857. In 1872 the Government gave its first grant to the Institution. Now it entirely maintains the establishment, at the modest cost of £2,200 a year; the grant appearing as a separate vote in the Army Estimates. The questions, Is the money well spent? and, What does the country get in return for the outlay? may find satisfactory answers in the perusal of the following remarks, the outcome of personal observation.

THE ADJUTANT,

CAPTAIN F. H. MAHONY.

(From a Photograph, taken specially for this article, by Messrs. Gunn and Stuart, Richmond.)

THE STAFF.

First, in regard to the officers, of whom there are three—Commandant, Adjutant, and Director of Music. The Commandant, who holds the appointment for seven years, is at the present time Colonel Farquhar Glennie. In addition to having a record of distinguished military service in South Africa (1877-9), the Colonel is an excellent violinist and the fortunate possessor of two Strads. The important post of Adjutant is held by Captain F. H. Mahony, who for the past thirteen years has, under successive Commandants, practically engineered the great establishment in which he takes so keen an interest. A genial, warm-hearted Irishman, Captain Mahony has seen active service. He took part in the battles of El-Teb and Tamaai and in the relief of Tokar during the first Soudan war. He then obtained his Captaincy, a medal with clasp, the bronze star (Egypt), and was mentioned in the despatches. The Adjutant is also an excellent musician and a capital man of business, two qualifications which make him the right man in the right place at Kneller Hall. Lieutenant Arthur J. Stretton, late bandmaster of the 2nd Battalion Cheshire Regiment, is Director of Music—that is to say, he is responsible, under the Commandant, for the technical efficiency of the Institution. In addition to subordinate members of the Staff (one being an army schoolmaster) ten professors—or 'instructors,' as they are officially termed—from London are 'engaged in instructing in the several instruments.' These outside professors are men of mark in their respective spheres, and their fees for the year appear in the Estimates to the amount of £760. One of the earliest professors at Kneller Hall, it should be recorded, was the late Mr. Thomas Sullivan, father of Sir Arthur Sullivan.

STUDENTS.

Kneller Hall opens its doors to two classes of musicians—(1) students and (2) pupils. The term 'Student' is applied to those band serjeants and other non-commissioned officers who have been sent by their respective regiments to Kneller Hall to qualify for the position of bandmaster. Before he can enter, a candidate must have had *seven years' service* as a musician, must pass an examination in the elements of music, elementary harmony and instrumentation; advanced harmony and simple counterpoint, though optional subjects, are important factors in the examination, 'showing as it will an earnest desire on their [the candidates'] part to thoroughly fit themselves for the high position to which they aspire.' The recently issued 'Army Order 145 of 1900,'

however, makes the conditions of this entrance examination more stringent as from July 1, 1901. Here they are, taken from the Queen's Regulations :—

Royal Military School of Music—Entrance Examination. The following will be substituted for the six subjects of instruction mentioned in paragraph 988 of the Queen's Regulations and Orders for the Army, 1899 :—

1. Elements of Music.
2. Harmony.
3. Counterpoint (combined).
4. Instrumentation.
5. Musical biography.

The course of instruction in music for students is officially stated to consist of—

(*a*) A thorough training on all instruments constituting a military and string band, on at least one of which they must be skilled performers.
(*b*) Instruction in harmony.
(*c*) ,, ,, counterpoint.
(*d*) ,, ,, musical form.
(*e*) ,, ,, church music, choral and instrumental.
(*f*) ,, ,, military and orchestral instrumentation.
(*g*) ,, ,, arranging for military band and orchestra.
(*h*) ,, ,, musical dictation.
(*i*) ,, ,, conducting.
(*j*) ,, ,, management and tuning of bands, &c.

A TYPICAL KNELLER HALL GROUP.

A STUDENT (IN THE CENTRE), WHO IS ALSO THE BAND SERGEANT, AND SIX PUPILS FROM VARIOUS REGIMENTS.

(*From a Photograph, taken specially for this article, by Mrs. Farquhar Glennie.*)

But mere musicianship is not everything. The Queen's Regulations very properly state :—

Marked stability of character, exemplary conduct, manners, appearance, general education, and military bearing, being equally as indispensable for a bandmaster as superior musical knowledge and musical talent, great care should therefore be exercised by Commanding Officers in recommending Non-Commissioned Officers as candidates for admission to Kneller Hall to be trained for the high position of Bandmaster and Warrant Officer.

The post of bandmaster in the army may be obtained by any good military musician, not under the rank of a non-commissioned officer, but he *must* qualify at Kneller Hall before he can be appointed to any regiment.

The length of time occupied in preparing and passing students through the periodical examinations held by the Director of Music, until they are finally passed by the War Office Examiners to the first, or 'qualified form,' for bandmaster, depends of course very considerably on the knowledge they possess on entering Kneller Hall, and the attention and application they give to their several studies. But from two to three years may be accepted as the period within which a student of average qualifications and natural ability works his way from class to class before taking a place on the 'qualified form.'

Examinations of candidates for the first or 'qualified form' for the position of bandmaster are held twice annually by independent examiners, entirely unconnected with Kneller Hall, who are chosen by the War Office. One of these examiners is Sir Frederick Bridge in theoretical work and musical biography, the other, Lieut. Sommer, bandmaster of the Royal Engineers, in the technical knowledge of military instruments, scoring for a military band and for an orchestra, &c.

A BANDMASTER'S QUALIFICATIONS.

Before being raised to the 'qualified form'—that is, for a bandmastership—a student must give satisfactory proof to his professor that he

THE DIRECTOR OF MUSIC,
LIEUTENANT ARTHUR J. STRETTON.
(*From a Photograph by Messrs. Gunn and Stuart, Richmond.*)

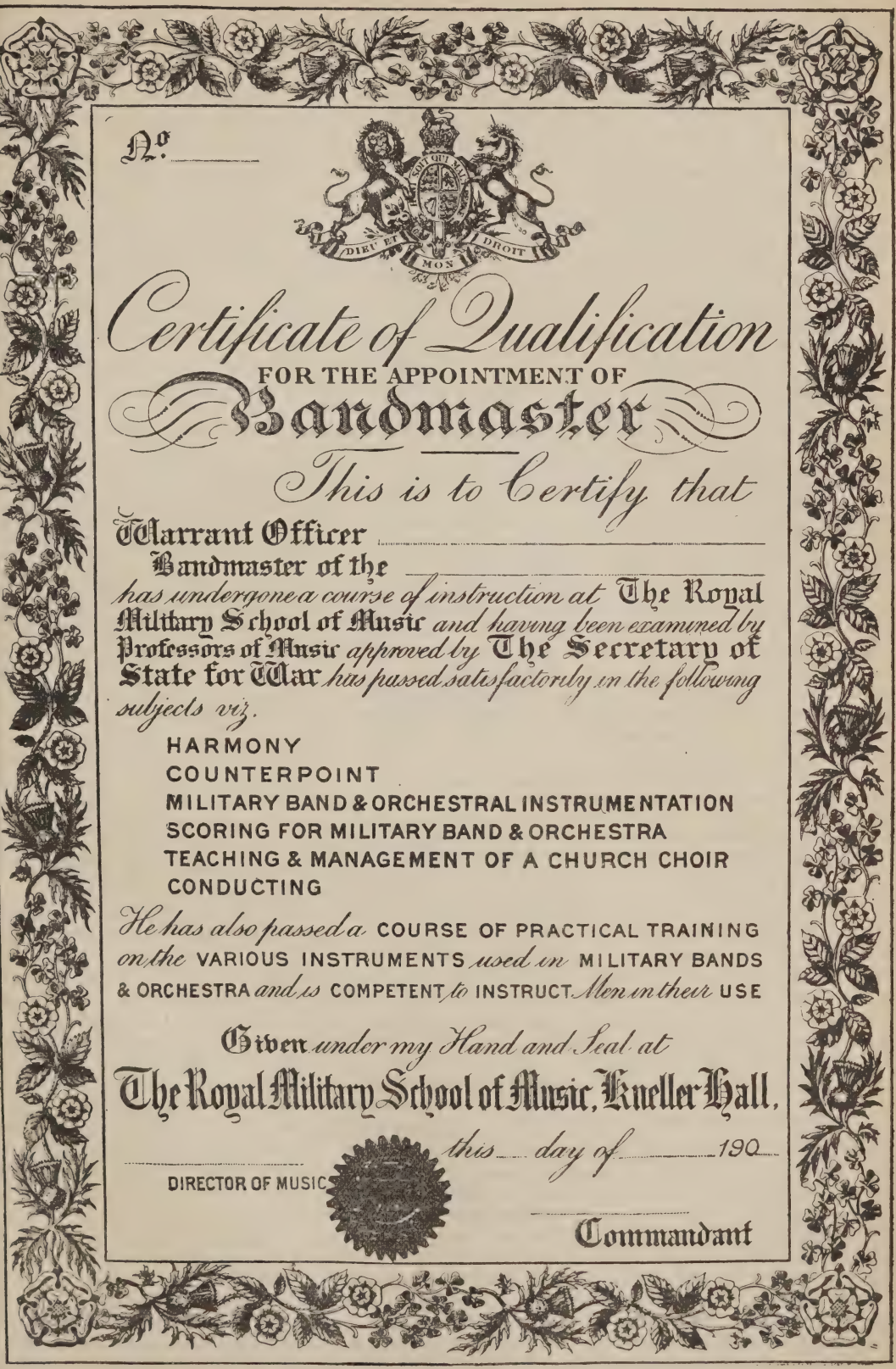
has (1) obtained 'proficiency as a performer' on at least *one* particular instrument, (2) that he has passed a course of practical instruction on *all* other instruments employed in military bands and in the orchestra, whereby he has acquired a satisfactory knowledge of the method of fingering, correct manner of blowing, bowing, &c., and (3) is qualified to give instruction on all those instruments. This certificate is signed by the professor of each instrument scheduled. It is countersigned by the Director of Music to the effect that the student has, in addition, concluded satisfactorily a course of instruction in Harmony, Counterpoint, and Instrumentation and can score for a military band and for an orchestra, and also that he possesses a good knowledge of the teaching and *management* of a military church choir. This Certificate of Qualification we give in *fac-simile*. Agreeably to the Queen's Regulations he must also have obtained a first-class certificate of education. Having passed through all these qualifying stages—which include the art of official letter-writing—the student is placed upon the rota for a vacant bandmastership. Till that opportunity presents itself he continues his studies at Kneller Hall, where he acquires further practical experience for his future duties in such matters as conducting, scoring, teaching, &c.

TEACHING THE ART OF TEACHING.

Three important features in the Kneller Hall curriculum may well claim the attention of 'the powers that be' of our great music schools. The students are taught the art of teaching. Under the supervision of their own professors they give instruction to certain pupils (of which more anon) on various subjects. We quote from the printed report: 'In addition to the instruction which pupils regularly receive from their professors and assistants to professors, each student has a small number of them (usually four or five) to each of whom he must give at least two hours' instruction per week, reporting the progress the pupil has made during the week, and the hours during which he (the student) was engaged giving such instruction, on a form issued to him for that purpose.' As the report very truly goes on to say, 'this system is of considerable importance to the student, as it teaches him the art of imparting instruction—a most essential part of his future duties as Bandmaster.' Thus these students gain *within the walls of the Institution* an equipment which, as so many students know to their cost, has too often to be blunderously acquired in after professional life. They are also instructed in conducting, and they have a chapel in the building where they maintain a full choral service. But these important features will be referred to later on. At the present time there are fifty students at Kneller Hall who hope to qualify for bandmasterships. The fact that for the first six months of the present year no less than nineteen bandmaster appointments have been made should be full of encouragement to those who are striving, under such splendid conditions of study, to become the chief musicians in the British Army. And here it may be mentioned that the most distinguished of the Kneller Hall *alumni* is Lieut. George J. Miller, Bandmaster of the Royal Marine Light Infantry (Portsmouth Division), who is also a Bachelor of Music in the University of Cambridge.

PUPILS.

The term 'pupil' at Kneller Hall is given to those men and boys sent to be trained as musicians for their respective bands. Their


No. _____
DIEU ET MON DROIT
Certificate of Qualification
FOR THE APPOINTMENT OF
Bandmaster
This is to Certify that
Warrant Officer _____
Bandmaster of the _____
has undergone a course of instruction at The Royal Military School of Music and having been examined by Professors of Music approved by The Secretary of State for War has passed satisfactorily in the following subjects viz.
HARMONY
COUNTERPOINT
MILITARY BAND & ORCHESTRAL INSTRUMENTATION
SCORING FOR MILITARY BAND & ORCHESTRA
TEACHING & MANAGEMENT OF A CHURCH CHOIR
CONDUCTING
He has also passed a COURSE OF PRACTICAL TRAINING on the VARIOUS INSTRUMENTS used in MILITARY BANDS & ORCHESTRA and is COMPETENT to INSTRUCT Men in their USE
Given under my Hand and Seal at
The Royal Military School of Music, Kneller Hall,
this ___ day of _____ 190__
DIRECTOR OF MUSIC
Commandant

FAC-SIMILE (REDUCED SIZE) OF A BANDMASTER'S CERTIFICATE.

course of instruction lasts for a period of from twelve to eighteen months. In cases of exceptional talent — conduct and character permitting—the time is extended to two years, it being most desirable to develop a pupil's talent as fully as the time and opportunity will permit, not only in the interest of the Institution, but of the corps to which he belongs, and especially the pupil himself. The music curriculum for pupils consists of—

(*a*) The instrument, or instruments, their Commanding Officers request they may be taught.
(*b*) Elementary knowledge of clefs.
(*c*) Structure of scales.
(*d*) Classification of intervals.
(*e*) Simplest forms of chords.
(*f*) Elementary harmony.
(*g*) Elementary instrumentation.

As the pupils attain to a fixed degree of proficiency as instrumentalists, their professors so report, and they (the pupils) are then permitted to practise and play in the band of the Institution. If, however, after his arrival at Kneller Hall a pupil fails to show aptitude he is sent back to his regiment. On the other hand, if he works well he will receive a certificate, signed by the professor of the instrument he is studying, to the effect that he has attained a certain degree of proficiency as a performer. This certificate is countersigned by the Director of Music and Commandant with the additional certification that he has been through a course of elementary harmony and has acquired some knowledge of military musical instrumentation. Its concluding clause may be quoted :—

This certificate is added for the information of the Commanding Officer, in the hope that if the holder by diligence, good conduct, and usefulness in the Band should eventually become a Non-Commissioned Officer he may be recommended for return to Kneller Hall for further training with a view to his qualifying for a Bandmastership.

This document, it should be added, is not given to the pupil, whose modesty might cause him to 'stow it away,' as Captain Mahony says; but it is sent direct to the Commanding Officer of his (the pupil's) regiment, so that that officer may keep his eye upon the bandsman who has received this valuable Kneller Hall mark. The normal number of pupils at the Royal Military School of Music is 130.

THOROUGHNESS—THE DOMINANT NOTE.

By no means the least advantage that Kneller Hall offers to a bandsman is the scholastic education, as distinct from the purely musical tuition, that he receives during his sojourn within its walls. In fact, the dominant note of the Royal Military School of Music is *thoroughness*. The atmosphere of the place is literally charged with it. The comprehensive 'Time-table of classes for musical and general education' for the week — an ingeniously prepared document, but too elaborate to quote here — furnishes evidence of the completeness of the curriculum for the training of our bandmasters and bandsmen. For instance, from November to March, weekly concerts are held under the direction of qualified and 'first form' students. These are given with a view of educating the future bandmasters in the practice of arranging for, and in giving, regimental entertainments. Again, the Government allows the sum of £100 per annum to enable students to attend the best concerts in London, as well as the Opera, in order that they may have frequent opportunities of hearing the best music, and profiting thereby. The students, in their neat uniforms, may often be seen in London concert-rooms carefully following and marking the scores of the music performed, thus reaping all the benefits that these educational opportunities offer. Part-singing is also in the curriculum.

RECREATION, MESS, AND OTHER MATTERS.

Turning to the non-musical side of Kneller Hall life, mention may first be made that students and pupils during their periods of training remain attached to their regiments and draw their regimental pay. The pupils are temporarily transferred, so to speak, by their Commanding Officers during their pupilage. The students have a separate mess, managed by a committee selected by themselves, which works out at a cost of 7½d. per day for each man. (The married students' quarters are in a separate building.) The scale of messing for the pupils is found to be ample, although the cost to each does not exceed 3d. per day. In the summer time, weather permitting, the pupils mess in the open air, and a very jolly and contented lot of fellows they appear to be. There is a capitally managed canteen, which is not a mere beer drinking bar, but which to all intents and purposes is a general store where wholesome edibles may be purchased at very reasonable prices. Of course, all the men—students and pupils—are under military discipline. They have to attend daily parade, drills, &c., but are excused the rough work which falls to the lot of the ordinary private, which is known as 'fatigue' duty.

The physical and recreative side of Kneller Hall life receives commendable attention. Football, hockey, cricket, tennis, as out-door recreations; lectures, reading-rooms, and a Christy Minstrel troup as indoor amusements, form the lighter side of the daily round. Annual sports and a yearly pic-nic up the river in steam launches are also much enjoyed recreative features of the Institution. There is practically an absence of crime amongst the men. This is in a large measure due to the bent of their studies, their healthy surroundings, and the watchful care exercised over them by those in authority. A month's furlough is given, under certain conditions, to those who desire it, from the middle of December to the middle of January in each year. It is estimated that an

education such as is given at Kneller Hall could not be obtained for less than £100 a year under ordinary conditions.' The fact that in 1884 several distinguished German Officers visited Kneller Hall, with the result that the German Government established a military school of music somewhat on the lines of the Institution, is a matter of which we may nationally be somewhat proud.

BUGLE CALLS AND 'GOD SAVE THE QUEEN.'

All the bugle calls in the British Army emanate from Kneller Hall. Each battalion has its own bugle call in addition to the usual camp and barrack calls applicable to the whole army, and as the instrument itself has only six notes, some ingenuity is required to prevent too near an approach to similarity. The bugle call 'dinner' is never mistaken. It has a magic effect even during a cricket match. 'Then they run for something else,' observes the Adjutant, 'and go in eagerly for another kind of innings—at which they score!'

The authorised army version of the National Anthem was issued from Kneller Hall. In former times every band had its own arrangement and chosen key of 'God save the Queen,' with the result that at a large station its simultaneous performance by massed bands would have tried the aural nerves of even the most unmusical Tommy Atkins. Now the Kneller Hall arrangement of the National Anthem is issued as an army order and every band must adopt it. Regiments can obtain their instruments through the Institution at a considerable reduction in price, and with a certainty that they will be of the best manufacture.

THE BAND.

It is a lovely afternoon in July. Visitors on foot and in carriages are wending their way up the leafy drive of Kneller Hall to listen to the band. On the lawn in front of the building is a large square band-stand, built in tiers like an orchestra. On it are assembled some 150 military musicians willing to discourse sweet music. It is an interesting sight. The players represent many regiments, both cavalry and infantry. Thus there is much variety and no uniformity in the uniforms—here a guardsman, there a kilted Highlander, perchance a dusky and picturesquely attired pupil from a West Indian Regiment in his Zouave jacket and turban, or a swarthy boy from the Houssa police band. Precisely at four o'clock, before a large and appreciative audience, these skilled bandsmen and embryo bandmasters, with all the seriousness of earnest-minded learners, begin to play the following selection of music :—

ROYAL MILITARY SCHOOL OF MUSIC,

KNELLER HALL, WHITTON.

PROGRAMME—Wednesday, July 4, 1900. Commencing at 4 p.m.

Part I.

1. March .. .. 'The Queen's Guard' .. .. .. *Student J. Amers.*
(Conductor—Student J. Amers.)
2. Overture .. .. 'Hebrides' .. .. *Mendelssohn.*
(Conductor—Student J. Slattery.)
3. Saltarello .. .. *Gounod.*
(Conductor—Student A. Parkes)
4. Selection .. .. 'Tannhäuser' .. .. *Wagner.*
(Conductor—Student C. W. Ancliffe.)

Part II.

5. Suite .. .. 'Bal Costumé' .. .. *Rubinstein.*
(*a*) Cosaque et petite Russienne. (*b*) Polonais et Polonaise. (*c*) Toréador et Andalouse.
(Conductor—Student S. Swain.)
6. Danse des Aborigines .. .. *Le Thiere.*
(Conductor—Student F. Ripp.)
7. Polonaise .. .. *Dvorák.*
(Conductor—Student W. G. Taylor.)
8. Valse .. .. 'Amitié' .. .. *Waldteufel.*
(Conductor—Student J. Sheehan.)

God save the Queen.

TEACHING THE ART OF CONDUCTING.

The programme speaks for itself. The manner in which it is performed calls for the highest praise. Wonderful precision goes hand in hand with a commendable attention to light and shade. The tone of this fine body of players is as delightful as their intonation—no out-of-tuneness of reeds, and no blare of brass. We are able to gather from the Adjutant some interesting particulars in regard to this

weekly (in the summer) 'band playing out,' as it is officially called. 'As our band is so large (150 players),' he says, 'we are able to have two pedal clarinets. These instruments are an octave below the bass clarinet, and supply a fine bass. We have a quintet of Saxophones and a couple of Sarrusophons, a double reed instrument of the oboe and bassoon tribe, the combination giving a splendid tone colour to the band. Four full rehearsals are held during the week for this performance, in addition to separate rehearsals for each section of the band, and, when necessary, special instruction in difficult passages is given to individual performers. Thus there is forged a chain of efficiency and responsibility. Except on special occasions, the first piece in the programme, always a march, has to be composed by the students in turn, and is conducted by the composer. All students,' continues the Adjutant, 'receive instruction in the art of conducting—the proper movement of the arm—and, in fact, all the technicalities of beating time. But, of course, it must be borne in mind that the perfection of conducting can only, if ever, be acquired by subsequent experience. Those students on the "qualified form" conduct in public as you see by the programme.' The thought naturally arises, might not our great Schools of Music advantageously take a lesson from Kneller Hall even in this respect?

'The instruments in use,' continues Captain Mahony, 'are the property of the Institution. Each instrument is entrusted to the charge of a certain student or pupil. He is held responsible for its care, and, when it is not in use, its due return to the cases in the library, where each has its own numbered place. The time passes all too quickly at this open-air concert under such pleasant conditions. Anyone who may feel disposed after reading this to visit Kneller Hall on one of those Wednesday music-makings, will be amply rewarded. No lady need be afraid of going without her indispensable 'afternoon tea' in making the pilgrimage. She can obtain a very good cup of the beverage from the refreshment tent—a tentative branch of the well-managed canteen. A Wednesday afternoon in summer may be well and pleasantly spent at Kneller Hall.

A MILITARY CHORAL SERVICE.

'We have a band and choir of seventy at our service on Sunday mornings,' says Captain Mahony; 'and if you like to come down to it I'll be delighted to see you.' Such a cordial invitation, with the prospect of hearing a novel service well rendered, was not to be lightly disregarded. Accordingly we paid a second visit to Kneller Hall on a perfect July Sunday morning. Upon emerging from the shaded avenue which leads to the Hall, all the men and boys of the establishment were seen 'at attention' in church parade order, ready for inspection by the Commandant. 'Mighty pretty,' as old Pepys would say, did these musician-soldiers appear as they stood there in their 'Sunday best,' the varied uniforms gaining in picturesqueness and brilliancy by the full rays of the golden orb of day. The chapel is in the centre of the building and occupies the first and second floors, so to speak—the two large windows, as shown in our 'special supplement' view of the exterior. The seats on the ground floor are arranged as in a college chapel. The band and choir, with a fine Liszt organ, occupy the galleries. There is accommodation for 103 worshippers, but as the officers and men number about 75 there is obviously little available room for visitors. The order of service on this, the 8th morning of the month, is as follows:—

Voluntary	Student E. A. Barratt.
Responses	Semi-Gregorian.
Venite	6th Tone, 1st Ending.
Psalm xl.	8th Tone, 1st Ending.
Te Deum	Smart in F.
Benedictus	Parisian Tone.
Anthem—'The Lord is gracious'	Bowdler.
Litany	Tallis.
Hymn after Sermon	197 (A. & M.).
Sevenfold Amen	Stainer.
Voluntary—March from the 1st Suite	Lachner.

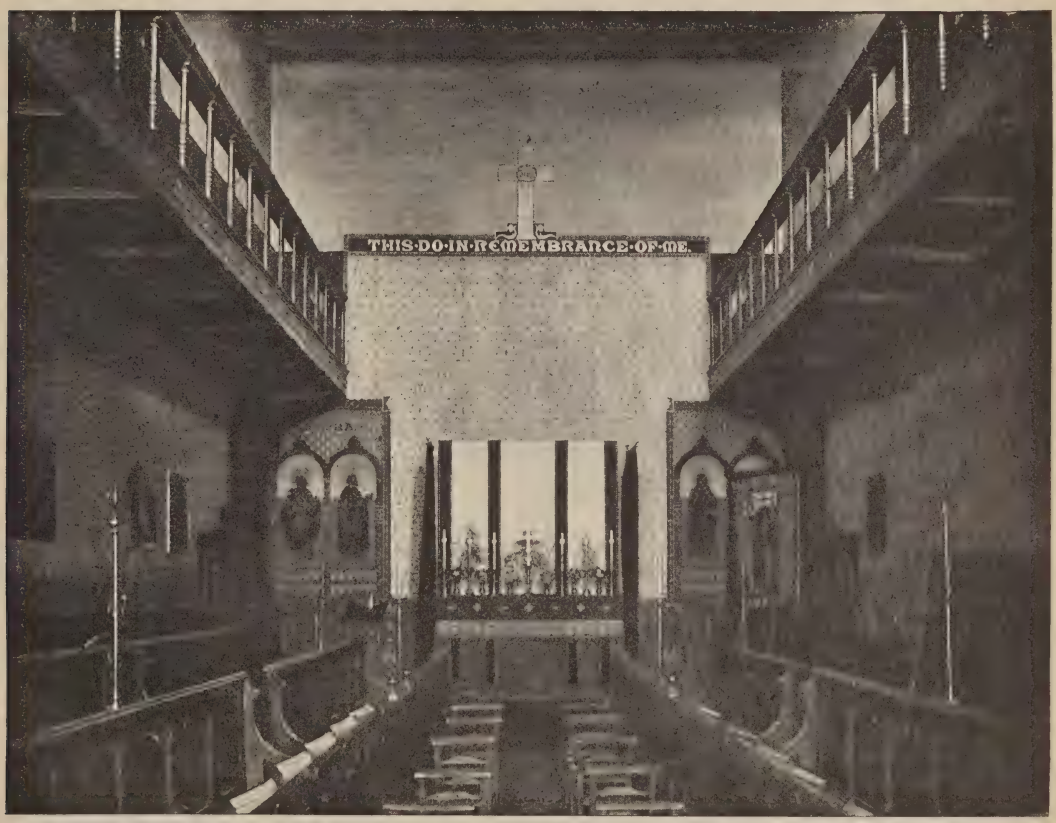
The band—of strings, wood-wind, brass, and kettle-drums—consists of about twenty-five performers. The official seat of the Commandant is vacant, but is not that chief-in-command playing his Strad with the rank and file fiddlers, Stradless perhaps, in the gallery? Yes, and there arises the thought that the divine art of music is as great a leveller as it is a destroyer of those human constructed fences that mark off the sects. The choir, some fifty strong, consists of boys and men under training in the Institution. The whole force of singers and players upon instruments numbers seventy performers.

Two rehearsals, of one hour each—one 'a singing practice' and the other a full rehearsal—are held every week. If these do not suffice, an extra 'run through' is held early on the Sunday morning. 'Thoroughness' again. Each student who has attained to the 'qualified form' has to take his turn in being responsible for the entire musical service. He rehearses it, conducts on Sunday, and, if any service or anthem that has been placed by the Director of Music on the service list is without band parts, the student in charge has to score it for the orchestra. Moreover, he has to compose, and of course score, a new opening voluntary. How practical it all is! Variety in the chanting is obtained by the use of Anglicans one Sunday and Gregorians the next. The service books used are 'The Cathedral Prayer Book' (Anglican) and 'The Little Directory of Plain-song' (Gregorian). It happened to be a Gregorian day on the occasion of our visit, but only one Psalm (the 40th) was sung. And here we may remark upon the excellent manner in which the vocal portion of the service is rendered. It must

be remembered that no boy comes to Kneller Hall until he is at least fourteen years of age, and that he comes there and is trained as an *instrumentalist*, not as a vocalist. Moreover, the embouchure of some instruments—*e.g.*, the oboe—is by no means conducive to the formation of good open vocal tone. Bearing all this in mind and that the study of vocal music is a secondary subject, it is quite remarkable that such gratifying results are obtained. The singing of that military choir would have done credit to many a more pretentious body of much rehearsed singers. And then there *crescendo*, after the reverently rendered prayerful section, leading up to 'Day by day,' with its full orchestra *fortissimo* outburst, is most impressive.

THE NATIONAL ANTHEM SUNG AS A PRAYER.

But the most affecting moment in the whole service arrives after the third collect. Instead of the rustle usually heard at that break in Morning or Evening Prayer, the entire congregation remain kneeling, when in soft and reverent tones of pure vocal harmony, the strains of 'God save the Queen' unexpectedly fall upon



THE CHAPEL OF KNELLER HALL.

(*From a Photograph, taken specially for this article, by Messrs. Gunn and Stuart, Richmond.*)

were strong evidences of a genuine enthusiasm in their efforts—they sang as though their hearts were in their work. The same remarks are applicable to the band, and the entire service was a most delightful experience.

The Canticles and Psalm are sung antiphonally—boys one verse, men the next—and accompanied by the band in rational harmonies. Those chromatic monstrosities which are the bane of Gregorian chants are happily not 'in the regulations.' Smart's Te Deum in F, sung at the high pitch, goes splendidly. The old familiar strains gain in effectiveness by their orchestral colouring, no less than by the bright pace at which they are sung. A glorious

the ear. At the words 'Send Her victorious,' there comes forth a great *forte* that is absolutely thrilling in the intensity of its utterance. 'Long to reign over us' is sung *decrescendo*, and the last phrase, 'God save the Queen,' is, like the first, rendered with all suppliant tenderness. Words fail to describe the scene and the effect of those simple yet familiar strains when sung as a *prayer* under the conditions of a service in the Chapel of Kneller Hall. This, however, may be said, the moving power of simplicity in music was again demonstrated.

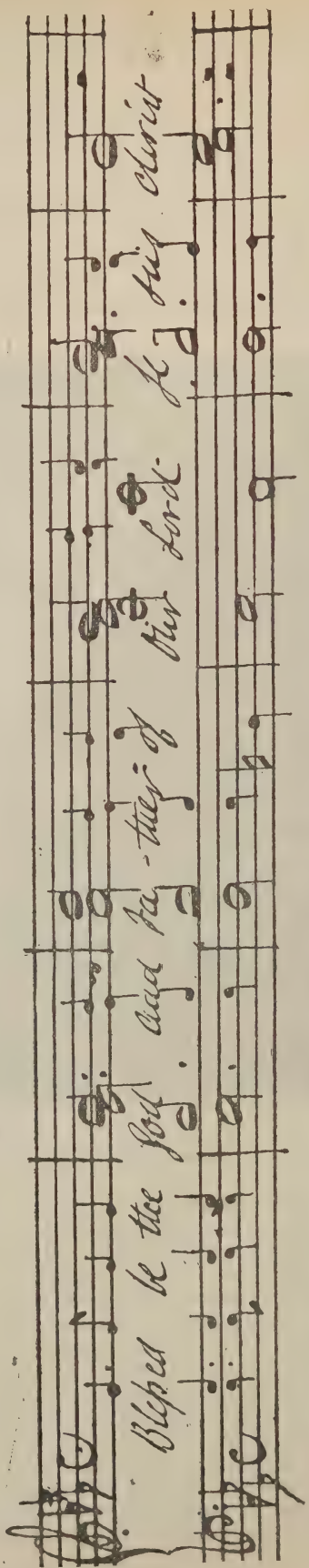
It is now time to draw to a close. In so doing we may appropriately quote two sentences from an interesting paper on

'Military Band Organisation' read before the Royal United Service Institution, on March 25, 1892, by Colonel T. B. Shaw-Hellier, a former Commandant of Kneller Hall, who is well known in the army for his musical abilities, and who, during his six years' tenure of office at Kneller Hall, did a great deal to improve the Institution. Colonel Shaw-Hellier said: 'A Bandmastership in the British Army is a post that any gentleman might be proud to hold.' And again: 'Kneller Hall is now a most flourishing institution, and gives as good a musical education in *its own particular sphere* as can be had at either the Royal Academy of Music or the Royal College of Music.' These utterances of eight years ago are true to-day.

Finally, our thanks are due to the Commandant, Colonel Farquhar Glennie, for kindly giving permission for this article to be written; to Mrs. Farquhar Glennie for the reproduction of her photographs of the Commandant, the exterior of Kneller Hall, and the group of pupils, the last-named she has kindly taken specially for this article; and to the Adjutant, Captain F. H. Mahony, for affording facilities for freely placing facts and papers at our disposal, and for showing a personal interest in these remarks upon that excellent and admirably managed Institution where British Bandmasters are made, the Royal Military School of Music at Kneller Hall.

THE METAMORPHOSIS OF A WELL-KNOWN ANTHEM.

As a sequel to the biographical sketch of Dr. S. S. Wesley which has recently appeared in these columns, it may not be without interest to set forth the variants between the original and printed versions of his well-known anthem 'Blessed be the God and Father.' This we are enabled to do by the courtesy of the Dean and Chapter of Hereford, who, through the friendly offices of their organist, Dr. G. R. Sinclair, have kindly placed at our disposal a weighty tome in the music library of Hereford Cathedral. This oblong volume contains the organ part, in manuscript, of various anthems. Its earliest date (on p. 6) is 'Oct. 21, 1829'—during the organistship of Dr. Clarke-Whitfeld—which is appended to Croft's 'Sing unto God.' The handwriting of S. S. Wesley (who became organist of Hereford in 1832) first appears on p. 26 in the transcript of 'Plead Thou my cause' (Mozart). This is followed, also in Wesley's hand, by 'Give ear unto me' (Marcello). The main interest of the book, however, lies between pages 52 and 73. These contain, all in Wesley's autograph: 'The Wilderness' (dated, at the end, '1834'), 'Lord, we pray Thee' (Haydn), 'Blessed be the God and Father' and 'O God, whose nature and property' (S. S. Wesley).



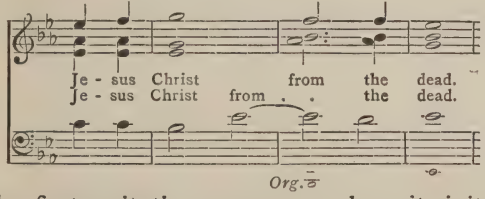
FAC-SIMILE OF THE OPENING PHRASE OF 'BLESSED BE THE GOD AND FATHER,' IN THE AUTOGRAPH OF ITS COMPOSER, DR. S. S. WESLEY.
(Reproduced from a manuscript organ book at Hereford Cathedral, by kind permission of the Dean and Chapter.)

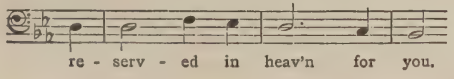
It will be remembered that the earliest printed version of 'Blessed be the God and Father' contained a foot-note to this effect:

> 'This Anthem was composed, by request, for the Service on Easter-day at Hereford Cathedral, on which occasion only Trebles and a single Bass voice were available.'

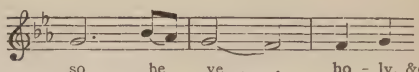
There is a tradition that the 'single Bass voice,' who served in the choir on that Easter-day, was the Dean's butler! If this be so, how applicable to this ecclesiastical factotum are Milton's words: 'They also serve who only stand and wait.'

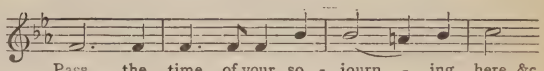
But to wait upon the anthem. Unfortunately this autograph copy of 'Blessed be the God and Father' is incomplete in regard to the accompaniment, many of the bars of which are blank. But the voice parts are entire, and thus there is ample material for making our comparison. In order to present our readers with a specimen of Wesley's bold handwriting in his twenties, and also to show the form in which he originally set the opening words of his anthem, we give in the adjoining column the initial phrase in *fac-simile*.

A little later on 'the butler' was given his first opportunity in the following suspension, now given to the tenors:—

The first recitative, sung as a solo at its initial performance, is practically unaltered, except at this point—



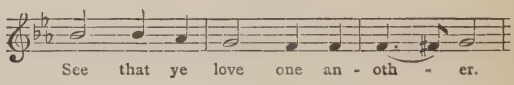
Nothing of importance occurs until the soprano solo. Here we find two variants which may be quoted—



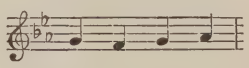


After the word 'fear' there are only five, instead of six bars, left blank for the accompaniment.

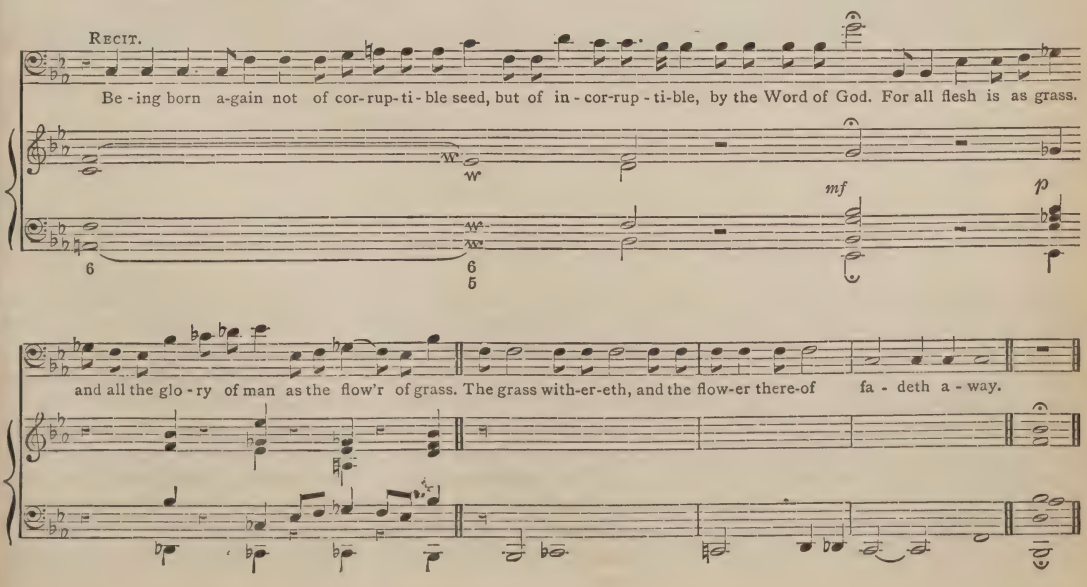
The lovely responsive section is headed 'Duet Trebles.' There is no indication of a solo voice, and the answering phrases are given to the second trebles. The accompaniment to this movement is also blank; but the three-bar phrase—



is lengthened to one of four bars by *an extra bar of accompaniment*. This is left blank at the first appearance of the phrase, but on its repetition the notes (melody only) of the extra bar are written thus—

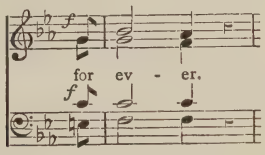


The second recitative shows such important changes that we give this in full. In so doing it will afford the reader the opportunity and pleasure of making his own comparison with the published version—


Recit.
Be - ing born a-gain not of cor-rup-ti-ble seed, but of in - cor-rup - ti-ble, by the Word of God. For all flesh is as grass.
mf
p
and all the glo - ry of man as the flow'r of grass. The grass with-er-eth, and the flow-er there-of fa - deth a - way.

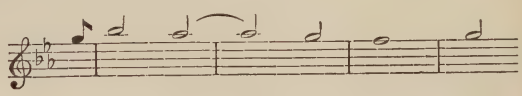
Is it possible that the high G, on the word 'God,' was a slip of Wesley's pen for E flat? It is certainly G in the manuscript. The additional low F in the voice part at the end of this recitative, which appears in the current copies, is not only absent here, but does not find a place in the first printed edition. Observe also the form of the dominant chord which furnishes such a magnificent portal to the last chord.

Last Chorus.—The last two words of the initial phrase are set thus—



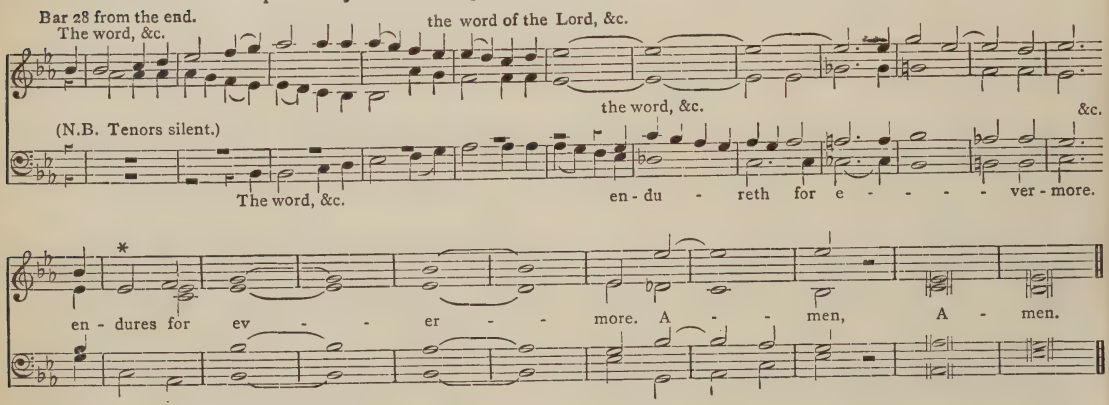
Notice the absence of the D flat (second chord of the above example) which appears in the printed version. By the way, the E natural of this chord, printed as a small note in the organ part of the published copy, does not find a place in the voice parts. Did Wesley omit to insert this E natural as a note to be sung by the second altos?

The first interlude of this final number is sketched as follows—



The final differences may be seen from the two following examples, in the first of which those characteristic horn notes (tonic and dominant) are absent in the tenor part—

Voice parts only: the accompaniment stave is blank after the first bass lead.


Bar 28 from the end.
The word, &c.
the word of the Lord, &c.
the word, &c.
&c.
(N.B. Tenors silent.)
The word, &c.
en - du - reth for e - - - - ver - more.
*
en - dures for ev - - er - - more. A - - men, A - men.

In regard to the last example, it might be thought that Wesley omitted to fill in the upper E flat at *; but he has written the note with an upward stem. This makes it appear very probable that the beautiful downward skip of the seventh at this point was an afterthought. The repetition of the Plagal cadence will be noticed; and few will deny that the minim rest of the original is an improvement upon the unsatisfactory vagueness, in performance, of the pause on the penultimate bar of the printed version.

Thus completes a comparison which, in addition to its interest, may prove useful as a lesson to young composers in showing them the value of afterthoughts. It may also act as a warning to them not to rush into print. During the seventeen or eighteen years that Wesley kept his anthem in manuscript, he doubtless heard it performed many times and profited thereby. The moral may not be without some application to the would-be Wesleys of our own day.

'The Wilderness,' which is no less prolific in its variants, may form the subject of a similar article upon some future occasion.

A PILGRIMAGE TO THE HOUSE OF JACOB STAINER.

A journey having a definite object is wont to be playfully termed a pilgrimage, but this journey—let this be clearly understood and accounted to me for grace—is *really* a pilgrimage, for, in the year A.D. 1797, in a house only a stone's throw from that in which Stainer 'lived his art' (as the quaint phraseology of the tablet on his house hath it), a picture of the Holy Virgin miraculously appeared one fine summer morning. One can imagine an immediate sequence of occurrences similar to those recorded by Mr. Hewlett in his 'Madonna of the Peach Tree'—the scared but withal delighted peasants, the pious joy not wholly untainted with more practical considerations of the parish priests, and the proprietary airs of the mayor and corporation, supposing so remote a hamlet as Absam in the Austrian Tirol to possess such dignitaries. Sufficeth for this present narrative that the house became the 'Müttergottes Haus,' the picture was removed to the church, which had only recently been

degraded from the grace of its original Gothic design to its present Barn style of architecture by the lack of taste then prevailing, and pilgrims were invited to visit the shrine. Since then the invitation has been readily responded to, and a steady stream of devout Tirolese, year in and year out, treads the Via Crucis which winds through the hayfields from Breitweg, decorated with barbarously executed Stations of the Cross.

The number of violinists who, on their way to or from Ober Ammergau this year, turn aside to visit the home of 'the Father of the German fiddle' (I quote the tablet once more) is conjectural. Judging from my own experience, I should say none. And yet the journey is well worth its trouble—for that it takes some trouble (from the point of view of the hurrying tourist with an inexorable programme) cannot be denied.

We are at Innsbruck, most Italian of Austrian towns, and thence a steam tramway takes us in three-quarters of an hour to Hall-in-Tirol. From the Stadplatz a winding and precipitous street, paved with uncompromising boulders, leads up and up to the Pfarrkirche, most baroque of Tirolese churches, where the skeleton of one whole saint—St. Fortunatus—decked

THE HOUSE OF JACOB STAINER AT ABSAM.

(From a Photograph, by kind permission of Messrs. William E. Hill and Sons.)

in unspeakable tinsel and improbable jewellery, sleeps in a glass box, and the skulls and isolated bones of a hundred other saintly persons repose behind glass in the Lady Chapel. The efficacy of these 'confused relics' (to quote Mr. Hervey) is testified by innumerable wax models of eyes, ears, noses, mouths, arms, legs, and whole babies, that hang in festoons upon every available inch of wall space. The spectacle is at once gruesome and pathetic. Climbing ever upwards past the church, we reach the dilapidated hamlet of Breitweg, where the main thoroughfares furnish a farmyard for whosoever cares to turn his livestock into them, and thence, across acres of hayfield gemmed with every conceivable flower in carpets of many tinted loveliness, we reach the outskirts of Absam, where bowers of roses compete with the tanneries which 'turn the live air sick.' Here we are at the Pfarrkirche, which is surrounded by booths for the sale of votive tablet and taper, of rosaries and manuals of devotion, the libretti, so to speak, of the miracle, and of the illustrated post card which every German tourist must despatch to his distant friends from whatever spot wherein he finds himself resting for five minutes. Past the church and some little distance up the village street, we reach the Stainer-Grasse, and, a little way up this last, we come to a well-to-do and picturesque chalet, standing in its own garden and courtyard, and half overgrown by a

flourishing plum tree that springs from the South-East corner.

On the front of this house is affixed a tablet which bears the following inscription:—

In diesem Hause
lebte seiner Kunst
Jakob Stainer,
Der Vater der deutschen Geige.
Geboren zu Absam 14 Juli 1621,
hier Gestorben 1683.

Search among the local archives has revealed the following facts in the history of this house. It was bought by Stainer from one Paul Holzhammer, who was his brother-in-law, on the 12th November, 1666, and after his death it was sold (on the 18th January, 1684) for seven hundred florins to another brother-in-law of Stainer, by name Blasius Kiel. The house, as shown in the accompanying view, was restored and to some extent re-constructed in 1820.

On the south side of the house, under the projecting eaves, is a balcony or loggia, on which one knows that Stainer stored and ripened his wood, even as the present proprietors store and dry their wood there for building or burning. Of relics of the great fiddle-maker the house is bereft, save that in a room on the upper storey is an ordinary substantial work-bench, which we are informed was the actual bench at which he worked—at which he 'lived his art.'

And do the natives of Absam feel a proper pride in their most celebrated compatriot? Not at all. There is not even a post card with a picture of his house on it to be had in the place. To anyone who knows the Tirol this omission expresses the insignificance of this, for us, holy spot. Did the natives but know the story of Count Trautmannsdorf and the fancy annuities that he is reported to have granted in exchange for one of Stainer's fiddles, and were these annuities but reduced to concrete expression in the hopelessly confused coinage of the district — gulden, krone, hellers, fillers, and kreutzers—one may be sure that the Stainerhaus would rank in their estimation side by side with the Müttergottes Haus, and the post card would flourish in the local shops.

I came away feeling a little sad, and also a little infected with the disease that floats in the air, for, before leaving, I sent a picture post card to Arthur Hill.

Edward Heron Allen.

Innsbruck, *June* 16, 1900.

Master Frank Merrick, an exceedingly clever boy pupil of Professor Leschetizky, of Vienna, gave an exacting and comprehensive pianoforte recital at the Victoria Rooms, Clifton, on June 28, which included an 'extemporization' upon a theme given by one of the audience. The future career of this gifted child of fourteen years will be watched with interest. His father, Dr. Frank Merrick, of Clifton, will doubtless take care that his son is not overforced in the process of his musical education.

OCCASIONAL NOTES.

The familiar portrait of Mendelssohn, which depicts him clad in a huge cloak adorned with two prominent tassels, has often excited the incredulity of those who knew him in England. That such scepticism was well founded is furnished in a letter from the composer, dated 'Berlin, February 1, 1844,' and written in French (evidently to his French publisher), which was sold at Sotheby's during the past month. Here is the portrait extract in its translated form:—

'And then you receive in this packet also the portraits, for which you have asked me. They are said to be very like me. The head is copied from a very good picture, and everybody is pleased with it; but the engraver has introduced his own idea, and instead of doing the body simply as the painter [Hildebrand] did in his picture, he has turned it the other way about, added thereto a superb cloak, and a hand and an arm from which God preserve me! If you cover all except the head you will see what a disagreeable fault this is. Perhaps it could be remedied by *re*-turning the body (if you still hold to the idea of making a lithograph). Your artists will easily find, by looking at the head alone, which pose suits it,—it is exactly the contrary of this one. But it is said to be the best of all the others for the head; that is why I have sent it to you.'

There were other interesting letters of Mendelssohn—most prolific of epistlers—in the above-mentioned sale. This extract—from a letter to Aloys Fuchs, dated 'Leipzig, Dec. 2, 1836'—shows that he must have been an industrious visitor to Buckingham Palace during one of his visits to London. He says to Fuchs:—

'While in London I had the opportunity of copying a long Psalm by Handel (12-15 numbers) of which there is a unique copy in the Royal Library, and which has never been printed. I copied it at the time on the condition not to pass it on to anyone, and would now send you my copy (first having it re-copied for myself), for I am convinced you would promise me not to pass it on; the only question is whether it is of interest to you for your collection, seeing that it is not a real autograph of Handel.'

An Antigone letter, dated 'London, June 5, 1842,' to Herr F. Kistner, the well-known music publisher of Leipzig, contains an interesting reference to Sterndale Bennett. It will be remembered that Bennett made many friends during his visits to Leipzig, and that Kistner published some of the young Englishman's compositions. This will help to explain the extract from Mendelssohn's communication:—

'I gave Bennett his pin at a concert; he stuck it in, immediately conducted an overture of mine, was delighted, and all the players were mightily impressed by your beautiful gift. They said *they* also wanted to go to Leipzig.'

The concert referred to by Mendelssohn was that given at the Hanover Square Rooms by the late Mr. William and Miss Dorrell, on June 2, 1842, which was conducted by Bennett. The overture was the 'Midsummer Night's Dream.' Concerning its performance the *Musical World* recorded: 'Dr. Mendelssohn Bartholdy was present, and expressed himself highly pleased with the manner in which his overture was performed.' Miss Dorrell played Mendelssohn's

Rondo brillant in B minor and her brother performed Sterndale Bennett's second Pianoforte Concerto in E flat. In this latter connection the *Musical World* said: 'The selection of this concerto confers a threefold honour on Mr. W. Dorrell, since, in the first place, it is really fine and classical music; in the second, it is the composition of an Englishman, and *the first English concerto that was ever performed by an Englishman, at an English concert* [the italics are Mr. Davison's]; and in the third, the manner of its execution proves Mr. W. Dorrell to be one of the most skilful pianists of the day.' In these days when the music of Sterndale Bennett seems to be suffering undue neglect, the words of 'J. W. D.' may be pondered with advantage to the cause of native art.

Two amusing extracts from this fine collection of letters sold at the well known rooms in Wellington Street may be quoted. The first shows that dear old Mrs. Keeley had a firm belief in the moveable dough.

Yours very truly, up to my elbows in flour making a pie, M. A. Keeley.

The next is from Grisi, in English, undated, and to an unknown correspondent. After referring to some proposed apartments in Conduit Street as being too dear for her—'having made up my mind not to spend more than 6 or 7 guineas a week'—the great *prima donna* concludes her epistle thus:—

'Give my love to Lilla, kisses to the children, and *a good slap* to Balfe.'

The italics are Grisi's!

The final volume of the Bach-Gesellschaft contains an important *résumé* from the pen of Professor H. Kretzschmar of the history of the Leipzig Bach Society, also of the distinguished men who, directly or indirectly, were instrumental in bringing about the formation of that Society. This *résumé* has been printed separately. The interesting story is a long one, but our space is limited. A mention of one or two of the prominent men and notable events will, therefore, we hope, induce musicians who can appreciate the greatness of the undertaking to read Professor Kretzschmar's own account. As clavier and organ player, Bach's supremacy was acknowledged during his lifetime, yet it was not until the nineteenth century that his importance as a composer was fully recognised. In 1802—*i.e.*, fifty years before the foundation of the Bach-Gesellschaft—Hoffmeister and Kühnel, of Leipzig, announced the publication of Bach's 'Œuvres complètes,' though by that they are supposed to have had in view only the instrumental works. Mention is made of the deep interest taken in Bach's music in England by Kollmann and Samuel Wesley. The statement, however, that the former prepared an edition of the Wohltemperirte Clavier in 1799 is erroneous. Kollmann, as is known from a statement in his *Quarterly Musical Register* of January 1, 1812, relinquished the long entertained idea of such a publication when the German editions were introduced into England. The whole matter of this Kollmann edition was carefully and conclusively stated by Dr. W. H. Cummings in The Musical Times of March, 1885, p. 131. It is unnecessary to recall the noble efforts of Mendelssohn to make known the mighty genius of Bach. In some of his letters he wrote enthusiastically about Bach; but Dr. Kretzschmar states that the most striking proofs of his admiration and zeal for the master are contained in a series of letters, as yet unpublished, addressed to Franz Hauser between the years 1830 and 1846.

The formation of the London Handel Society in 1843 caused Schumann in his paper to remind the Germans of their duty towards Bach. From among many who by word or deed furthered the movement which culminated in the establishment of the Bach-Gesellschaft, may be specially mentioned Otto Jahn, the biographer of Mozart, and Moritz Hauptmann, the Leipzig cantor. The prospectus setting forth the scheme, and signed by all the members of the committee, was dated July 28, 1850, the hundredth anniversary of the death of the master, to whom tardy justice was to be paid. The great undertaking commenced half-a-century ago has now, so far as is possible, been completed. The Bach-Gesellschaft has fulfilled its mission, and it is proposed that a new society should be formed to help to spread a knowledge of the glorious works which have been collected in the great Breitkopf and Härtel edition.

There has been some slight danger of the collapse of the unique Musical Festival held at Hovingham, in the North Riding of Yorkshire; but happily it has been averted, at least for the present, and the next meeting has been definitely arranged to take place on September 18 and 19. As Canon Pemberton, who is the originator, conductor, and prime mover of these Festivals, is leaving this district, it seems only too likely, however, that this may prove the last Hovingham Festival. Distinction will be given to the event by the presence of Dr. Joachim, an old friend of the Hovingham conductor, who, for the second time, has generously offered his help. The choral works to be given include Beethoven's Mass in C, Mendelssohn's 'Walpurgis Night,' and Goring Thomas's 'The Swan and the Skylark,' a pleasant admixture of old and new, lively and severe. Sir William Worsley, who takes a warm interest in the Festival, again gives it a home in the curious 'Riding School' attached to Hovingham Hall, and, with so influential a supporter, it may safely be prophesied that the Festival will not be allowed to come to an end without a severe struggle, though it will be hard work to find a suitable successor to Canon Pemberton.

The Music Exhibition at the Crystal Palace has practically taken the form of a collection of ancient instruments to which the rich store of the Rev. F. W. Galpin has contributed no small quota. Those who are interested in such matters will find some curious specimens of old-time sound-producers—*e.g.*, the Greek photinx, the German 'onion flute,' the alto 'rackett' or 'sausage bassoon,' and the 'whit horn,' which is made of a spiral twist of willow bark pinned together with hawthorn prickles. Mr. Galpin also lends a 'bible regal' and a charming little 'portative organ.' The collections of Mr. F. Erckmann and Dr. Henry Watson have also contributed to the interest of the exhibition, especially in regard to savage instruments, one of which is a curious 'throat trumpet' from Nyastaranga, in the North-West Provinces. There are, of course, many specimens of the key-board family of instruments, illustrating various periods. A special Handel department contains some personal relics of the great master from Dr. W. H. Cummings's fine collection. Not the least interesting feature of these Sydenham exhibits is the complete set of orchestral instruments, full scores, and parts used by the private orchestra maintained, in the time of Handel, by Sir Samuel Hellier, and now lent by Colonel Shaw Hellier. The Music Exhibition at the Crystal Palace is well worth a visit.

We much regret to record the death of Miss Isabel Sulivan, daughter of Admiral T. B. M. Sulivan, which took place at Dinan, France, on the 8th ult. That Miss Sulivan possessed a distinct poetic gift is evidenced in her trio of verses, entitled 'By order of the Queen.' These verses were suggested by the Queen's command that 'all ranks in Her Majesty's Irish regiments shall wear, as a distinction, a sprig of shamrock in their head-dress on St. Patrick's Day, to commemorate the gallantry of her Irish soldiers during the recent battles in South Africa.' As showing how admirably Miss Sulivan caught the spirit of the old Irish song, 'The Wearin' of the Green'—to the tune of which, as arranged by Mrs. Needham, her words are sung—we give the first verse and the refrain of the third :—

BY ORDER OF THE QUEEN.

Oh! Paddy dear, and did ye hear
The news that's going round?
Sure, ev'ry Irish regiment will
Proclaim the joyful sound.
No more St. Patrick's Day we'll keep
By mourning for the 'Green,'
We're bold to wear our shamrock high—
By order of the Queen!
I thought of 'Bobs' and White,
And of many a hundred more,
Each proving Irish loyalty
In death and danger sore;
They're the finest set of fighters
That ever yet was seen,
And they're wearing high the shamrock now—
By order of the Queen.

Victoria in her people's hearts
Enshrined for aye has been:
Not least in theirs who wear the sprig—
By order of the Queen.

Miss Sulivan was a most accomplished amateur violinist, and took great pleasure in playing for charitable objects.

The degree of Doctor of Music, *honoris causa*, was conferred upon Mr. W. H. Cummings by the University of Dublin on Coronation Day. The new Doctor was introduced to the Vice-Chancellor by the Public Orator, Dr. Tyrell, in a Latin speech of which the following is a translation :—

'I now introduce to you William Hayman Cummings, Principal of the Guildhall School of Music in the City of London, the largest of our great schools of music. He is not only the composer of strains which the musician wakes to life with skilful fingers, not only does he teach those strains more persuasively than all others, except our esteemed Professor Prout, ours both by office and affection, but he has also shone in the special task of setting forth in writing the lives of those who have become famous in the realm of our national music. In applauding him, therefore, you will bestow applause and honour on them.'

On the previous Monday (June 25) Dr. Cummings was presented, at the rooms of the Royal College of Organists, with the academical gown appertaining to his degree. This 'garment of praise'—if the term may be allowed in this connection—was subscribed for by many friends and well-wishers of the doctor-elect. Sir Alexander Mackenzie presided, and the presentation was made by Dr. E. H. Turpin in appropriate terms. A silver tea service was also given to Mrs. Cummings, and, there still being a surplus over, a weather glass was purchased for Dr. Cummings. This, however, did not exhaust the Testimonial fund, so the balance of the money subscribed was handed to the Principal of the Guildhall School of Music for him to devote to any charity that he might choose. Readers of the biographical sketch of Dr. Cummings, which appeared in our issue for February, 1898, will remember how he got on by degrees, due not a little to his own perseverance and steady aims. Now he has got honour by a well-deserved degree. Congratulations sincere to him.

Dr. William Mason, the distinguished American musician, has commenced in the *Century Magazine* a series of papers, entitled 'Memories of a musical life,' which promise to be of great interest. From the first instalment, issued last month, we extract the following reference to Wagner, whom Mr. Mason visited in the year 1852 :—

A WAGNER AUTOGRAPH.

I did not leave Wagner's house without what many musicians, to whom I have shown it, consider one of the most interesting musical autographs ever penned. It is autographic from beginning to end, even to the lines of the staff; for when I asked Wagner for his autograph, he drew them himself on a sheet of blank paper, and then wrote what is evidently the germ of the dragon motive in 'The Ring of the Nibelung.' It is dated June 5, 1852, and it is particularly interesting that he should have written this motive at that time. From his correspondence with Liszt, it is clear that he had not yet finished the poem of the 'Walküre,' and had not yet begun the score of the cycle. He wrote the books of the 'Ring' backwards, but in the composition of the cycle he began with the 'Rheingold,' in the autumn of the year in which I met him. The dragon motive occurs in the 'Rheingold,' but in quite a different form. He began the 'Walküre' in June, 1854, two years later, completing it in 1856. In the meantime, in the autumn of 1854, he also began the music of 'Siegfried,' and it is in the first act of this music-drama, written more than two years after I had met him, that we find the dragon motive exactly as it is written in my autograph, except that it is transposed a tone lower, and that the length of the notes is changed, though their relative value is the same, dotted halves being substituted for quarters. The passage will be found on page 7 of Klindworth's piano score of 'Siegfried.' This, I believe, is the only place in the four divisions of the 'Ring' where the motive appears in this form.

Added significance and value are given to the autograph by the lines which Wagner wrote under it, and which are signed and dated: 'Wenn Sie so etwas ähnliches einmal von mir hören sollten, so denken Sie an mich!' ('If you ever hear anything of mine like this, then think of me'). Even this was characteristic of the man. 'Siegfried' was not heard until nearly a quarter of a century after he had written a passage from it in my autograph-book—*but it was heard.*

Signor Piccolomini, the well known song composer, is, we are sorry to learn, seriously and distressingly ill. He is sixty-six years of age and, through the misfortunes of ill-health and failing powers, he is unfortunately without means. As his wife and her three young children are totally unprovided for, a fund has been started with a view of procuring a livelihood for Madame Piccolomini and her little ones, and of providing a home for her husband should he become sufficiently restored to be able to return to it. Nine donations already received, amounting to forty-two guineas, have given the fund a good impetus, and further subscriptions will be gratefully received and acknowledged by Mr. Gunby Hadath, 39, Chichele Road, Cricklewood, N.W. We may add that Signor Piccolomini is, we understand, a nephew of the great Cardinal of that name and a cousin of the late Mdlle. Piccolomini, the celebrated *prima donna.*

THE ROYAL MILITARY SCHOOL OF MUSIC.

KNELLER HALL.

(From a Photograph by Mrs. Farquhar Glennie.)

Mr. James Kendrick Pyne has received at the hands of the Archbishop of Canterbury the degree of Doctor in Music in recognition of his quarter-of-a-century's service as organist of Manchester Cathedral. The conferment of the honour took place at Lambeth Palace on the 10th ult., when Sir George Martin and Sir Frederick Bridge (Dr. Pyne's predecessor at Manchester Cathedral) were the musical sponsors for the new Doctor. A pupil of and assistant to Dr. S. S. Wesley at Winchester and Gloucester Cathedrals, Dr. Pyne has had a varied experience at the organ keyboard for thirty-seven years, he having been appointed organist of All Saints' Church, Bath, his native city, at the early age of eleven. Since then he has successively held the following appointments:—Christ Church, St. Mark's, and St. Mary-le-Crypt, Gloucester; St. James's, Cheltenham; Aylesbury Parish Church; Christ Church, Clifton; Chichester Cathedral, and St. Mark's, Philadelphia, U.S.A. In 1875, on his return to England, he became organist of Manchester Cathedral, and subsequently organist to the Corporation of Manchester and professor of the organ at the Royal College of Music (Manchester). Congratulations hearty to Dr. Pyne—the distinguished pupil of a distinguished master, and the worthy son of a worthy father, the late Mr. James Kendrick Pyne, for fifty-three years organist of Bath Abbey Church.

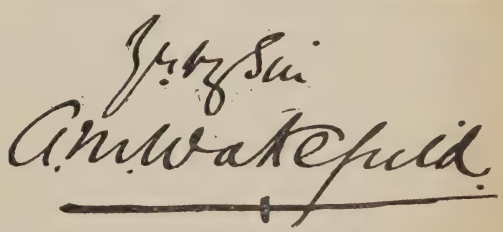
Here is a military band story. A British regimental band under a German bandmaster showed signs of insubordination. The matter was brought before the notice of the Commanding Officer, a stern disciplinarian with a keen eye to the minutiæ of 'dressing.' Said the colonel, with expletive warmth, '*I'll* stop this mutiny.' He accordingly made his way to the band-room while a rehearsal was in progress. The first thing that caught his critical optic nerve was the *zigzaggedness* of the slides of the three trombones—alto, tenor, and bass. This total disregard of the ins and outs of military precision prompted the colonel to immediate action. 'Put those two fellows in the guard-room,' quoth he, 'the corporal is right.' As the corporal happened to be a tenor trombonist, the colonel evidently thought that a two-striped man must be pursuing the even tenor of his trombonic ways and, therefore, not a mutineer to be made an example of.

One of Sir George Grove's favourite stories was somewhat after this manner. An Englishman, wishing to say the correct thing on parting from a Frenchman, effusively uttered 'Au reservoir.' 'Tanks,' was the reply.

Dr. Croft will form the subject of a brief biographical sketch in our August number. It will be illustrated by an extra supplement portrait of this distinguished church musician, specially taken from the original painting in the Music School at Oxford. There will also be a portrait of Croft as a chorister boy, a full-sized *fac-simile* of the famous tune 'St. Anne's' (reputed to be by Dr. Croft) as it first appeared nearly two hundred years ago, and a *fac-simile* signature of the composer of 'God is gone up.' The same issue will also contain a hintful article on 'violin playing,' by Mr. Alfred Gibson, and a full report of the Chester Musical Festival (held too late last month to be chronicled in the present number), with a full-page view of the Cathedral and a portrait of the conductor, Dr. Joseph C. Bridge, organist of Chester Cathedral.

MISS WAKEFIELD.

At the fifteenth Westmorland Musical Festival, which was held in Kendal in April last, Miss Wakefield, with whose name the scheme has been associated from the beginning, announced her retirement from the conductorship. She said she was glad to be able to choose the occasion of the most successful festival of the whole series to thus submit her claim to a rest after fifteen years of arduous service. The completion of such a chapter in the life of one who has worked so ably and earnestly on behalf of musical education calls for more than passing notice. It is not too much to say that no other of her sex in this country has done so much as Miss Wakefield to stimulate and foster popular musical study.



The growth of the Westmorland festival has been phenomenal. What was at first a small local competition, that concerned merely a few score of villagers, has expanded to an undertaking interesting the whole county side and drawing into its attractive fold scores of choirs of all kinds, village orchestras, and other musical organisations, most of which were brought into being by the festival scheme. A district reputed to be unmusical has, in this way, gained an almost national reputation for its enthusiasm for musical study and ability in execution. That this proud achievement is mainly owing to the faith,

inspiration, and musical skill of Miss Wakefield, her numerous and influential local coadjutors would be the first to claim.

The Westmorland festival is not merely a scheme of competitions. The competitive side is subordinate and is meant to minister to the end. No one knows better than Miss Wakefield that competitions may have a seamy side. At Kendal the prizes offered consist, with one exception only, of medals, certificates, and banners. The exception is a prize of £5, which is offered to the village most successful in several sections, junior and senior. The money incentive is, therefore, practically non-existent. The end is to develop faculty by systematic study, to establish ideals of good execution, and to provide object lessons as to how such ideals may be realised; and, further, to give as wide an acquaintance as possible with the literature of music. New music is studied every year. Adjudicators are asked to give full reasons for their decisions, and to point out the path of improvement where necessary. The eagerness to know what to do and how to do it manifested at these yearly gatherings is one of their most exhilarating features. Then the combined performance of some large works is looked upon as an absolutely essential part of the scheme. The competition of the small sections equip choralists for this supreme effort. The educative effect of this constant striving to acquire knowledge and skill was strikingly exemplified this year in the rapt attention with which the 600 choralists comprising the adult festival choir, and the immense audience followed admirable performances of the C minor Symphony and the 'Scotch' Symphony given by the Manchester band under Signor Risegari. The importance attached to the combined performance may be measured by the extraordinary efforts put forth to secure adequate rehearsal. At first the difficulties seemed insuperable, but Miss Wakefield was not to be foiled. She and her sister (now Mrs. Argles) would, during the winter months, on nearly every night in the week, drive round in all weathers to some remote village to toilsomely teach by note or by ear a Bach motet, a Mendelssohn chorus, or a modern cantata. To be drilled and talked at by Miss Wakefield was the sensation of the week to many a humble villager, who would tramp miles in slush to enjoy the stimulus.

A list recently issued gives the names of 159 pieces performed at the festivals. Amongst the list there are two of Bach's cantatas and two of Mendelssohn's Psalms, 'The Song of Miriam' (Schubert), 'Ode to St. Cecilia's Day' and 'Invocation to Music' (C. Hubert Parry), 'Orpheus' (Gluck), 'The Power of Sound' and 'Ode to the Sea' (Somervell), 'The Ruins of Athens' (Beethoven), 'The Banner of St. George' (Elgar), 'Lochinvar' (Liza Lehmann), and 'The Hymn of Praise' (Mendelssohn). This year, Stanford's 'Phaudrig Crohoore' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' besides the two classic symphonies named above, were the chief features of the programme. For next year Brahms's 'Song of Destiny' and Coleridge-Taylor's 'Death of Minnehaha' have been chosen.

The scheme is indebted for much of its success to the fact that many residents, chiefly ladies, possessing great social influence, supported the enterprise from the first. The upper social set in the Kendal neighbourhood has numerous and influential connections in other parts of the country. The visitors' list in festival times has always included many notabilities from distant places. Many such visitors, struck with the vista opened before them of a thoroughly practicable and healthy means of contributing something to ameliorate the conditions of country life, naturally sought advice as to how in their own districts they could set going a similar scheme. Miss Wakefield, therefore, soon became greatly in demand to attend meetings designed to inaugurate local festivals. The result at present is that schemes are already at work at Carlisle, York, Malvern, Brigg, Spilsby, Northampton, Norfolk, Isle of Man, Barrow, Leyburn, and Richmond (Yorkshire), and others are proposed. Even the great competitions at Morecambe were, we believe, suggested by the Kendal example.

All Miss Wakefield's enthusiasm and practical insight would have been in vain if they had not been supplemented by her musical ability, both natural and acquired. Had she have chosen to have entered the musical profession, she would have taken high rank as a singer. Gifted with a fine full mezzo-soprano voice, which she could mould to express strong dramatic feeling, she was fortunate in being able to avail herself of the tuition of Randegger, Henschel, Blumenthal, Grieg, and Sir Herbert Oakley in gaining a general musical education. To Signor Randegger's teaching Miss Wakefield ascribes the fact that her voice, often subjected to great strain at innumerable rehearsals, has lasted so well.

In composition she has made several decided hits. The songs, 'No, sir!' and 'A bunch of cowslips,' have run through many editions. Her latest effort is a popular setting of Colonel Hay's song, 'When the boys come home.' In the literary field her pen has been constantly active. She has contributed many articles on musical subjects to well-known magazines, but her most notable essay is the handsome and useful book, 'Ruskin on Music,' in which all that the great writer said on music is culled for the benefit or obfuscation of the general reader. Her beautiful home, Nutwood, at Grange-over-Sands, overlooking Morecambe Bay, is full of mementoes of her acquaintance and friendship with well known people. She often sang to Ruskin at Brantwood, where she was a welcome guest. His acknowledgment of the service in the dedication in 'Sesame and Lilies' is worth quotation. It is as follows: 'Mary Wakefield, to whose bright and gifted nature—good—in the kindest sense, the author is thankful for some of the happiest hours of his old age.' In a fine edition of his poems, Matthew Arnold wrote: 'Mary Wakefield, with affectionate admiration and regard.' To both these tributes thousands of people, young and old, could sincerely subscribe. May Miss Wakefield live long to enjoy the fruits of her honourable and unstinted labour!

W. G. McN.

THE TRENT CODICES.*

Here we have the first instalment of Professor Guido Adler's edition of the Trent Codices. For eight or nine years these transcriptions have been impatiently awaited, for it was generally known that the Austrian Government had acquired the six manuscripts from the Trent authorities in 1891, and had placed them in capable hands to be transcribed, edited, and published. No one will wonder at the number of years that have slipped away in the preparation of this fine volume, when they note the laborious and minute care with which Professor Adler, assisted by Herr Oswald Koller, has worked at every detail and followed up any clue that might throw light on doubtful points. For comparative purposes, the great libraries of Germany, France, Italy, Belgium, England, and Austria have been ransacked to find

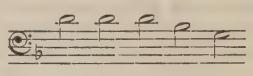
* *Denkmäler der Tonkunst in Oesterreich.* Sechs Trienter Codices. Geistliche und weltliche Compositionen des XV. Jahrhunderts. Erste Auswahl. Bearbeitet von Guido Adler und Oswald Koller Wien: Artaria and Co. 1900.

any other existing MS. versions of these fifteenth century compositions. As Professor Adler observes, this is the first really noteworthy collection of fifteenth century part-writing, both secular and sacred, ever published. He says: 'With the exception of a few small fragments published by F. W. Arnold, H. Bellermann, and Robert Eitner, the only volume which has hitherto appeared is Stainer's "Dufay and his contemporaries" (1898), containing fifty short secular songs, dating back to the first half of the fifteenth century, selected from the Canonici Codex in the Bodleian Library, Oxford.' Although Professor Adler has examined the Canonici MS. for purposes of comparison, he thinks that readers of his publication will find 'Dufay and his contemporaries' a welcome addition to their knowledge of the music of this period, and he is good enough to make frequent references to it.

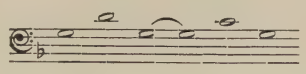
Finding it quite impossible to publish the whole of the Trent MSS., which consist of six volumes, containing more than 2,000 pages, and 1,585 liturgical and secular compositions, Professor Adler has been obliged to limit himself to what can be included in the seventh year's (1900) issue of the 'Denkmäler' series. This first volume, splendidly printed, contains the thematic catalogue of all six Codices, and a selection of compositions, both secular and sacred, chosen to illustrate the different styles of the composers. The various names mentioned in the Trent Codices are in some cases familiar as those of great masters of the period, such as Dunstable, Dufay, Binchois, Guillaume Le Grant; in others, they are less known, as Johannes Ciconia, Egidius Velut, Jacobus Vide; and yet in others, are entirely new to us, as Ludovicus de Arimino, Andreas, Ricardus Markham, Roullet, and Verbene. H. Battre, an unknown name, ten of whose compositions will be found in the Trent Codices, was probably a Netherlands composer. Two other names which here make their first appearance are those of Christopher Anthony and Ludovicus Krafft, both apparently natives of Trent.

The opening compositions form a fitting introduction; they consist of songs of greeting, dedications to contemporary dignitaries of the Church, and a song to Vigilius, the patron saint of Trent, where these MSS. have been so carefully preserved; all are specially interesting as having been probably written by men living in Trent at that time. An entire Mass by Dufay is also for the first time published; other works with Latin text are by Binchois, Brasart, Dunstable, Grossim, Johannes Sarto, &c. The proportional numbers of works by each composer obviously corresponds to his reputation at that period. Dufay here easily heads the list, followed by Dunstable and the others. Of songs with French text, Binchois, who wrote some of the most graceful of his time, is represented by far the larger number of compositions; Bedingham, Caron, Heyne, Pyllois, and Isaac contribute one song each. Ten German songs lack the names of their composers.

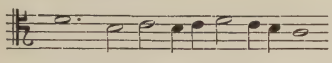
Professor Adler in his most admirably written Preface has amassed a large amount of interesting information about the Codices. The notation is throughout in the open white notes, with black notes for *proportio sesquialtera*, red notes being rarely used for this purpose; in fact, with the exception of one example in Codex 87, *f.* 239*b*, they only appear in Codex 92, *ff.* 1 to 143. The clefs used are of all sorts, the G clef on the second line, the C clef on all the lines, and the F clef on the 2nd, 3rd, 4th, or 5th lines. The compositions are generally written in three and four parts; the few one-part songs are merely unfinished fragments. Many masses, a few motets, and isolated secular pieces are in four parts; but compositions like Dufay's 'Se la face,' Caron's 'Helas,' Isaac's 'Le serviteur,' Heyne's 'Amours,' have obviously had the fourth part added at a later date. There are a few five and six-part pieces, but three-part compositions on the whole preponderate. Four different settings of the evidently very popular Italian song, 'O rosa bella,' are included in this volume, as well as a three-part setting by Johannes Ciconia, taken from a Vatican Codex for purposes of comparison. Two are anonymous, each in three parts; No. 1 has the first three notes in all the parts identical with Dunstable's opening, but, with the exception of an occasional phrase, the resemblance there ceases. No. 2 also has one or two phrases similar to Dunstable's; a comparison of it with a version in a Munich MS. led to the discovery that the Munich contratenor was totally different, so it is here printed below the Trent contratenor.

Hert's setting of the words in three parts, with an alternative discant added by Okeghem, has note for note the same discant as Dunstable; the first seven bars of his tenor are also identical with Dunstable's discant. All four parts, including Okeghem's discant, have the same musical phrase of five notes to the words 'O rosa bella' as Dunstable.

And now we come to what is for us the most interesting of all the settings, that of Dunstable in three parts with six optional parts added by Bedingham. It first occurs in Codex 89, pp. 119*b*-120*a*; it is followed by the words: 'Concordantiæ O rosa bella cum aliis tribus ut posuit Bedingham et sine hiis non concordant.' Three extra parts are then given, the tenor and contratenor being each marked 'Concordans.' In Codex 90, pp. 361*b*-362*a*, it again appears, but instead of Bedingham's Concordantiæ, it is followed by three other parts called respectively 'Gimel,' 'alius Gimel,' and 'Secundus contratenor, concordans cum ceteris vocibus.' The learned editor thinks that only one of these six extra parts can be combined with Dunstable's music at a time, 'Von diesen sechs hinzugefügten stimmt immer nur je eine zu der ursprünglichen Composition' (p. 289). Is it possible that a bar has been omitted in Bedingham's third part, between bars 8 and 9? For the writer has seen a transcription of the three-part composition of Dunstable with the three parts of Bedingham, in which, by repeating bar 9 of the latter's third part and by making one or two slight alterations in his second part, is obtained a very fine piece of six-part writing, most cleverly put together. Judging by the *fac-simile* (No. 4), many small misprints have found their way into the Dunstable music, the most serious being in bar 39, where the discant is printed a third higher than it is in the *fac-simile*. In bars 10, 24, 28, 34, the flat introduced into the text ought surely to have been placed above each note, as no flat is to be found in the *fac-simile*. This is apparently the first appearance of the word 'Gimel' in a secular composition; and though it has often been met with in sacred works such as Christopher Tye's Mass 'Euge Bone,' where Gimel is written against each of the two trebles 'Pleni sunt cœli,' its meaning still remains rather doubtful. It is a word peculiar to English MSS., and appears to designate 'twin' parts, which are always placed above several other parts; in other words, a pair of discant or treble parts; in the case of the Trent MS., one or other of the two Gimel parts are intended to be sung with Dunstable's discant, but not with each other.

Three Masses in the Trent Codices are written on 'O rosa bella,' two on Dunstable's tenor:—



and one on his discant:—



In a German composition, 'In Gotes Namen faren wir,' the theme of the German *Lied* is worked out in six parts, on the top of which are added two more parts with a Latin motet text. This quaint fashion of adding one or more parts to a well-known composition survived to a much later date, for in a recent volume of Henry Expert's excellent publication, entitled 'Les Maîtres Musiciens de la Renaissance française' (Paris, 1900), we are given part of 'Le Printemps,' songs by Claude Le Jeune, published in 1603. Among them will be found (p. 50) 'Le Chant de l'Alouette'; the first portion is in four parts by Jannequin, with a fifth part added by Claude Le Jeune; the second portion is entirely by Claude; and the third portion again has a fifth part added by him. Much the same thing occurs in 'Le Chant du Rossignol' (p. 92); Jannequin composed the first, second, and third portions in four parts, to each of which Claude Le Jeune added a fifth, while the latter composed the whole of the fourth and probably the whole of the fifth and sixth portions.

The different parts of the compositions in the Trent Codices are variously named, the upper part, sometimes called *Discantus*, is more often unnamed; occasionally a *Discantus Secundus* appears, and even a *Tertius*. In Battre's pieces, the upper part is sometimes called *Motetus*, more rarely *Triplum*. The lower parts are *Tenor* and *Contra*. Two tenor parts are called *Tenor Primus* and *Secundus*, the latter changes now and then to *Tenor Bassus*. The two contratenor parts are either *Contra Altus* and *Bassus* or *Altus* and *Bassus;* occasionally *Subcontratenor* and *Concordans* occur. The compass covered is exceptionally large; the Trent compositions as a whole have a compass of three-and-a-half octaves. The Doric, Phrygian, Lydian, Mixolydian, Ionic, and Eolian modes are used, the Doric most frequently. As to the texts of the compositions, it is remarkable that a great number of the Latin liturgical words, hymns, tropes, sequences, &c., are not to be found in any of the great published collections of Latin texts. A curious fact about one of the Italian songs, 'La Martinella,' by Martini, which appears in various manuscripts is that the words have never yet been found written out in full. This is similar to the case of 'L'homme armé,' the old French air, on which numberless masses have been written, and of the text of which only four short lines are known. The words of one song Professor Adler supposes to be a corrupt English text. It is as follows: 'Agwillare habeth standiff ynlauben this tale me told closs Than this zd vp xold and hosnen̄ zedith bstat.' Professor Adler believes that there was instrumental accompaniment, and that the *ritornello*-like introduction to some of the songs was written for instruments, as in some of the pieces with *ritornelli* in the 'Dufay' publication.

Modern historians are rather inclined to overrate the importance of the 'Canon' in ancient music. Though popular in the later Netherlands school, in early MSS. it does not play a more important part than in compositions of the present day. Various specimens of canons will be found in the Trent Codices, ranging from the simplest, where the second part follows the first at a certain distance, note for note, to more complicated ones, with elaborate directions as to change of time and pitch. Ten *facsimiles* of pages carefully selected from the Codices are included in this volume, and give a very excellent idea of the notation, signatures, and time-marks of the original.

Professor Adler offers a few words of practical advice to students of these compositions; he suggests that if the different parts are followed 'horizontally' instead of 'vertically'—that is, if a part is studied in its melodic flow, rather than the combined harmony of all the parts, the introduction of rhythmic peculiarities is at once easily observed. What we are inclined to regard as oddities and crudities of so early a period in musical history attain quite another character when looked upon as the thread of evolution which will lead up to a marvellous development of thought and expression. For these old masters had the root of the matter in them.

In conclusion, it is impossible to lay aside this work without feeling what a debt of gratitude all students of musical history owe to Professor Adler and his collaborateur for the opportunity here given them of studying part-writing of this period. Dunstable, who until now has remained for many of us merely a name, acquires form and substance, while the compositions of Markham, Benet, Bedingham, Sorbi, Leonel, and Sandley, all add to our knowledge of early English music.

Cecie Stainer.

AN INTERESTING BOOK.*

Books of the reminiscent species form no small part of the literary output nowadays. Many of these autobiographic concoctions are a mixture of tedious twaddle and egotistical froth. It is therefore refreshing, as in the present instance, to come across a volume of 'personal recollections' wherein the author does not vaunt himself nor puff himself up after the manner of some others. Mr. Sutherland Edwards is not only known as a prolific writer, but he is the doyen of the musical press, although Mr. Joseph Bennett runs him very closely in that honourable position. As our author has passed his three score years and ten, he naturally has the advantage of a long retrospect of recollections both of men and things. Thus we find him chatting upon the introduction of the polka, the initiation (in England) of the moustache—'He's got whiskers under his snout!' proclaimed a mob of rude little boys and girls in the country upon beholding Horace Mayhew's magnificent and well-kept hirsute ornament—the means of street locomotion, and other everyday topics of the long ago. He gives us reminiscences of Thackeray—who was paid at the rate of twelve and sixpence a page for his contributions to *Fraser's Magazine*—Charles Reade and his fiddle mania, Douglas Jerrold, George Cruickshank, and other celebrities, who, having had their day, have passed from life's fitful scene. Here is a retort of Douglas Jerrold's, which, if not quite new, will bear repetition. 'That is indeed a beautiful melody,' remarked someone to the witty Douglas, 'it quite carries me away.' 'Does it indeed?' exclaimed Jerrold, 'I wish someone here would whistle it.'

But it is time to turn to one or two strictly musical references in Mr. Edwards's anecdotal budget of good

*'Personal Recollections.' By H. Sutherland Edwards. (Cassell and Company, Limited.)

things. He tells some good stories of the redoubtable James William Davison, whom he first met in Paris during the time of the *coup d'état*. Davison, we are told, had 'an abstract reverence for copy'—anything so long as it was *interesting*. He was not very far wrong. Always genial and lovable, J. W. D. could make a sharp reply when the occasion called for it. 'I constantly praise your articles, Jim,' said a gentleman with an excess of familiarity not quite justified by their relations, 'and you never say a word in favour of mine.' 'When you tell me my articles are good,' replied Davison, 'you don't mean it. But when I tell you that yours are bad, I *do*.' Davison gave Mr. Edwards a letter to Adolphe Sax, the great musical instrument maker in Paris, which contained these words:—

'*Je te présente mon ami. . . . Donne lui un bifteck et des œufs sur le plat.*'

'I "breakfasted" again and again with Adolphe Sax,' records Mr. Edwards, 'and always had the same fare—*un bifteck et des œufs sur le plat*. His friends, he said, knew what to expect, and his cook had got accustomed to these dishes and knew how to prepare them.' Adolphe Sax, the inventor of the Saxophone and other brass instruments which appropriately bear his name, used to be in his factory at six o'clock in the morning personally supervising the work of his men. After eleven he was ready to receive his friends, especially if they had come to breakfast. At these *bifteck* repasts Mr. Edwards met Vieuxtemps, the great violinist, and Eugene Vivier, who was not only the finest horn-player of his day, but the most charming of men, and the spoiled child of nearly every Court in Europe. Vivier—'remarkable engineer, musician, diplomatist, and professor of mystification'—once complained with facetious bitterness that Mr. Frederic Gye had not sent him a box for one of Angiolina Bosio's touching performances of 'La Traviata.' The renowned horn-player—or should it be hornist?—had written to the manager explaining that he was ready to shed tears, and that while he possessed a pocket handkerchief, he wanted something more. '*J'ai un mouchoir, mais pas de loge*,' he pathetically said. Not receiving any response, Vivier sent the dirtiest crossing sweeper he could find to Mr. Gye with a letter demanding 'the return of his correspondence.' Vivier was quite a genius in the blowing of soap bubbles. 'The whole secret of his process consisted in mixing with the soap-suds a little gum.' Thus he was able 'to produce bubbles of such size and solidity that they floated in the air for an almost indefinite time, like so many small balloons.' He produced on his instrument—the horn—a chord of four notes simultaneously sounded. The fact of this achievement was certified to by Meyerbeer, Auber, Halévy, Adolphe Adam, and other musicians of eminence. As Mr. Edwards says, 'the only possible explanation of the matter is that Vivier executed a very rapid *arpeggio*, so that the four notes which apparently were heard together were, in fact, heard one after the other'—a rapid *arpeggio* having the effect of a chord.

Here is a typical Vivier cum practical joke story:—

On one occasion Vivier in an omnibus alarmed his fellow passengers by pretending to be mad. He indulged in the wildest gesticulations, and then, as if in despair, drew a pistol from his pocket. The conductor was called upon by acclamation to interfere, and Vivier was on the point of being disarmed when suddenly he broke the pistol in two, handed half to the conductor and began to eat the other half himself. It was made of chocolate!

Thus does Mr. Edwards chat pleasantly on through some 300 pages of very readable matter. His volume of 'recollections' is just the companionable book for the holiday season and deserves many readers. We notice that he gives the year of the marriage of the Princess Royal as 1857: it should be 1858.

CHURCH AND ORGAN MUSIC.

ATTWOOD'S GRAVE.

Thomas Attwood is buried in the Crypt of St. Paul's Cathedral, close to the gates leading to the Wellington Chapel. According to his own wish, his remains were deposited under his own organ—*i.e.*, in a grave beneath the spot where Father Smith's organ stood for 163 years. The original lettering on the stone had become almost obliterated by the tread of passing feet, therefore the inscription has recently been re-cut. It now reads as follows:—

'Under this stone lie the mortal remains of Thomas Attwood, who was appointed organist of this Cathedral, 1796. He departed this life the 24th March, in the 73rd year of his age.

'Turn Thee again, O Lord, at the last, and be gracious unto Thy servant.'

The above text, which did not form part of the original inscription, furnished Attwood with the words of one of his most beautiful compositions—an anthem written for the solemn service held at St. Paul's Cathedral on the day of the interment (November 19, 1817), at Windsor, of the lamented Princess Charlotte. A plain Latin cross, similar to those on other graves in the crypt, has also been added to that of Mozart's pupil.

A CHOIR EXCURSION EXTRAORDINARY.

A reliable correspondent 'on the other side' sends us the following welcome information:—

It may be interesting to the many readers of The Musical Times to hear from the most noted city in the far North-West of the United States. Seattle, of Klondyke fame, harbours among its musical institutions one of the best choirs of the Union, in St. Mark's Church. The same was organised ten years ago and was under three different choirmasters and organists till 1893, when Mr. Chas. C. Englehard, the present incumbent, took charge. Church music, at that time, was very amateurish, and many difficulties had to be overcome, especially financially, to raise the standard higher. Incessant labour on the part of the choirmaster and this most faithful choir have contributed largely to the present results, as well as the perfect harmony which reigns undisturbed between rector, music committee, choirmaster, and singers. Rev. John P. Derwent Lloyd, in charge for the past three years, manifests the desire to have for the parish the best that can be procured, and being himself of most refined musical taste, objects to the trivial music which has gained much the upper hand in so many churches. The choir numbers a chorus of fifty voices and a solo quartet. There are twenty boys, twelve women, twenty-two men, who come to two weekly rehearsals. There are no written rules and regulations, however, the singers are so much in sympathy with their work and the aims of the choirmaster that the attendance continues to be the admiration of the congregation. The choirmaster makes his selection from the best Anglican compositions.

For the last two winters the choir have given once a month a Festival Evening Service, when part of some oratorio would be sung, and among their *répertoire* are Gounod's 'Redemption,' Stainer's 'Daughter of Jairus,' Spohr's 'Last Judgment,' Handel's 'Messiah,' Sullivan's 'Festival Te Deum,' Haydn's 'Creation,' Gounod's 'Gallia,' and Mendelssohn's 'Hymn of Praise.'

In the summer months the choirmaster takes the boys for an outing. The most remarkable of these excursions has been the expedition to the summit of Mount Rainier, 14,444 feet above sea level, including a march of 140 miles through the beautiful forests of the North-West, with bag and baggage and provisions for twenty-four days.

Fortunate choir boys of Seattle.

EXETER DIOCESAN CHORAL ASSOCIATION.

The fourteenth annual Festival of the Exeter Diocesan Choral Association took place in Exeter Cathedral, on June 26. About 900 singers took part in the performance of the special music, which included processional and recessional hymns by Dr. E. H. Turpin and Mr. T. Roylands Smith, special chants by the Rev. Arnold D. Culley and Dr. D. J. Wood, Magnificat and Nunc dimittis in F, by the late King Hall, and Mr. John E. West's Te Deum in B flat. The anthem was a setting of 'Behold, God is my Salvation,' by Mr. F. Cunningham Woods. Dr. D. J. Wood ably accompanied throughout, and the organ was reinforced by a quartet of brass instruments. A large congregation attended the service, which was most impressively and reverently rendered. The Association, founded in 1886 by the late Dean Cowie, has done and continues to do much good work, under the skilful direction of Mr. T. Roylands Smith, who is an indefatigable worker in the cause of Church music.

Dr. Charles G. Verrinder has just received from the Council of the West London Synagogue the sum of £100, in recognition of his long and valued services as organist and choirmaster. Mr. F. D. Mocatta, the chairman, in sending the cheque to the gratified recipient thereof said that 'many appreciative references were made to the constant zeal and attention which have so conspicuously distinguished the discharge of Dr. Verrinder's duties during the past forty years, and we trust that the synagogue may continue for many more years to enjoy the benefit of his ability and devotion to its service.' Congratulations to Dr. Verrinder upon so pleasant an acknowledgment of 'something attempted, something done.'

ORGAN RECITALS.

The rise in the temperature during the past month seems to have cooled the enthusiasm of organists in the matter of organ recitals. Thus there is very little of importance to report under a heading that is very prolific during the non-tropical season of the year. A new organ, built by Messrs. Lewis and Co., has recently been opened at St. James's Church, Darlington, by Mr. R. Mack, organist of Catterick Parish Church, who played Wesley's 'Choral Song and Fugue.' Another organ inauguration is that of the Congregational Church, Wiveliscombe, when Mr. Arthur Clements, of Taunton, presided at the new instrument built by Messrs. Minns and Co., also of the latter town. And yet another, the opening of the new organ, built by Messrs. Alexander Young and Sons, Manchester, in the Congregational Church, Openshaw, when Mr. G. F. Wrigley gave an interesting programme which concluded with Smart's Festive March. The dedication of the new organ built by Messrs. Browne and Sons, of Deal, in St. Mark's Church, Bexhill, took place on the 14th ult., when Mr. H. C. Perrin, organist of Canterbury Cathedral, gave a recital, at which he played his own Festal March.

Other recitals have been given by the following organists:—

Mr. H. J. Taylor, Christ Church, Dover; Mr. W. Wolstenholme (who played his Sonata in D, in the style of Handel), the Baptist Church, Blackburn; Mr. Herbert Gresham, Holy Innocents' Church, Hammersmith; Mr. Alfred H. Allen, St. Clement's Church, Ilford; Mr. R. E. Parker (who played Mr. A. H. Brewer's 'Melody in A'), Wilmslow Parish Church; Mr. R. de la Haye (organ and violin), Lauriston Road United Presbyterian Church, Edinburgh; Mr. R. W. Strickland, College Street Chapel, Northampton; and Mr. W. Granger, Kendal Parish Church.

ORGANIST AND CHOIR APPOINTMENTS.

Mr. Richard W. Handley, Ancient Chapel of Toxteth, Liverpool.

Mr. G. A. Boulter, St. Thomas's Church, Southborough.

Mr. Edward Watson, St. Nicholas' Church, Blundellsands, Liverpool.

Mr. A. J. Lancashire, St. Andrew's Church, Grimsby.

Mr. R. de la Haye, Lauriston Place United Presbyterian Church, Edinburgh.

Mr. Richard A. Moss, St. Mary's Parish Church, Lower Ince, Wigan.

Mr. Frank S. Styler, St. Anne's Church, Clifton, near Manchester.

Mr. W. Smith Woods, Mossley Hill Parish Church, Liverpool.

Mr. Edgar Mann Dyson (alto), to the choir of St. Saviour's Collegiate Church, Southwark.

REVIEWS.

CHURCH MUSIC FOR MEN'S VOICES.

The Versicles and Responses, as used at St. Paul's Cathedral. By J. Stainer.

Final Amen. By Edwin H. Lemare.

Why art thou so heavy, O my soul? Anthem. By F. J. Read.

Magnificat and Nunc dimittis, in E flat. By Ernest Ford.

Te Deum Laudamus, in D,

Benedictus, in D. By J. Stainer.

(*Novello's Services, Anthems, &c., for Men's Voices.* Nos. 45 to 50.)

[Novello and Company, Limited.]

This series of service music for men's voices is a most valuable adjunct to our church repertory. The arrangement by Sir John Stainer of the 'Versicles and Responses' with harmonized Confession is commendable, but since it is used at our Metropolitan Cathedral any further comment upon its excellences would be superfluous.

Mr. Edwin Lemare's 'Final Amen' is set in the unusual key of six flats; but probably in practice its pitch will depend upon the intonation of the officiating priest, who, however, should remember that if he pitches it lower than G flat he will probably cause the second bass, to whom the composer has given the dominant note of the key below the stave, to utter an inaudible growl. The music is written in five parts, for alto and first and second tenors and basses; it is flowing and impressive in style, and is conveniently printed on a card.

Dr. F. J. Read's anthem is designed for alto solo and chorus consisting of alto, tenor, and bass parts. A little more than half of the composition, which is short, is occupied by the solo. The chorus enters in imitative fashion, and at the close the tenors and basses are divided to make five-part harmony. The organ accompaniment possesses considerable independence, but the music is very easy both to sing and play.

Mr. Ernest Ford's music to the Magnificat and Nunc dimittis demands a well trained body of altos, basses, and first and second tenors. By such the work will be found interesting, and would be impressive. Good contrasts are obtained by the occasional cessation of the organ part, which is independent and often brilliant in character. The

Nunc dimittis is begun by the basses in unison, the first and second tenors entering at the words 'For mine eyes' and the altos with the full choir at 'To be a light.' The Gloria of the Magnificat is repeated.

A specially notable number is Sir John Stainer's setting of the Te Deum. This is of some length, taking up fifteen pages; but from the opening phrase to the last the music bears the stamp of being conceived in the church and of having been carried out by a master craftsman. The phases of the hymn are followed with keen appreciation of their significance, and some of the harmonic changes are extremely happy, notably on page 9, where the chord of the 6th on C is changed into the dominant 7th at the words 'of death.' The verses beginning 'Vouchsafe, O Lord, to keep us this day without sin,' are set for bass solo. The choir re-enters at 'O Lord, in Thee have I trusted,' and the conclusion is impressively worked up from this point.

Those who use this Te Deum should follow it by the same composer's setting of the Benedictus, which is written in similarly earnest style. Notwithstanding the absence of solo portions, contrast is obtained by certain verses being sung in unison by one section of the choir and answered by the other sections in harmony, and by the voices now and again singing unaccompanied strains—always an effective device.

HARVEST ANTHEMS.

While the earth remaineth. Composed by Alfred R. Gaul.

The Parable of the Harvest. Composed by Frank J. Sawyer.

(*Novello's Octavo Anthems.* Nos. 637 and 640.)

[Novello and Company, Limited.]

The first of these anthems opens with a chorus which sings antiphonally with a select choir consisting of two soprano, alto, tenor, and bass parts. The former reiterate the words 'While the earth remaineth,' the 'verse' singers answering with the declaration of the invariability of the recurrence of the seasons, the effect being decidedly impressive. A melodious tenor solo follows, and a four-part chorus, *Allegro con spirito*, concludes the composition.

Dr. Sawyer's anthem consists of four sections, severally headed 'The Promise,' 'The Fulfilment,' 'The Lesson of the Harvest,' and 'Thanksgiving for the Harvest.' The promise is given out by a soprano soloist, whose words are repeated by the choir. The soprano also recites the fulfilment in a recitative, the chorus subsequently entering in unison with the words 'Let all the earth fear the Lord.' The third section is set for a soprano or baritone soloist, followed by the sopranos in unison. The concluding portion opens with a vigorous chorus which leads into the exposition and brief development of a fugue subject, rendered imposing by the inclusion of the melody of the 'Old Hundredth.' Both these anthems possess the merit of being easy to read.

PIANOFORTE MUSIC.

Caprice. By Arthur Hervey.

Cervona. Spanish Dance. By J. Warwick Moore.

Under the Greenwood Tree. Gigue. By Michael Watson.

[Forsyth Brothers.]

Mr. Arthur Hervey's 'Caprice' is as capricious as a maid of fifteen, and withal as dainty and graceful as a dainty damsel of that age should be. The music is by no means difficult, the florid passages lying singularly well under the hand.

Mr. Moore's Spanish Dance has much of the fire and languishment commonly attributed to the people of this portion of the sunny South. Played with a firm touch and with spirit it will prove to be an effective little piece for the household instrument.

When music gets under the 'greenwood tree' it almost invariably becomes frolicsome, and Mr. Watson has been faithful to tradition. His piece is gay as gay can be; it hops and bustles along with unflagging vivacity, and the music seems to come to an end—or leaves off—quite unnecessarily.

The Queen of Sheba. An Oratorio. The words selected from the Holy Scriptures by the Rev. A. C. Manston, B.A. The music composed by Harvey Löhr.

[Novello and Company, Limited.]

The visit of the Queen of Sheba to King Solomon manifestly affords scope for musical treatment, and Mr. Harvey Löhr may be congratulated on the choice of his subject and still more on the judicious manner in which it has been treated by his librettist, Mr. Manston. The music is laid out for three soloists, the *Queen of Sheba* (soprano), a *Narrator* (tenor), and *King Solomon* (bass), four-part chorus, and orchestra, a pianoforte version of the last-named being arranged by the composer. The traditional form has been adopted. The work opens with an overture covering fourteen pages of the pianoforte score, and the subsequent series of choruses, songs, and recitatives are each complete numbers in themselves. The style is diatonic, direct in expression, and what may be termed square in contour. The songs will present no difficulties to ordinary vocalists, and the choruses are easy to read, the composer—even when indulging in fugal writing—having manifestly kept well in mind the capabilities of average choirs, and sought to gain impressiveness by simple means rather than by complexities.

SONGS.

Anna Marie. One Word is too often profaned. Composed by C. A. Macirone.

Abou Ben Adhem. Composed by E. H. Thorne.

[Joseph Williams.]

Miss Macirone always writes well and with keen appreciation of the advantages arising from using the simplest means possible to gain desired effects. This is shown in a marked manner in the four-part songs for mixed voices, 'Anna Marie' and 'One Word is too often profaned.' The text of the former is 'The Black Knight's song,' from Sir Walter Scott's 'Ivanhoe,' and that of the latter is by Shelley. The music to the song of the knight is vigorous and bright as befits the theme, and Shelley's lines are allied to strains appropriately graceful and expressive.

Mr. Thorne has taken Leigh Hunt's version of Abou Ben Adhem's significant vision, and has set it for alto, first and second tenor and bass, with a skill that accentuates the meaning of the lines, and this is tantamount to saying that the music is very good. It would form an attractive item at any concert.

PART-SONGS.

When hands meet. By Ciro Pinsuti.

Waiting for the swallows. What shall we sing to thee? Melodies by Ciro Pinsuti.

It was a lover and his lass. Composed by A. Herbert Brewer.

Come again, sweet days. By John Dowland.

What saith my dainty darling? By Thomas Morley.

The Tourney. By John E. West.

(*Novello's Part-Song Book.* Nos. 819-825)

[Novello and Company, Limited.]

The value of this series of part-songs is greatly increased by its inclusion of many of the finest examples of this branch of music, and of others which, by their melodiousness and charm, have secured widespread popularity. Amongst the latter assuredly may be placed 'When hands meet,' 'Waiting for the swallows,' 'What shall we sing to thee?' and 'It was a lover and his lass.' The first is a most attractive specimen of Pinsuti's style, and the second and third are effective arrangements of melodies by the same composer. Shakespeare's ever fresh lines are set in a manner that testifies to Mr. Herbert Brewer's sound musicianship and will interest a well-trained choir. The initiatory entrances require to be briskly taken up, and unflagging attention will be demanded to secure the precision imperatively necessary to do the music justice, but these exactions will be fully repaid by the bright and gay-spirited music furnished by the organist of Gloucester Cathedral.

'Come again, sweet days,' is one of the best of old John Dowland's madrigals and is a pleasing example of English art in the sixteenth century.

'What saith my dainty darling?' is another characteristic specimen of the English madrigal of the same century, which will certainly aid in keeping green the memory of the musical worthy, Thomas Morley. It should be added that 'What saith my dainty darling' is in five vocal parts, the soprano part being divided.

Mr. John E. West has set Tennyson's recital of how the fair *Edith* was won by sturdy *Sir Ralph* in a manner that admirably reflects the spirit of the lines. The remarks of the *King* which conclude each verse are most effectively treated, and now and again there is a glint of humour which considerably heightens the dramatic spirit of the music.

SHORT NOTICES.

Things seen: impressions of men, critics, and books. By G. W. Steevens.

[William Blackwood and Sons.]

This is the first volume of the works (memorial edition) of the brilliant young journalist who fell a victim to enteric fever during the siege of Ladysmith. It consists of reprints of essays contributed by Mr. Steevens to various magazines and to the *Daily Mail* on a variety of topics—all of them written by one who had the gift, and that largely developed, of a keen insight into men and things, and the facility of vividly giving expression in cold print to that which he so acutely observed. The strictly musical essays—treated entirely from a non-professional point of view—in this volume, are 'Words for music' and 'The Feast of St. Wagner' (three articles). The book is prefaced by a memoir contributed by Mr. W. E. Henley, and a fine portrait of the author furnishes an appropriate frontispiece to an entertaining book.

The Philosophy of Voice. By Charles Lunn. Ninth Edition. [Ballière, Tindall and Cox.] This is a revised edition, with the addition of much new matter, of Mr. Charles Lunn's well-known treatise on voice production wherein he sets forth 'the right and wrong action of voice in speech and song, with laws for self-culture.' Whatever may be thought of Mr. Lunn's method—and how strangely at variance with one another the whole race of these voice trainers seem to be—few will deny that he is on the right tack, especially if, as he says, the keynote of his system is to be found in the words of Pope:—

> First follow nature, and your judgment frame
> By her just standard, which is still the same;
> Life, force, and beauty must to all impart
> At once the source, and end, and test of art.

The book, of some 200 pages, is well illustrated with diagrams, &c., and it has an index.——*How to tell the nationality of old violins.* By Balfour and Co. [Balfour and Co.] If this little book contains nothing that is very new, it answers its purpose within the limitations of its space. Perhaps the best thing is to be found on the last of its twenty-eight pages—that is the advice given to amateurs who wish to purchase a fiddle: viz., consult an expert.——*Arundel Hymns.* Part III. Chosen and edited by Henry, Duke of Norfolk and Charles T. Gatty. [Boosey and Co.] This small collection of 'Catholic Hymns and Spiritual Praises' is an instalment of a contemplated hymnal. The music for the most part consists of old tunes selected from foreign sources, though that typical English Psalm-tune, St. Anne's, has found a place in the collection. The work of editing seems to have been done with a due regard to the requirements of congregations and the claims of musicianship.

Miss Hilda Foster has, we regret to learn—for the sake of the art, but not for her own—relinquished her professional career by reason of her recent marriage. But her equally gifted twin-sister, Miss Muriel Foster, will continue to give pleasure to the public by her beautiful voice and artistic singing. She is engaged for the approaching Hereford Festival and the entire season of St. James's Hall concerts.

THE ROYAL OPERA.

PUCCINI'S OPERA 'LA TOSCA.'

On Thursday, the 12th ult., Puccini's 'La Tosca'—the only operatic novelty of the season—was produced at Covent Garden with all the outward signs of a great success. It is pleasant to record that the management, which has been the object of so much severe criticism, did all that any management possibly could do to ensure a perfect performance. The mounting could not have been better at any of the theatres which make staging their special study, and there was ample evidence of careful rehearsal. The enthusiasm of the public was repeated on the occasion of the second performance, which took place on Monday, the 16th ult., when the composer was again present and was called before the curtain several times, just as though it had been an ordinary first night.

The opera is founded on Sardou's play, which we must assume to be so well known that a detailed narration of the story is superfluous. The librettists, Signor Illica and Signor Giacosa, have turned Sardou's five acts into three. They have written a consistent, powerful—perhaps, even too powerful—story, showing great knowledge of stage-craft, and the incidents they have added show keen insight into a composer's needs. The first act is practically the same as Sardou's. It shows the escape of *Angelotti*, his rescue by *Cavaradossi*, *Cavaradossi's* love for *La Tosca*, her jealousy, and *Scarpia's* suspicions and his passion for *Tosca*. At the end the librettists introduce an episode of their own. There is a great thanksgiving service in the church in honour of a supposed defeat of Napoleon, and while the people pray and the organ is played and the cannon booms, *Scarpia*, standing apart, soliloquises about his passion and his search for the escaped *Angelotti*. It is perhaps somewhat theatrical, but not without effectiveness. The third act, with the death of *Cavaradossi* and the suicide of *Tosca*, is the same as in the play, save that the librettists interpolate a soliloquy of regret and love for *Cavaradossi*. All the rest, the capture and death of *Angelotti*, the arrest and torture of *Cavaradossi*, while *Tosca* can hear his groans, *Scarpia's* advances to *Tosca*, his fraudulent promise of a mock execution and escape for *Cavaradossi*, his murder by *Tosca* and the cantata sung in the Queen's apartments, which we hear behind the scenes—all this is crowded into the second act of the opera, which consequently is one of almost unredeemed horror.

Signor Puccini's music is, of course, of the young Italian school. It shows the hand which wrote 'La Bohème'; but, at the same time, it is more closely akin to the work of Mascagni and Leoncavallo than the earlier and lighter opera. It has the same merits and the same defects. The chief merit is the sense of impulsive passionate life which it conveys; the chief defects are lack of strong, broad melody and of anything like development, and crudity in the obtaining of effects. The orchestration is clever, but thin in texture wherever it is not blaring and blatant. There is but little attempt at polyphony in the ordinary sense, though there are some big *ensembles* where several ideas are presented to us at once; but they go on independently rather than combine into a homogeneous whole. Such is the *Finale* of the first act already alluded to. Another weakness of Puccini's music is a certain lack of aptness in musical characterization, though the music accompanying the entrance of the old *Sacristan* is an exception proving the rule. But that accompanying *Scarpia's* death is an illustration. The *Leitmotiven*, which are employed freely, are not in any sense treated—they are simply repeated. But with all its faults there is much sincerity in the music, and such strength of utterance that it has the power of holding the hearer's attention and adds to the poignancy of the drama, though not much of it can honestly be said to be, in and by itself, capable of causing æsthetic pleasure.

A survey—necessarily incomplete and rapid—of the chief moments of the opera will be the best evidence in support of this criticism. In the first act there is a long and passionate love duet between *Tosca* and *Cavaradossi*, in which the note of passion is earnest but superficial. The transitions are too sudden, the contrasts too sharp for the highest art; for the total effect is heterogeneous. The *finale* is exciting, but *Scarpia's* soliloquy is so lost in the

general din that its purport is obvious only to those who know the book. In the second act the music first of the Gavotte and then of the Cantata, which is heard through the open window of *Scarpia's* room in the Farnese Palace, is a grateful contrast to the storm and stress amid which it occurs. There is grim force in the *motif* which accompanies the torture of *Cavaradossi*, and the defiance he hurls at *Scarpia* has manly vigour. A solo of *Tosca*, in which she reflects on her past life, is perhaps the most melodious number in the whole; but it is not remarkable for originality. The strains accompanying *Scarpia's* death are scarcely appropriate—it is almost frivolous; but at the end of the act the music is adequately expressive. The introduction to the third act, with its descending fourths and fifths and variously tuned bells, is graceful and peaceful, but thin; then comes a solo—also of recollection for *Cavaradossi*—which is melodious and full of sentiment. The words show the hero in a poor light, but that is not the composer's fault. The following duet between *Tosca* and *Cavaradossi*—where she tells him of *Scarpia's* death and of his hopes of escape—is melodramatically attractive, but the unison passage with which it ends does not improve it. Lastly, the flippancy of the music during the execution of *Cavaradossi* is not easy to reconcile with any received canons, though it is obviously meant to reflect rather the cheerful nature of *Tosca's* anticipations than the grim tragedy which is really being enacted. But this raises a large æsthetic question which there is not space to discuss here.

The performance was excellent. Fräulein Ternina as *La Tosca*, in a character belonging to a school of music to which she is unused, and which might have been expected to impose severe limitations on her genius, showed herself to possess, in addition to all her other gifts, the rarest versatility. A better singer of Italian, a better actress of melodrama, the operatic stage can hardly boast. Signor De Lucia as *Cavaradossi* had a character exactly suited to him, and used his opportunities with great effect. Signor Scotti was condemned by librettist and composer alike to be an Adelphi villain all through, and bore himself with distinction. M. Gilibert, as the *Sacristan*, was quite delightful. Signor Mancinelli deserves the warmest praise for the *verve* and *finesse* with which the orchestra played throughout.

The second Nibelungen Cycle occupied the week beginning June 25, and was in many respects an improvement on the first. The staging, except in the 'Rheingold,' was much better; the *finale* of the 'Götterdämmerung' was managed without a black curtain, and the orchestra played with much more grip and vigour throughout. The most important change of cast was that Frau Gulbranson succeeded Fräulein Ternina as *Brünnhilde*. That this change was in all respects an improvement may be doubted, but it gave us an opportunity of seeing Fräulein Ternina as *Sieglinde*—an impersonation unequalled for beauty and pathos. Frau Gulbranson is a great artist whose reputation is well deserved. She is the best embodiment of the type of what may be called masculine *Brünnhildes* on the stage. But she has a dignity of style and gesture which remove her impersonation far above mere melodrama. She was best, perhaps, in 'The Walküre'; but her acting and singing in the *finale* of the 'Götterdämmerung' were marked by an amount of subtlety and restraint for which her earlier work had hardly prepared us. Herr van Rooy was again magnificent in the 'Walküre,' and Herr Bertram took his place in 'Siegfried.' Herr Slezak was splendidly youthful and in other ways adequate in the title-part of *Siegfried*, and Herr Kraus repeated his performance as *Siegmund* in 'Walküre' and *Siegfried* in the 'Götterdämmerung.' He improved as he went on in the matter of vocalisation not a little.

In the middle of this week came a performance of 'Lohengrin,' worth recording because of Fräulein Ternina's fine rendering of *Ortrud*, which was almost wholly free from melodramatic exaggeration and conventionality, a rare achievement, and Frau Gadski's beautiful performance as *Elsa*. She is almost, if not quite, the best *Elsa* we have now. Herr Dippel was excellent as *Lohengrin*.

On the 4th ult. M. Jean de Reszke re-appeared after his indisposition and sang *Walther* in 'Die Meistersinger' with all his wonted charm, and nearly all his wonted power and brilliancy. He appeared also on the following Saturday (7th ult.) in 'Lohengrin,' when he was quite his old self. The chief feature in the performance of 'Die Meistersinger' was the *Hans Sachs* of Herr van Rooy, which was new to England. It is a performance as artistically complete as everything Herr Van Rooy undertakes, and it is very German in its insistence on the *bourgeois* elements in the character. Indeed, the whole performance accentuated that aspect of the work—and not wrongly. Frau Gadski as *Eva* was most delightful, but she made no attempt to be a fine lady. Herr Klopfer as *Pogner*, and Herr Muhlmann as *Kothner* sang well, but the other Meistersingers were too Teutonic, and succeeded in making the *ensemble* at the end of the first act a triumph of cacophony. Herr Friedrichs as *Beckmesser* and Herr Brever as *David* were above all criticism as actors and below it as singers. (If only these admirable German operatic actors would learn to sing.) Herr Mottl conducted, and the whole went smoothly and with spirit. When 'Die Meistersinger' was repeated the part of *Sachs* was sung with fair success by Herr Bertram; but the most important change was the appearance, as conductor, of Herr Emil Paur, who has long had a great reputation in the United States. It is well merited, for he is a conductor with a marked personality, who has a great influence over the players under him. His chief characteristics are vigour and spirit, and a fondness for strongly marked rhythms and strongly marked orchestral colour. When he conducted 'Tannhäuser,' on the 9th ult., we heard, for the first time this year, the *ensemble* at the end of the first act taken at the proper pace which enables singers to phrase properly. Herr Paur conducted with unflagging energy throughout, and worked up all the climaxes with great spirit. M. Imbart de la Tour appeared as *Tannhäuser* with considerable success. He acts with temperament and sings with taste. It is true his production is rather French, but that is better than no production at all, which is the complaint of most German *Tannhäusers*. Frau Gadski was an admirable *Elizabeth* in all respects. She accentuates the womanly side of the character more than its saintly aspects. M. Plançon was once more perfection itself as the *Landgrave* and Herr Bertram a blameless *Wolfram*, except for his apparently ineradicable tendency to be pedagogic on every occasion.

On the 11th ult. Madame Melba appeared in 'Lucia di Lammermoor' and sang magnificently. In the Mad Scene she was, as she always is, unapproachable in perfection of vocal technique, and almost made one forget and forgive the futility of the music. M. Saleza as *Edgardo* was astonishingly good. No artist has made greater strides than he has since he first came to us. He began by being remarkable chiefly for volcanic and unrestrained —almost misdirected—energy, in consideration of which many faults were forgiven. But now he can act with distinction and repose, and even suggests elegance of bearing.

On Monday, 23rd ult., the last week of the season began with a brilliantly spirited performance of 'Il Barbiere.' Signor Baldelli, who had already won success here in private concerts, had come over specially to play *Don Bartolo*, and gave a very humorous and finished—perhaps, even over-elaborate—picture of senile decay and fatuity. He slightly overdid his *parlando* effects, but when he sang he sang extremely well. The rest of the cast was familiar. M. Edouard de Reszke's inimitably unctuous fooling as *Don Basilio* is obviously as great a pleasure to him as to his audience, and his singing of 'La Calonnia' is a wonderful piece of art. Madame Melba also revels in the hoydenish pranks of *Rosina*, and sings the florid music to perfection. In the Lesson Scene she sang the Mad Scene from 'Lucia,' which is, after all, not such a terrible anachronism, for Donizetti's opera is only nineteen years later in date than Rossini's. But what can one say of Tosti's 'Mattinata,' which was sung as an encore? Madame Melba sang both things superbly. M. Bensaude was an alert and airy *Figaro*—somewhat too well pleased with himself, perhaps, and too fond of smiling, but otherwise excellent, and vocally very meritorious. Signor De Lucia, as the *Count*, was full of fervour and also not devoid of humour; his singing of florid music was not above reproach. Signor Mancinelli conducted, and the whole performance went with infectious spirit.

THE PHILHARMONIC SOCIETY.

M. Paderewski was the hero of the hour at the last concert of the season, held at Queen's Hall on Coronation Day. The great pianist played the solo part of Mr. F. H. Cowen's 'Concertstück' with dazzling brilliancy and all possible effect. This was the first performance of a work which, unlike the composer's previous artistic productions, is of the rhapsodical genus. Whether that is Mr. Cowen's strong point is a matter on which there are different opinions, indeed, the question arises whether it is desirable in the true interests of art for composers to favour the rhapsodical cult to the neglect of pure, form-designed music. But there can be no question as to the craftsmanship of Mr. Cowen's new work, even though the mould in which his 'Concertstück' is cast is not that of the masterpieces of Mozart and Beethoven.

The remaining features of the concert need only to be recorded. They were Beethoven's 'Fidelio' Overture, Dvorák's 'Symphonic Variations' (for the first time at a Philharmonic concert), Schumann's beautiful D minor Symphony, and the National Anthem. Miss Amy Sherwin sang the difficult air 'Io t'amerò,' from Mozart's 'Il rè Pastore,' the violin obbligato of which was excellently played by Mr. Frye Parker, the leader of the orchestra.

In the retrospect of this—the eighty-eighth—season of the Society, there is nothing to call for anything of a *diminuendo* nature in the chorus of praise which has been meted out to Mr. Cowen for the skill he has shown in his conducting achievements. There have been indications of a certain stodginess on the part of some of the less alert members of the band, who have yet to become infected with their chief's enthusiasm; but Mr. Cowen has worked wonders, and any misgivings — should they ever have arisen—as to his qualifications for the post must have been dispelled at the first concert. He has continued to do well, and he is to be sincerely congratulated upon results that add to his credentials of a conductor of the first rank.

PURCELL'S 'FAIRY QUEEN.'

'Charming music, so fresh, so spontaneous, and full of melody.' Such were some of the comments which emanated from the lips of not a few competent judges who were assembled under the hospitable roof of Mrs. H. Mudie Cooke, in Stratford Place, on the 6th ult. The occasion was a performance, under the able direction of Mr. J. S. Shedlock, of Purcell's 'Fairy Queen' music—or, to be quite exact, a selection therefrom. This little known work of the great English master—the libretto of which is an anonymous adaptation of Shakespeare's 'Midsummer Night's Dream'—was first performed at the Dorset Gardens Theatre in 1692, the year following the completion of 'King Arthur.' Concerning the production of the 'Fairy Queen,' Downes, in his *Roscius Anglicanus*, says:—

> 'This in ornaments was superior to the other two (*King Arthur* and *Diocletian*), especially in cloaths for all the singers and dancers; scenes, machines, and decorations, all most profusely set off, and excellently perform'd; chiefly the instrumental and vocal part compos'd by the said Mr. Purcell, and dances by Mr. Priest. The Court and Town were wonderfully satisfy'd with it, but the expences in setting it out being so great the company got little by it.'

'Some select songs' and a few other pieces from the opera were published; but the score, like other music of Purcell's, seems to have been lost, as the following advertisement, which appeared in the *London Gazette* of October, 13, 1700, contains the offer of a reward for its recovery:—

> 'The score of Musick for the *Fairy Queen* set by the late Mr. Henry Purcell, and belonging to the Patentees of the Theatre Royal in Covent Garden, London, being lost by his death, whoever brings the said score, or a copy thereof, to Mr. Zachary Baggs, Treasurer of the said Theatre, shall have 20 guineas reward.'

No one came to relieve the money bags of Mr. Zachary Baggs of those '20 guineas,' and thus the music of the Fairy Queen' has practically been lying silent for two hundred years. The task of gathering together its various fragments from the Royal Music Library at Buckingham Palace and other sources, with a view of preparing an edition of the work for the Purcell Society, has been undertaken by Mr. Shedlock, whose erudition eminently fits him for such a responsibility. This led Mr. Shedlock, in Mrs. Mudie Cooke's drawing-room, to give a taste of the music in a tasteful selection of some twenty excerpts, about half the entire work. Amongst the songs that particularly took one's fancy were 'Hark! hark! the echoing air' (a delightful soprano ditty); 'If love's a sweet passion' (tenor); 'Oh! let me weep' (contralto), an air with a beautiful violin obbligato; 'The songs of the four seasons'—a song cycle; and the coquettish duet,' Now the maids and the men,' capitally sung by Miss Evangeline Florence and Mr. Denis O'Sullivan. The instrumental selections were equally captivating—in fact, the only fault that could be found with them was that they were too short. In addition to the two artists already named, the soloists were Madame Carlotta Elliot and Mr. Vivian Bennetts, while useful aid was rendered by the Misses Lawrence, Miss Peddle, and Mr. Putnam Griswold. The accompaniments were played by a quintet of strings —Mr. Sigmund Beel (first violin), Mr. W. H. Norris (second violin), Mr. J. Waud (viola), Mr. C. Corri (violoncello), and Mr. J. Haydn Waud (contra-basso)—while Mr. Shedlock presided at the harpsichord. The entire performance was excellent, and gave real enjoyment to those who were met together to listen to Purcell's tuneful strains. We understand that Mr. Shedlock proposes to issue a selection of six of the 'Fairy Queen' songs and that they will be published in due course by Messrs. Novello.

JOHANN KUBELIK.

The feature of an otherwise remarkably featureless season has been Johann Kubelik. The last number of The Musical Times contained the announcement of the great success he achieved when he first appeared with Dr. Richter's orchestra. The Concerto of Paganini which he played afforded critics no opportunity of judging his musicianship or artistic power, but sufficed to show that in respect of technique he has few if any living rivals. He plays the most superhumanly difficult passages without a trace of effort and with a completely unmoved face. He is almost always faultlessly in tune, and, what is even more remarkable perhaps, he never deviates into ugliness and harshness of tone. All this was evident from his first performance; and the six recitals he has given since then—a wonderful number, considering the circumstances—have not given one any cause to modify this opinion. It is not necessary to specify in detail the dates of his six recitals, or to go through the programmes, especially as he has repeated several of the pieces. He has played Bach's Chaconne, Mendelssohn's Concerto, Beethoven's Fifth Sonata, the 'Kreutzer' Sonata, and a movement from Max Bruch's G minor Concerto and Tartini's Trillo del Diavolo—enough to give one a good idea of his powers as an interpreter. It cannot honestly be said that, as yet, they are of a high order. But he has done nothing to give any cause for doubt that he is on the right road. The harshest thing that can fairly be said is that his readings are cold and uninteresting. But, on the other hand, they are refreshingly free from mannerism, affectation, or exaggeration. He plays the classics, indeed, rather as if he were afraid of them and of himself. He keeps himself too well in hand, for fear, seemingly, that he might be betrayed into excess by his temperament. That he does possess temperament is abundantly clear from his playing of things like Ernst's Fantasia on Hungarian Airs and Sarasate's 'Zigeunerweisen,' in which he obtained effects beyond the reach of mere technical perfection. But he seems afraid to introduce even great warmth of tone into Beethoven and other classical music—a mistake nearly as common as its direct opposite, which is sentimentalizing. This was very marked at his last recital, when he played the 'Zigeunerweisen' immediately after the 'Kreutzer' Sonata, which was perhaps, on the whole, his least satisfactory exploit. Of all the classical things he played he did best in Mendelssohn's Concerto. He tackled the opening movement in a manly, straightforward way, and his extraordinary skill in bowing

enabled him to phrase the slow movement with unusual breadth. Indeed, there is no one—not even Ysaye—who can go on as long as he can without an apparent break in or between the phrases. In the *Finale* his self-restraint in not aiming at mere meretricious effect by means of exceptional speed—an effect well within his reach had he wished for it—was highly praiseworthy. Indeed, he played the *Finale* slower than most violinists. His remarkable exploits as a mere executant have already been mentioned. Such things as Paganini's Variations on 'God save the Queen,' his 'Hexentanz,' his Fantasia on airs from 'Moses' (he plays a great deal of Paganini) have not been more finely and faultlessly done for a long time; but perhaps the most remarkable piece of work he does is in Bazzini's 'Ronde des Lutins.' It is not in itself of insuperable difficulty, but he plays it at such a pace, with such unfaltering neatness and clearness, with such a full, round tone, and such a beautiful sense of rhythm that it is quite wonderful. Here, too, he shows qualities above those of the mere virtuoso, which gives one reason to hope that, ere long, Kubelik may be a great artist. At present that name cannot be given to him, though he must unhesitatingly be placed in the very first rank of players.

HERR ROSENTHAL'S RECITAL.

Herr Moritz Rosenthal gave only one recital in London this season, but chose for it an unfortunate day, in that the afternoon of June 28 had long previously been fixed on by Miss Lillian Blauvelt for her farewell concert, at which she had the assistance of M. Ysaye and Signor Busoni. Herr Rosenthal was in very fine form, and his performance of Mozart's Sonata in A was fully satisfactory to those who accept his canons of classical interpretation, though others would maintain that he gives too free a rein to his own individuality, whereby the personality of the composer is thrust into the background. The same may be said of his interpretation of Schumann's 'Etudes Symphoniques,' which, in his hands, are transformed into a series of tremendously vigorous and dazzlingly brilliant sketches, which appeal irresistibly to many; but, again, others will prefer a reading which gives more prominence to the strain of tenderness in the music, and makes one feel more fully the essential unity of the whole. But Herr Rosenthal's playing of Chopin leaves no room for adverse comment, and in pieces of pure brilliancy and display he is quite without an equal, and probably will long remain so. Of all Chopin's longer solos the Polonaise Fantaisie is perhaps the one which recital-givers least often include in their programmes, and for a good reason. It is, on the whole, the least interesting. If one did not know its authorship one would put it down as the work of a conscientious and not very imaginative imitator, rather than of Chopin himself. Herr Rosenthal extracted from it every tittle of charm and beauty that it possesses, and kept the hearers' interest alive better than probably any living pianist could. Of his playing of three of Chopin's Preludes, one of the Valses, and the Chant Polonais, it need only be said that he has seldom, if ever, played them with more commanding skill or individuality.

THE LONDON TRIO.

PROFESSOR STANFORD'S NEW TRIO.

The first performance of a new Trio for pianoforte, violin, and violoncello, by Dr. Villiers Stanford, imparted special interest to the concert given, on the 13th ult., by 'The London Trio' at the Royal Society of British Artists, in Suffolk Street. The work, in the key of G minor and with the opus number 75, is dedicated to 'The Berlin Trio,' which may be taken as significant of the progress English music is making in the Fatherland. That this Trio will excite esteem there, little doubt need arise, for it possesses those scholastic qualities which are always appreciated by German musicians. But it has more than these attributes by way of recommendation. The second movement, an *Andante*, has a beautiful singing melody, and it is treated in a manner that is full of dignity and meditative grace. To this succeeds a *Presto*, in which the nationality of the composer is suggested, and which dances on its way with delightful gaiety and *joie de vivre*. The opening and closing movements are not so remarkable, perhaps; but the first number is notable by the aptness of the development and for the admirable way in which the musical interest is shared by all the instruments. The *Finale* is preceded by a *Larghetto*, somewhat complaining in character. Its melancholy, however, is effectually dispersed by the *Allegro con fuoco*, which concludes the trio in vigorous fashion. We hope to hear the work in the Autumn, when it should be added to Mr. Arthur Chappell's repertory at the 'Pops.'

GUILDHALL SCHOOL OF MUSIC.

'The Royal Vagrants.'

The members of the opera class performed, in the theatre of the school, on the 6th ult., a two-act comic opera, entitled 'The Royal Vagrants,' composed by Mr. H. Waldo Warner, who has had a highly successful career as a student. The book, by Mr. Cyril Hurst, is of a semi-romantic order, the story springing from the masquerading, as a minstrel and a peasant respectively, of a prince and a countess who have determined to please themselves in the matter of marriage. With the sentimental interest is woven humorous passages, and in his treatment of these Mr. Warner displays considerable promise. The concerted music is for the most part bright, ingenious, and free from effort, whilst throughout there is evidence of the gift of melody. The most notable of the songs is that of a wily mendicant, for this number shows decided freshness and no small measure of quaint character. The ballet music for wood-nymphs, gathering round the heroine as she sleeps under a tree, is both fanciful and effective. The disguised couple were played by Mr. Richard Triggs and Miss Louisa Ratcliff, who sang tastefully, and there was a numerous band and chorus. The composer, who conducted, was cordially congratulated upon a score that, though unambitious, is marked by neat workmanship.

BRASS BANDS AT THE CRYSTAL PALACE.

The brass band contest at the Crystal Palace, on the 21st ult., brought together many of the best known bands from the Midlands and the North, as well as from the Home counties. The entries numbered forty-eight, which represented about twelve hundred instrumentalists. In several instances the competition was keen, and the general efficiency of the performers testified to the benefits derived from the formation of brass band associations in certain populous districts in which the opportunities of hearing vocal and instrumental music are limited. The first prize of £75 and the right to hold for a year the National Challenge Trophy, presented by the directors of the Crystal Palace, and valued at a thousand guineas, was awarded to the Denton Original (Manchester), conductor, Mr. A. Owen. The second prize (£30) was gained by the Black Dike (Bradford), conductor, Mr. John Gladney; the third (£20), by the Wingates Temperance (Westhoughton, Lancashire), conductor, Mr. W. Rimmer; the fourth (£12), by the Lee Mount (Halifax), conductor, Mr. W. Swingler; and the fifth (£8), by the Arael Griffin Temperance (Abertillery), conductor, Mr. H. Bentley. All these were in the first of the three sections into which the competitors were divided. In the second section Kettering Town Band won the first prize, £20, and in the third section Hucknall-Haithwaite received the chief prize, £12. There were also special prizes for conductors and soloists. The judges were Dr. C. W. Pearce, Messrs. Joseph Shepperd, Carl Kiefert, J. W. Bestwick, T. Valentine, and E. B. Nash. A regrettable incident of the afternoon was the action of some of the non-recipients of first prizes, who showed their disappointment by leaving the Palace, and not taking part in the evening concert. Such conduct is un-English to a degree. After the contest the combined bands assembled on the Handel orchestra for a concert, conducted by Sir Arthur Sullivan and Mr. August Manns. The 'Cornelius' March and the 'Tannhäuser' March were admirably played.

ROYAL ACADEMY OF MUSIC.

MR. FARJEON'S COMIC OPERA.

The first production, on June 29, at St. George's Hall, of a new comic opera in one act entitled 'The Registry Office,' by Eleanor and Harry Farjeon, possessed more than ordinary interest, owing to the exceptional talent previously shown by these young people. Expectation was pleasantly realised. The libretto, built upon the exaggeration of the demands of very much up-to-date domestics, is not only funny, but is put together with manifest dramatic perception, and contains many neatly turned lines. The music accomplishes much, but contains the promise of much more. There is a perception of humour, a facility of expression, and a manifest capacity for contrapuntal writing that indicate exceptional natural ability. This is, perhaps, most marked in the quintet, 'It is written in pages of domesticated sages,' which is remarkable for its spontaneity and deft employment of appropriate means. The greatest capability amongst the exponents was shown by Jeannie Bateman as *Lady Bird*, and Ernest Torrence as *Sir Julius*, but the other members of the cast, Lillian Ginnett, Hilda Raab, Rose E. Wheeler, and Edward F. Barrow, showed intelligence and commendable desire to do their best for their fellow-student. 'The Registry Office' was preceded by Walter Monck's clever and amusing sketch, 'The Angel Boy,' which was admirably acted by Edith A. Hall, Cordelia Coe, Dorothea Corder, Philip Suckling, Cecil Rose, and the author. It should be added that the former work was produced under the direction of Mr. G. H. Betjemann, who conducted, and that the latter afforded proof of the good training by Mr. William Farren.

CHAMBER CONCERT.

Interest at the Students' concert, on the 24th ult., at St. James's Hall, was chiefly centred in the compositions by pupils. The first brought forward were three pianoforte pieces by Paul W. Corder. These comprise a bright and genial 'Scherzo,' which possesses some character; a poetically conceived 'Schlummerlied,' and piquant 'Humoreske,' all these pieces showing lively imagination and considerable knowledge of effect. They were excellently rendered by Cuthbert Whitemore, and the young composer was much applauded on his appearance on the platform. Three movements, severally an *Andante non troppo*, *Intermezzo*, and *Finale* from a String Quartet in F, by William H. Reed, proved well written, melodious, and pleasing music, as played by the composer (who led), Stephen Champ, Lionel Tertis, and R. V. Tabb. The third novelty was a Fantasia in B flat minor for pianoforte, by Felix Swinstead, which testified to the composer's appreciation of the capabilities of his instrument and his command of the keyboard. Other performances worthy of note were Jessie Smither's neat playing of Vieuxtemps's 'Air Varié' (Op. 22, No. 2) for violin, Henry Rojas's vigorous rendering of an air by Handel, and Ada L. Forrest's sympathetic interpretation of Spohr's 'Rose softly blooming.'

DISTRIBUTION OF PRIZES BY SIR HENRY IRVING.

The annual distribution of prizes took place on the 25th ult., at Queen's Hall, and acquired peculiar interest from the fact that the prizes were distributed by Sir Henry Irving. The proceedings were opened by the Ensemble Class, which, under the conductorship of M. Emile Sauret, played with remarkable precision and *verve* a 'Reverie' (Op. 22), by Vieuxtemps, and an effective 'Farfalla' (Op. 40), by M. Sauret. The Select Choir followed with excellent renderings of 'Orpheus with his lute,' by Edward German; 'Song of the Graces' from 'Faust,' by Carl Reinecke; and 'The Fairy Dance' from Mr. Frederick Corder's cantata 'The Bridal of Triermain.' Sir Alexander Mackenzie's speech to the Committee and the pupils must have been a grateful task, for he had only pleasant things to say and he said them with his usual felicity. In the regrettable absence of Mr. Thomas Threlfall, the chairman of the Committee of Management, the words of thanks to Sir Henry Irving were spoken by Sir Benjamin Baker, who claimed the eminent actor as an old schoolfellow.

Sir Henry, in reply, said that it had been a great delight to him to listen to such sweet music so beautifully discoursed. He felt his position on this occasion to be purely ornamental, for he could not claim to have a tittle of musical knowledge. He had, however, his private opinion that Sir Alexander had an object in withdrawing him from the tyranny of the drama to a place where music ruled supreme. The drama owed much to music, and many plays at the Lyceum were specially indebted to the art. He testified how highly he thought of its assistance by specially engaging several eminent composers, amongst whom he had had the good fortune to secure the help of his friend, Sir Alexander Mackenzie.

PRIZES AND AWARDS.

The competition for the Joseph Maas Memorial Prize took place on June 25, when the prize was awarded to Henry F. Plevy (a native of Hereford). The following awards have also been made: the Robert Newman Prize (for organ playing) to Ernest Read (a native of Shere, Surrey); the Walter Macfarren Medals to Mabel Colyer and R. Neville Flux; the Charlotte Walters Prizes to Gertrude L. Harvey and Walter N. B. Monck; the Frederick Westlake Memorial Prize to Marguerite Elzy (of Malvern); the Julia Leney Prize (for harp playing) to Gwendoline A. Mason (a native of Bryngwynt, Bangor, North Wales); and the Parepa-Rosa Prize to Ethel Wood (a native of Holmfirth, Yorkshire.)

LONDON AND SUBURBAN CONCERTS.

Mr. Jan Mulder presented an attractive programme for his annual concert, which took place on June 28, at the Salle Erard; but he was mistaken in claiming 'first performance' for Herr Richard Strauss's Pianoforte Quartet in C minor (Op. 13), for this was played at a Chamber concert given by Madame Elsa Mathis, at the Queen's (Small) Hall, on February 13, 1897. However, it is as commendable to play little known and neglected music as to produce new. This Quartet is not entirely satisfactory, from a critical point of view. In the first movement the development is deficient in coherence. The *Scherzo* seems to be compounded of 'quips and cranks,' but possesses character. The *Andante* is the most satisfying of the four movements, being based on a broad melody of impassioned kind. In the *Finale* there is 'something attempted,' but little done. Mr. Mulder subsequently brought forward a real novelty of his own composition, in the shape of a well written Sonata in D minor (Op. 60) for pianoforte and violin, which was effectively interpreted by Messrs. Rudolf Zwintscher and Philip Cathie. The work possesses considerable musical interest, and we hope to hear it again. The programme was concluded with the first performance in England of two movements, an *Adagio* and *Minuetto*, from a Trio in B flat for two violins and violoncello. These were composed in 1776, and bear the Köchel number 266. They are thoroughly characteristic of Mozart's style, and it is satisfactory to know that they have been published by Messrs Breitkopf and Härtel. An excellent selection of unhackneyed songs was sung by Mdlle. Otta Brony and Mr. Henry Piercy.

Mr. Charles E. Baughan has on several occasions shown skill and grace as a composer, and his concert on June 26, at St. James's Hall, therefore distinctly merits record in these columns. The most important feature of the programme was a song cycle derived from Mr. Baughan's Greek opera 'The Maid of Artemis.' Several of these songs possess a freshness and unconventionality which should secure for them the attention of cultured vocalists. 'The year is young' is full of youthful exuberance; 'Pyrrha' is most graceful, and 'Satyr nimble' has so much originality and charm that it has frequently been heard in our concert-rooms. The above were all most effectively sung by Miss Esther Palliser. The contralto songs, the best of which is 'Endymion,' were beautifully rendered by Miss Ada Crossley, who also assisted in the vivacious duet 'Set us free.' It should be added that the 'Choric Prelude' and concluding 'Choric Ode' to the cycle were brightly interpreted by the London Kymric Ladies' Choir, conducted by Miss Frances Rees; and that Mr. Joseph O'Mara, Mr. Arthur Walenn, and Herr Georg Liebling also rendered assistance in the first part of the programme.

The Tonic Sol-fa Association held its annual festival at the Crystal Palace on the 14th ult., with specially commendable results, considering that the new policy of the railway companies prevented about 500 provincial singers taking part in the adult concert. As regards readiness of attack, accuracy of intonation, and observance of details of expression the performances spoke volumes in favour of the method of teaching that has done so much to popularise music among the young during the past half-century. At the juvenile concert 5 000 certificated singe s rendered Mendelssohn's 'Thee we hail,' Stanford's 'The old grey Fox,' and other pieces with excellent effect under the baton of Mr. T. R. Rayment, Mr. C. Hugh Rowcliffe being at the organ. Leading features of the adult concert were a well executed selection from Mr. F. H. Cowen's 'The Rose Maiden,' some pieces from Sir A. Sullivan's 'On Shore and Sea," and Mr. Hamilton Clarke's part-song "When the world." Mr. Leonard C. Venables skilfully conducted, and Mr. Henry W. Weston played Handel's Organ Concerto in D minor in good style.

Mr. John Thomas, assisted by a band of twenty-four lady harpists, gave his annual concert on the 7th ult., at St. James's Hall. Features of the afternoon were the solos interpreted by the concert-giver, with his usual brilliancy and facility, and his duets with Mdlles. Marianne and Clara Eissler, the former playing the violin and the latter a second harp. The performance by the band of harps was remarkable for precision and unanimity of expression, and reflected great credit on the teaching of Mr. John Thomas, who conducted. Enjoyable variety was afforded by the singing of Signorine Sofia and Giulia Ravogli, and other vocalists whose merits were fully appreciated were Mrs. Mary Davies, Miss Clara Williams, Miss Kate Williams, Miss Rosina Beynon, Mr. Dyfed Jones, and Mr. Emlyn Davies.

The Nonconformist Choir Union Festival, hitherto one of the largest of the annual musical gatherings at the Crystal Palace, suffered on June 30 in consequence of a difficulty with the railway companies; but, though greatly reduced in numbers, the singers made a good impression. Among the anthems were Darnton's 'In the beginning was the Word,' Mansfield's 'We declare unto you,' and Josiah Booth's 'Arm, soldiers of the Lord,' the last-named being rendered with genuine spirit. Mr. E. Minshall carefully conducted the choral pieces. Mr. Fountain Meen was at the organ, and Mr. T. R. Croger skilfully presided over some orchestral performances, including Gounod's 'Marche Solennelle.' The customary competition of choirs was abandoned.

The London Sunday School Choir held its twenty-eighth annual festival at the Crystal Palace on June 27, when, as usual, two concerts were given on the Handel orchestra. The most noteworthy was of course that of adults, totalling 4,000, under the conductorship of Mr. William Whiteman, who sang with firmness and spirit 'Thanks be to God' ('Elijah'), 'Unfold, ye portals' ('Redemption'), and 'The night is calm' (Sullivan's 'Golden Legend'). Earlier in the day Mr. J. Rowley conducted the juvenile choir of 5,000 voices through several simple pieces, in the rendering of which regard for light and shade was a commendable feature.

The London School Board annual vocal display at Queen's Hall, on the 4th ult., took the form of an oratorio performance instead of a competition as heretofore, when the children were supported by adults for the tenor and bass parts of the choruses in 'Judas Maccabæus.' Considering that, according to Lord Reay's announcement, the juveniles had had but a few weeks' practice, they sang with intelligence and quite as much effect as could be expected under the circumstances. The orchestra which played the accompaniments was by no means an assistance to the choristers. Messrs. W. L. Cockburn and G. Burdge were among the soloists. Mr. A. L. Cowley conducted and Mr. F. E. Lyne was at the organ.

An excellent performance of Mendelssohn's 'Elijah' was given at the Alexandra Palace, on the 5th ult., under the direction of Mr. Allen Gill. The principal vocalists were Madame Medora Henson, Madame Marian McKenzie, Mr. Hirwen Jones, and Mr. Watkin Mills. The choruses were effectively rendered by the Alexandra Palace Choral Society, which with the orchestra numbered over 600. Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha' were announced for performance here on the 26th ult. (too late for notice in our present issue), under the direction of Mr. Allen Gill. Miss Ethel Drinkwater, Mr. Edward Lloyd, and Mr. Arthur Barlow were engaged as soloists.

THE ROYAL COLLEGE OF MUSIC AND THE ASSOCIATED BOARD.

The annual meeting of the Royal College of Music was held at Marlborough House, on the 10th ult., his Royal Highness the Prince of Wales, President, in the chair. The report of the Council stated that the number of pupils at the College was 407. The building of the new concert hall had made good progress and it was hoped that the room might be ready for use at the end of the year. The Prince of Wales, in moving the adoption of the report and accounts, paid a warm tribute to the services of the late Sir George Grove in the cause of the College. He then presented the Challen gold medal for pianoforte playing, awarded in March, 1900, to Florence Smith (scholar), and the gold medal, presented by Rajah Sir Surendro Mohun Tagore, of Calcutta, in commemoration of the marriage of their Royal Highnesses the Duke and Duchess of York, for the most generally deserving female pupil of the year, to Agnes H. Nicholls (ex-scholar).

The Prince of Wales, President of the Associated Board of the Royal Academy of Music and Royal College of Music, subsequently took the chair at the eleventh annual general meeting of the Board and of the honorary local representatives, which was also held at Marlborough House. The report of the year stated that 2,888 candidates entered for the local examinations, as against 2,895 in the preceding year. The audited accounts showed that, after providing for all contingencies, including £652 1s. for exhibitions given by the Board, there remained £1,200 to be divided between the Royal Academy of Music and the Royal College of Music.

Under the presidency of Lord Alverstone the members of the Associated Board dined together in the evening in the Whitehall Rooms of the Hôtel Métropole. Among the company were Sir Alexander Mackenzie, Sir Hubert Parry, Sir W. Richmond, Mr. F. H. Cowen, Sir J. Crichton-Browne, Mr. Oscar Browning, Mr. A. Manns, and Mr. James Muir (secretary of the Associated Board).

Lord Alverstone—who is better known as Sir Richard Webster—in proposing the toast of the evening, eulogised the joint labours of the Royal Academy of Music and its sister Institution at Kensington in furthering the cause of musical education. Carrying his mind back to the early "fifties," when he was at school, the Master of the Rolls expressed the conviction that, had an attempt been made in those days to examine students of music in the manner now done throughout the country, there would have been scarcely any candidates at all.

INCORPORATED STAFF-SIGHT-SINGING COLLEGE.

The annual general meeting of the Incorporated Staff-Sight-Singing College was held, on the 21st ult., at the Guildhall School of Music, the president (Dr. W. H. Cummings) in the chair.

Dr. Hamilton Robinson, the hon. secretary, read a highly interesting annual report, in which it was stated that the past year had been one of continued satisfactory progress and prosperity. Attention was also directed to the very successful Conference with principals of secondary schools which had been held last December, at the Guildhall School of Music, one of the many good results being that several of the heads of high schools and colleges, who had attended

that Conference, had adopted the method of teaching advocated by the College in Institutions under their charge, where it was now in regular use exclusively. A full report of this Conference has been printed and can be obtained from the hon. secretary.

Several examinations had been held at various centres (new and old), and eight diplomas and 194 certificates had been awarded. More than one educational institution—notably the London School Board—had welcomed the diplomas and certificates of the Incorporated Staff-Sight-Singing College as exemptions from certain of their own examination requirements.

The report contained an expression of the great satisfaction felt in the fact that Sir John Stainer and Sir Frederick Bridge had shown their interest in the movement by consenting to become patrons of the College. Hearty acknowledgment was made of the earnest services of Dr. Warwick Jordan, the hon. treasurer, and Dr. Hamilton Robinson, the hon. secretary.

MUSIC AT THE LADIES' COLLEGE, CHELTENHAM.

(By our Special Correspondent.)

A concert was given by the pianoforte pupils of Mr. Domenico Barnett at the Ladies' College, Cheltenham, on the 13th ult. To play the pianoforte well three things are greatly to be desired: musical taste, patience, and last, though not least, a good teacher. Of the young ladies who took part in the concert there were one or two who did not seem to have much soul for music, though all of them were evidently possessed of a good stock of patience. Then, again, the satisfactory production of tone, the neat technique, and the intelligent rendering of various pieces of the classical and romantic schools testified to the excellence of the instruction. Mr. Barnett, if we may judge from the performances at this concert, does not force his own interpretations on his pupils, but leaves free play to their individuality. The difficult *Scherzo* from Scharwenka's first Concerto, dedicated to Liszt, was played with great precision and dash by Miss Alice Hare, and Miss Grace Salsbury interpreted the solo part of the first movement of Beethoven's Concerto in G with excellent taste and feeling. Miss L. Haigh, who played the remainder of that work, also deserves much commendation. The accompaniments to the concertos were played by a small orchestra of strings, of which lady pupils composed one-half, under the careful conductorship of Mr. C. J. Phillips. In how many London non-professional colleges for ladies, we wonder, would such a satisfactory substitute for a full orchestra be found! If all the music teachers of the great College over which Miss Beale so ably presides are as painstaking as Mr. Barnett, then, indeed, musical seed is being sown at Cheltenham which ought to yield abundant fruit. The College hall in which the concert was given is a spacious one, and with its two elegant balconies seats about 1,500. It is provided with a stage, but as much of the sound of music if performed on it would ascend to the flies, a small platform had been erected in front of it, and on this was placed the pianoforte. The fair pupils at the Ladies' College, Cheltenham, are to be congratulated upon their musical opportunities. May they make the most of them.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

At the annual degree-day of the Victoria University many eminent scientists were presented to the Chancellor—Earl Spencer, K.G.—for honorary degrees, in addition to the very large number of students who had won distinction in the legitimate manner, by hard work, pursued in the three colleges of the University. Among the doctors, Walter Carroll—previously a Bachelor of Music of Victoria and Durham—was presented by Dr. Henry Hiles, under whose guidance he had obtained his qualifications. Dr. Carroll is the first who, in the great Northern University, has attained full graduation, although the minor degree in music has been reached by many young musicians of both sexes.

At our Royal College of Music the fortnightly rehearsals of the students have continued to attract crowded audiences of friends and of those who watch with great interest the progress made in the Institution so ably presided over by Mr. Brodsky. The annual examinations have terminated very satisfactorily, and there cannot be a doubt of the great future awaiting the College, from which a most powerful impetus is being given to music in the North of England.

FOREIGN NOTES.

Baden (near Vienna).—A monument was unveiled on the 1st ult., in the beautiful Helenen Thal and in the vicinity of the 'Beethoven Stone,' where the composer of the Ninth Symphony was wont to repose and commune with his genius during his summer residence at Baden. The tasteful monument is the work of the Viennese sculptor, Herr Josef Cassin.

Berlin.—In anticipation of the hundred and fiftieth anniversary (on July 28) of the death of Johann Sebastian Bach, commemorative performances were given, on the 12th and 19th ult., at the Kaiser Wilhelm Memorial Church, when several of the master's cantatas were performed, together with a number of his most important organ compositions, Professor Reimann being the organist.

Cassel.—During a recent excellent performance of the 'Nibelungen' cycle at the Court Theatre, under Dr. Beier's direction, Fräulein Marie Joachim, who admirably sustained the part of *Brünnhilde*, took leave of the public amidst numerous demonstrations of regret. Fräulein Joachim, who is a daughter of the great violinist, has been a member of the Court Theatre for upwards of three years.

Christiania.—A long-cherished desire of Norwegian music-lovers has at length been realised by the establishment, in this capital, of a National Opera Company, the *personnel* of which is constituted entirely of native artists. The conductor and artistic director is Herr Schorcht, a resident German musician, to whose unremitting zeal the realisation of the project is in a large measure due. The performances, which for the present are taking place in the large Tivoli Theatre, were opened on the 5th ult. with a capital performance of 'Der Freischütz.'

Cologne.—At one of the highly commendable People's concerts, last month, the performances included, for the first time, a symphony by Dittersdorf, entitled 'Perseus und Andromeda'—one of the twelve characteristic early specimens of 'programme' music in which the genial composer of 'Doctor und Apotheker' sought to illustrate certain episodes in Ovid's 'Metamorphoses.' The effect produced, both on the popular audience and the musicians present, was so great that the performance of some of the other pieces of the series is likewise in contemplation by the directors of the Institution.

Dresden.—A movement is on foot in the Saxon capital for the formation of a great choir of mixed voices amongst members of the working classes and with a view to the performance exclusively of high class music. The interesting scheme is finding numerous adherents and the performance during the coming winter of several works in the classical repertory is already under consideration.——At the instance of some Hamburg admirers of the late Hans von Bülow, a commemorative tablet has been placed on the house, in the Körner Strasse, where the great pianist-conductor was born.

Florence.—Signor Puccini, it is stated in well informed quarters, has abandoned, for the present, his projected opera on the subject of 'Marie Antoinette,' and has taken in hand, instead, a comic opera, for which MM. Giacosa and Illica have furnished the libretto. It will be entitled 'Tartarin' and is founded upon Alphonse Daudet's delightful satire, 'Tartarin sur les Alpes.'

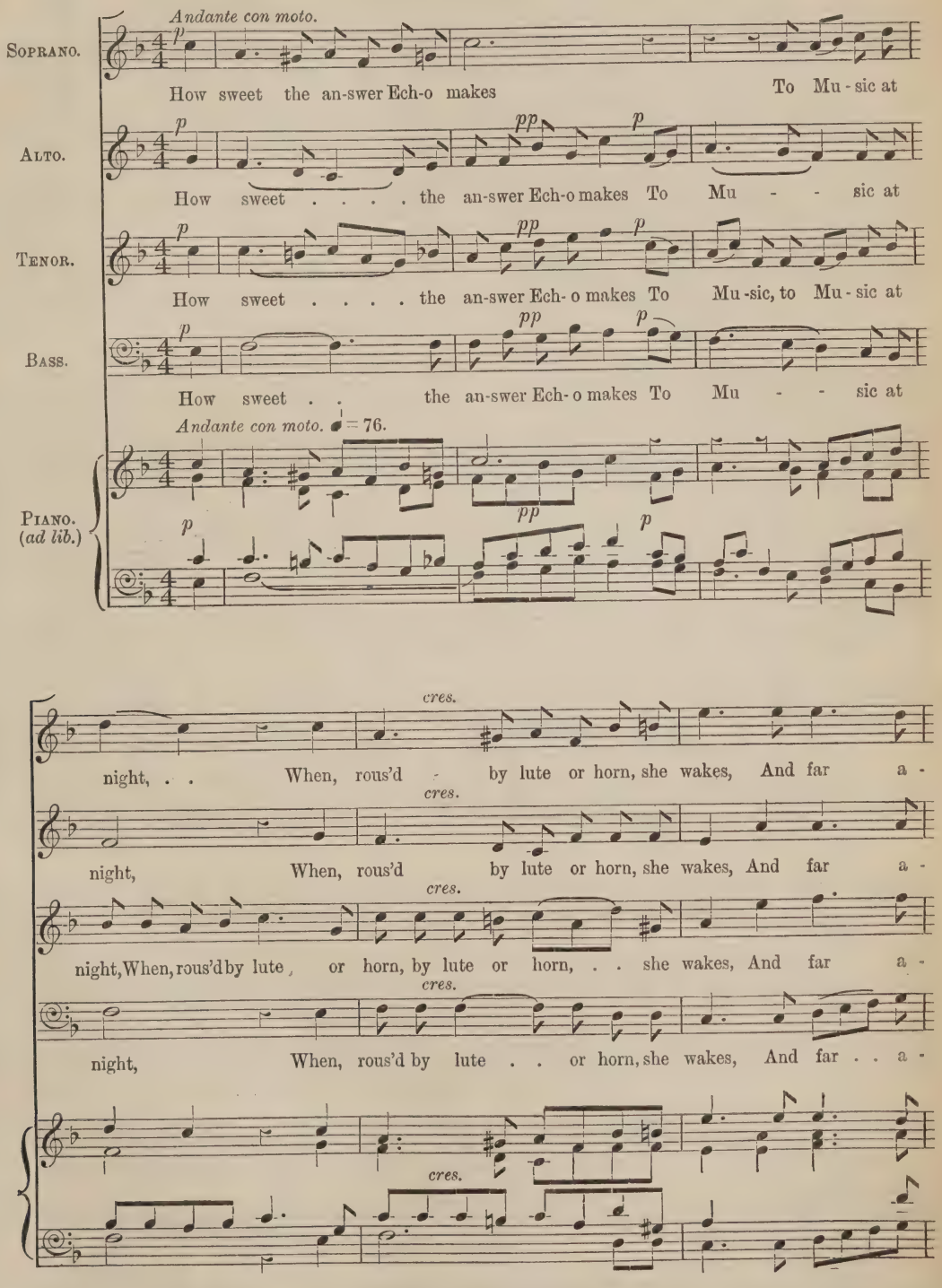
Frankfort-on-Main.—The Baron Carl von Rothschild Public Library has been enriched by the valuable collection of books and manuscripts relating to the history and theory of music amongst the ancients, formerly in the possession of the late distinguished musical *savant*, Carl von Jan, of Strassburg.

Echoes.

FOUR-PART SONG.

Words by THOMAS MOORE. Composed by FRANCIS EDWARD GLADSTONE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Andante con moto.
SOPRANO.
How sweet the an-swer Ech-o makes To Mu - sic at
ALTO.
How sweet . . . . the an-swer Ech-o makes To Mu - - sic at
TENOR.
How sweet . . . . the an-swer Ech- o makes To Mu-sic, to Mu - sic at
BASS.
How sweet . . the an-swer Ech- o makes To Mu - - sic at
Andante con moto. ♩ = 76.
PIANO. (ad lib.)
cres.
night, . . When, rous'd - by lute or horn, she wakes, And far a -
night, When, rous'd by lute or horn, she wakes, And far a -
night, When, rous'd by lute , or horn, by lute or horn, . . she wakes, And far a -
night, When, rous'd by lute . . or horn, she wakes, And far . . a -

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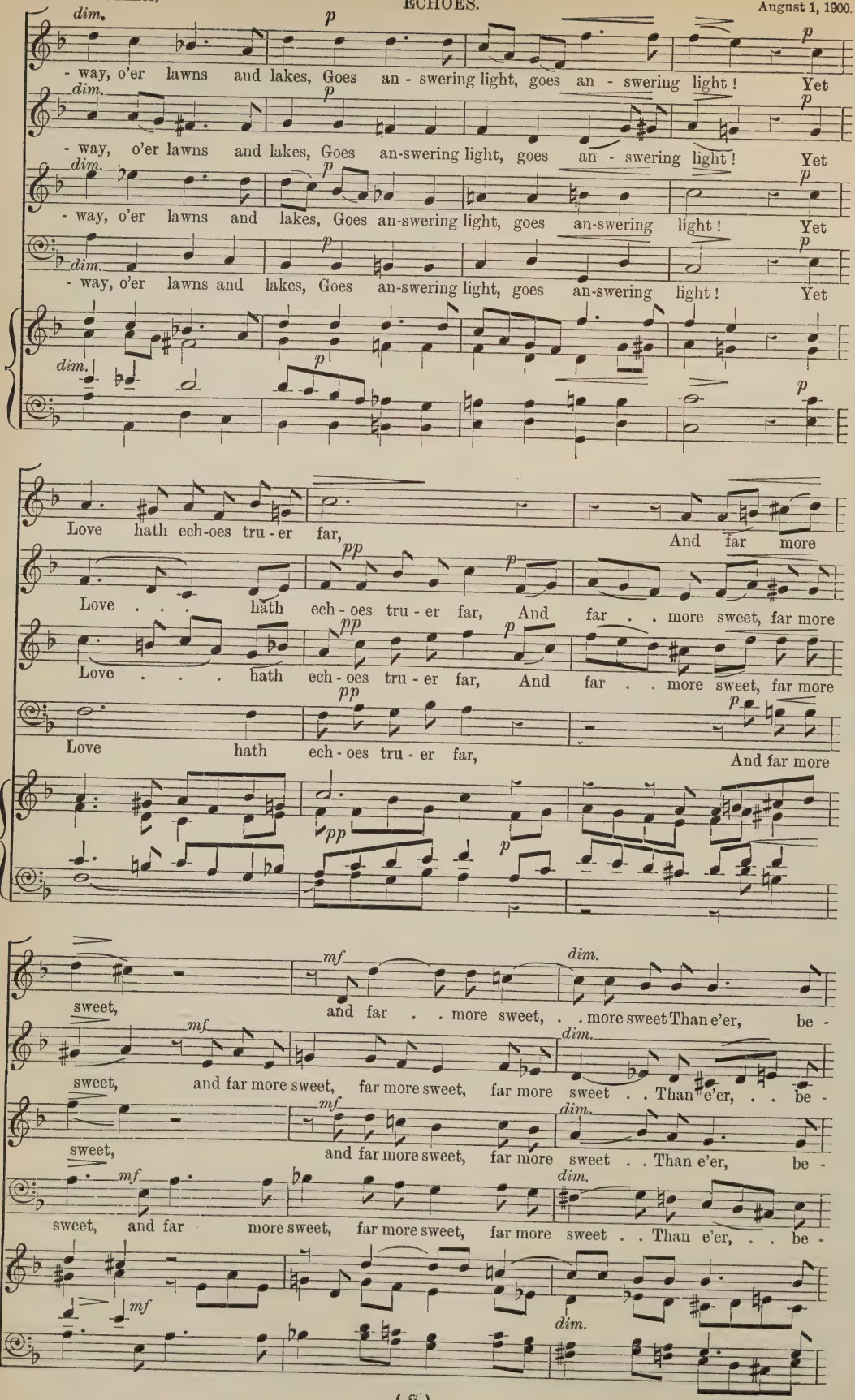
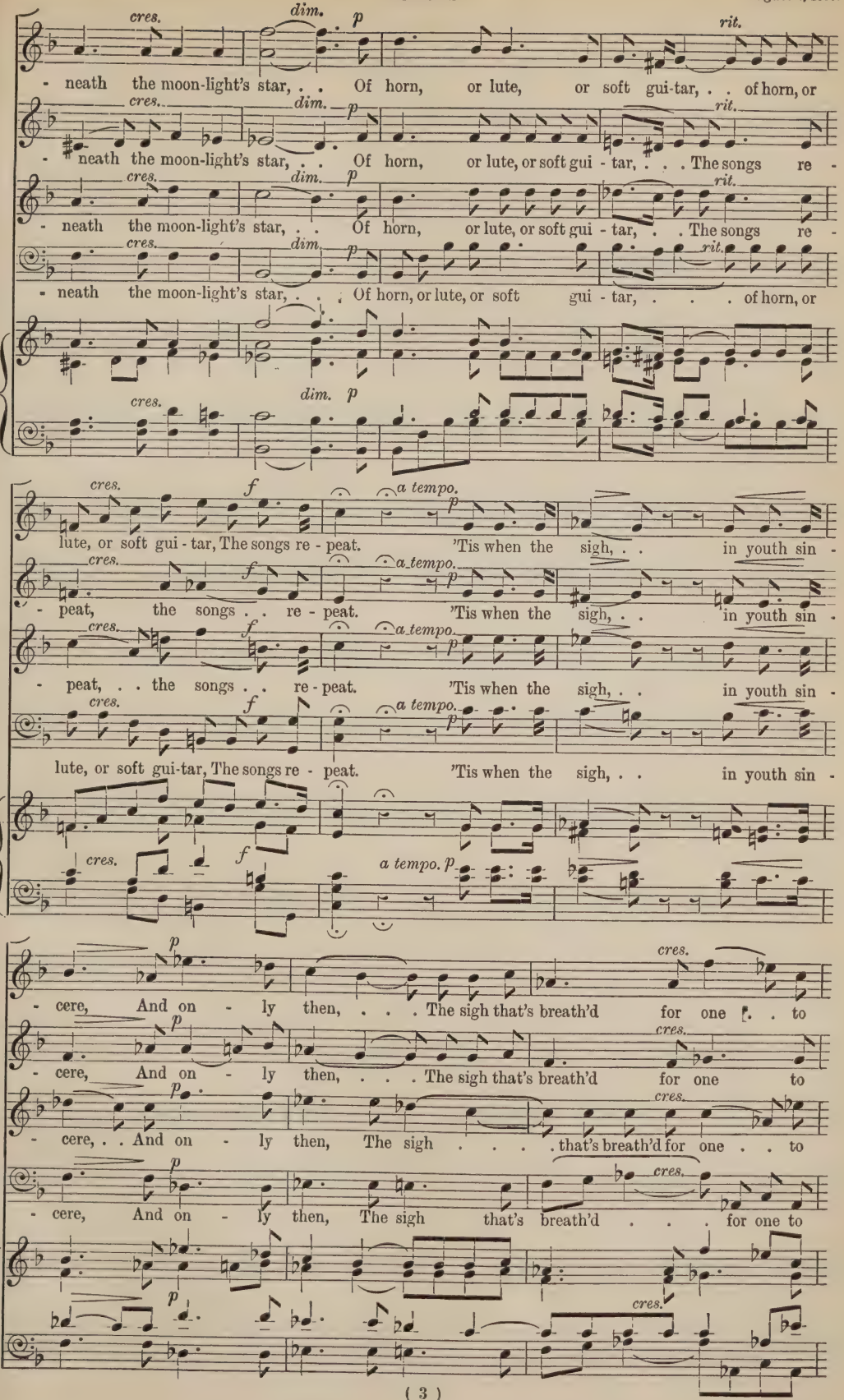
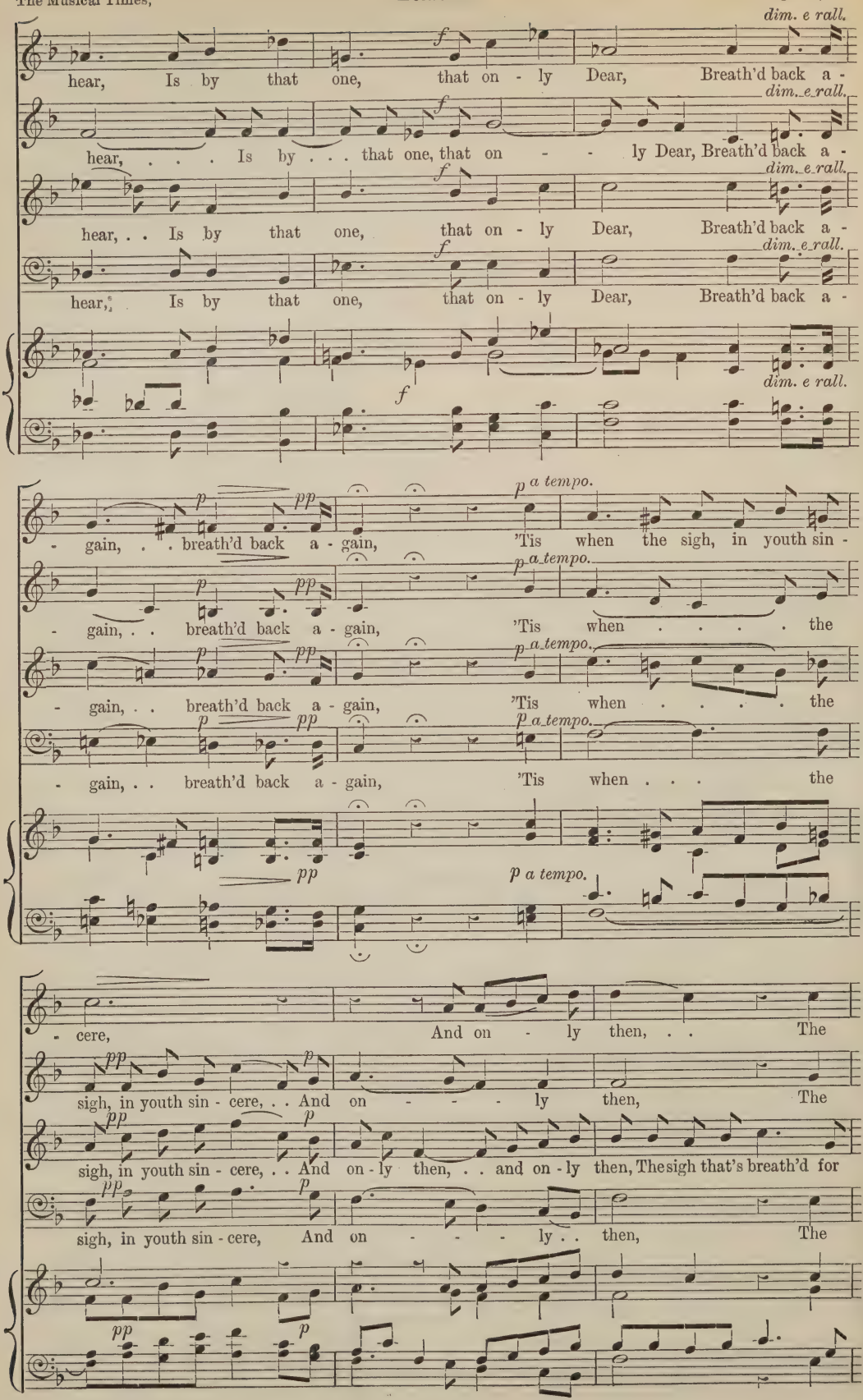
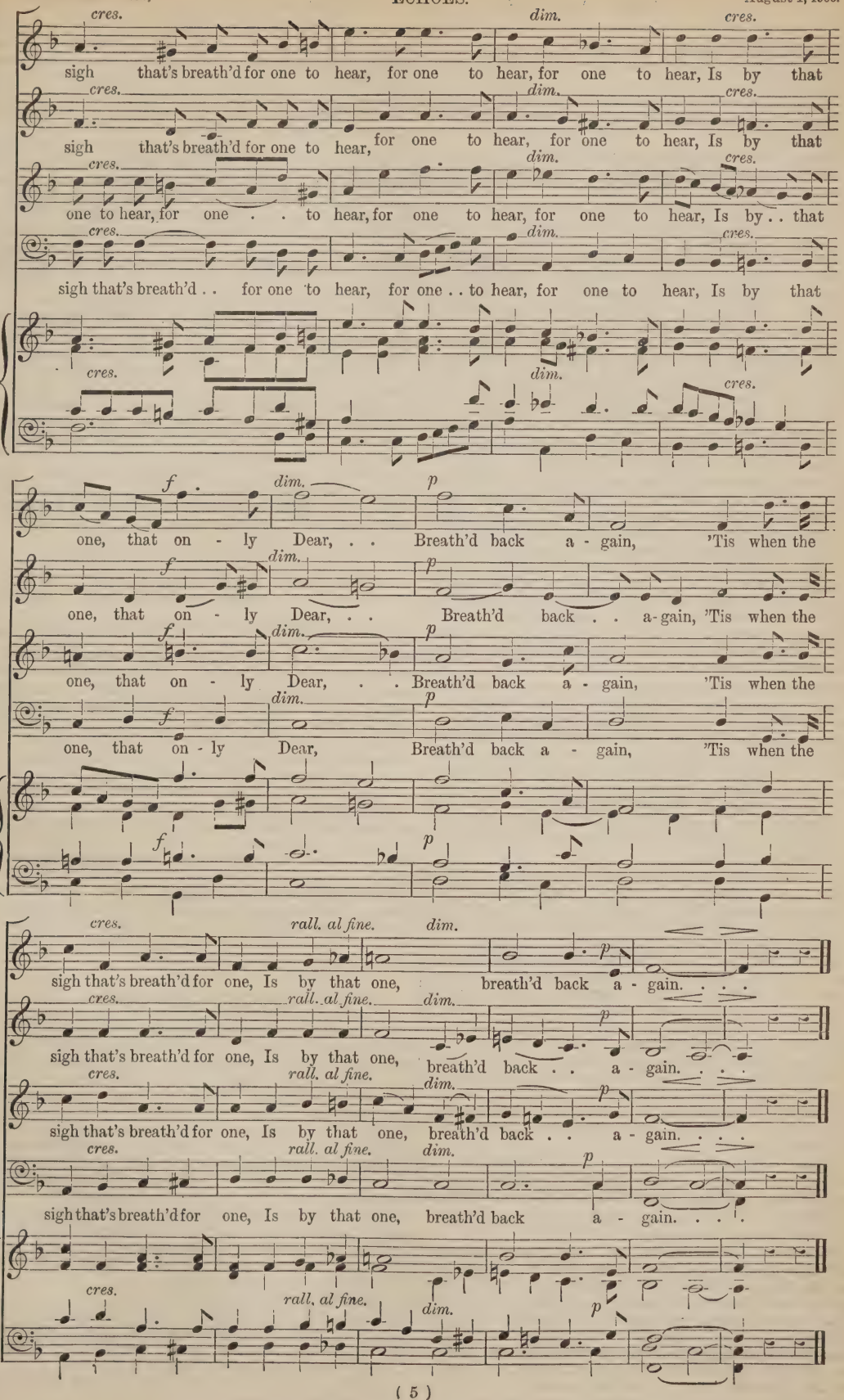

dim.
p
- way, o'er lawns and lakes, Goes an - swering light, goes an - swering light! Yet
- way, o'er lawns and lakes, Goes an-swering light, goes an - swering light! Yet
- way, o'er lawns and lakes, Goes an-swering light, goes an-swering light! Yet
Love hath ech-oes tru - er far, And far more
Love . . . hath ech - oes tru - er far, And far . . more sweet, far more
Love hath ech - oes tru - er far, And far more
pp
sweet, and far . . more sweet, . . more sweet Than e'er, be -
sweet, and far more sweet, far more sweet, far more sweet . . Than e'er, . . be -
sweet, and far more sweet, far more sweet . . Than e'er, be -
sweet, and far more sweet, far more sweet, far more sweet . . Than e'er, . . be -
mf
dim.


cres. dim. p rit.
- neath the moon-light's star, . . Of horn, or lute, or soft gui-tar, . . of horn, or
- neath the moon-light's star, . . Of horn, or lute, or soft gui - tar, . . . The songs re -
- neath the moon-light's star, . . Of horn, or lute, or soft gui - tar, . . The songs re -
- neath the moon-light's star, . . . Of horn, or lute, or soft gui - tar, . . . of horn, or
cres. f a tempo. p
lute, or soft gui - tar, The songs re - peat. 'Tis when the sigh, . . in youth sin -
- peat, the songs . . re - peat. 'Tis when the sigh, . . in youth sin -
- peat, . . the songs . . re - peat. 'Tis when the sigh, . . in youth sin -
lute, or soft gui-tar, The songs re - peat. 'Tis when the sigh, . . in youth sin -
cres. f a tempo. p
p cres.
- cere, And on - ly then, . . . The sigh that's breath'd for one . . to
- cere, And on - ly then, . . . The sigh that's breath'd for one to
- cere, . . And on - ly then, The sigh . . . . that's breath'd for one . . to
- cere, And on - ly then, The sigh that's breath'd . . . for one to
p cres.


dim. e rall.
hear, Is by that one, that on - ly Dear, Breath'd back a -
hear, . . Is by . . . that one, that on - - ly Dear, Breath'd back a -
hear, Is by that one, that on - ly Dear, Breath'd back a -
hear, Is by that one, that on - ly Dear, Breath'd back a -
- gain, . . breath'd back a - gain, 'Tis when the sigh, in youth sin -
- gain, . . breath'd back a - gain, 'Tis when . . . . the
- gain, . . breath'd back a - gain, 'Tis when . . . . the
- gain, . . breath'd back a - gain, 'Tis when . . . the
a tempo.
- cere, And on - ly then, . . The
sigh, in youth sin - cere, . . And on - - - - ly then, The
sigh, in youth sin - cere, . . And on - ly then, . . and on - ly then, The sigh that's breath'd for
sigh, in youth sin - cere, And on - - - - ly . . then, The


cres. dim. cres.
sigh that's breath'd for one to hear, for one to hear, for one to hear, Is by that
sigh that's breath'd for one to hear, for one to hear, for one to hear, Is by that
one to hear, for one . . to hear, for one to hear, for one to hear, Is by . . that
sigh that's breath'd . . for one to hear, for one . . to hear, for one to hear, Is by that
f dim. p
one, that on - ly Dear, . . Breath'd back a - gain, 'Tis when the
one, that on - ly Dear, . . Breath'd back . . a - gain, 'Tis when the
one, that on - ly Dear, . . Breath'd back a - gain, 'Tis when the
one, that on - ly Dear, Breath'd back a - gain, 'Tis when the
cres. rall. al fine. dim. p
sigh that's breath'd for one, Is by that one, breath'd back a - gain. . . .
sigh that's breath'd for one, Is by that one, breath'd back . . a - gain. . . .
sigh that's breath'd for one, Is by that one, breath'd back . . a - gain. . . .
sigh that's breath'd for one, Is by that one, breath'd back a - gain. . . .

Lausanne.—An excellent and most impressive performance of Hegar's oratorio 'Manasse' took place recently, at the Cathedral, under the direction of M. Charles Troyon. There was a choir of 350 voices, while Madame Troyon and Herren Kaufmann and Sistermans were the interpreters of the solo parts.

Leipzig.—A very efficient first performance was given, on June 27, at the Stadt-Theater, of 'The Fall of Troy,' the first part of Berlioz's 'The Trojans.'

Mayence.—The musical functions in connection with the celebration of the five-hundredth anniversary of the birth of Gutenberg, were of a very interesting character. One of the principal features was a magnificent performance, on June 23, of Handel's 'Judas Maccabæus' (Chrysander's version) by the combined Liedertafel and Damen Gesangverein, and with leading Handel interpreters (including Frau Herzog and M. Messchaert) in the solo parts. The performances on the following day included the festival cantata written for the occasion by Professor Volbach—a highly effective work for soli, eight-part chorus, with a *cantus firmus* for boys' voices, and two orchestras, which was received with the utmost enthusiasm. An interesting feature also was the performance, at the Gutenberg Monument, of the Te Deum written by Neukomm on the occasion of the unveiling of the latter in 1837, and in which some 1,200 mixed voices (men's and boys') took part.

Milan.—It is now definitely stated that, yielding to the earnest entreaties of the Duke de Visconti Modrone, Arrigo Boito, the composer of 'Mefistofele,' has at length authorised the production of his long-talked of opera 'Nerone,' and that the first performance is to take place at the Teatro della Scala during the coming season. The libretto, likewise from the pen of Signor Boito—who, indeed, since the time of the *furore* created by his 'Mefistofele,' nearly a quarter of a century ago, has been known chiefly as the librettist of Verdi's latest operas—is to be published in the course of this month.

Nuremberg.—Notwithstanding the annually increasing number of musical festivals in Germany, the first Bavarian festival, held in this quaint old city in June last, was a complete success; not, as is sometimes the case, from an artistic point of view only, but also in its financial results. Instead of the more or less appreciable deficit for which the guarantors had been fully prepared, the accounts exhibited the likewise scarcely appreciable, but none the less encouraging, net surplus of about nineteen shillings! The committee forthwith decided that the festival should be held every two years.

Paris.—A highly interesting collection of musical autographs was opened in the gallery of the Museum of the Opéra, on the 15th ult., in connection with the meeting of the Congress of Musical History, and will remain on view until the closing of the Universal Exhibition. It consists, for the greater part, of the very valuable collection in the possession of M. Charles Malherbe, the distinguished librarian of the Opéra, and includes a number of unpublished compositions by great composers, amongst them a fantasia for wind instruments, by C. M. von Weber, not mentioned in Jahns's catalogue, a minuet by Beethoven, and several pieces from the opera 'Mithridate,' by Mozart. ——The Academy of Fine Arts has awarded the Bordin prize of 3,000 francs to M. Constant Pierre for his 'Histoire des concerts publics à Paris,' and the Kastner-Boursault prize of 2,000 francs to M. Albert Soubies for his 'Histoire de la Musique.'

Pesaro.—Mascagni, whose new opera 'Maschere' has not yet been produced, has already completed another operatic score, this time on a classical subject, drawn from the Annals of Tacitus. The work is entitled 'Vestilia,' and is divided into four acts, with a prologue.

Pyrmont.—An interesting and in every way successful festival in honour of Lortzing was held on June 30 and the 1st ult., under the musical direction of Capellmeister Meister and Herren Sonnemann and Kruse, the latter being the well-known biographer of Lortzing. The performances consisted almost entirely of unpublished or only recently discovered works of the popular composer, including an early opera, 'Ali Pacha von Janina,' as well as his last operatic work, 'Die Opernprobe'; a festival overture, and a number of choruses for male voices. Much interest also attached to the first performance of an oratorio, 'The Ascension,' wherein the versatile composer shows himself a not unworthy interpreter of sacred subjects. Lortzing's artistic association with Pyrmont extended from 1826 to 1835, and traditions of his vivacious and amiable personality still linger in the town.

Rome.—Don Lorenzo Perosi, having recently completed his oratorio, 'The Massacre of the Innocents'—the eighth of the series illustrative of the life of the Saviour—is now engaged upon a sacred drama, consisting of a prologue and three acts, and entitled 'Moses.' MM. Agostino Cameroni and Pietro Croci are the authors of the book, which closely follows the Biblical story. The indefatigable young Maestro hopes to complete the musical setting during the present summer.

Vienna.—A series of very interesting historical concerts was inaugurated last month by the pupils of the Conservatorium, under the direction of Herr Mandyczewski, professor of musical history at that famous institution. Amongst the pieces produced were Bach's triple concerto for pianoforte, flute, and violin, Pergolesi's 'Stabat Mater,' and an air from Handel's 'L'Allegro ed il Pensieroso,' the performance throughout reflecting great credit upon all concerned.—— Professor Leschetizky, the distinguished pianoforte teacher, entered upon his seventy-first year on June 22. In order to mark the occasion, a subscription has been raised amongst his former pupils—one of the most successful of whom is M. Paderewski—for the purpose of founding a Leschetizky Scholarship for talented young pianists.

OBITUARY.

Marie Krebs, the once highly popular pianist, died at Dresden on June 26, at the age of forty-nine. The daughter of C. A. Krebs, Court-capellmeister at Dresden, she came to London in 1864, aged twelve, as a youthful prodigy, when she made her first appearance at Alfred Mellon's Promenade Concerts and played also at the Crystal Palace. She afterwards appeared with great success during several seasons at the Monday Popular Concerts. Since her marriage, some eighteen years ago, with Herr Breuning, she has resided in Dresden.

We regret to record the sudden death of Mr. Richard Stokoe, which occurred on the 12th ult. Mr. Stokoe was for twenty-eight years organist and choirmaster of Christ Church, Down Street, Piccadilly, and was held in high esteem by the congregation there, both for his great musical talents and his genial presence.

Bartholf Senff, the Leipzig music publisher and editor of the well-known musical journal, *Signale*, recently died at Badenweiler, at the advanced age of eighty-five.

MISCELLANEOUS.

Mr. Robert Newman announces that his sixth season of Promenade Concerts will commence on Saturday, the 25th inst., under the conductorship of Mr. Henry J. Wood.

A Bill for the Registration of Teachers of Music, introduced by Mr. J. W. Sidebotham, was read for the first time in the House of Commons on the 20th ult.

Mr. E. R. Conder, who for over two years has acted in the capacity of honorary organist and choirmaster at Emmanuel Church, South Croydon, having recently resigned his position, has been the recipient of a most gratifying testimonial from the vicar and congregation of that church. The present has taken the form of a very handsome hall clock with the Westminster chimes and bearing the following inscription:—'Presented to E. Reynolds Conder, Esq., by the Congregation of Emmanuel Church, Croydon, June 28, 1900.'

Errata in our last number:—

P. 462, col. 1, twenty-one lines from the bottom. By a slip of the pen, 'Gird on thy sword' was written instead of 'wields his righteous sword' (see the first chorus of 'Judas Maccabæus,' where these words occur).

P. 456, col. 1, line 11, for 'Mr. *Thomas* Evans,' read 'Mr. *Frederick* Evans.'

CORRESPONDENCE.

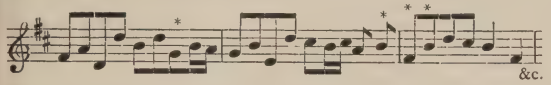
DR. S. S. WESLEY AND HIS HOLSWORTHY TUNE, No. 2.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have read with much interest the admirable article on Wesley, which appears in this month's MUSICAL TIMES. As I write, there comes floating down into my study from the church tower the Holsworthy melody, No. 2, which you have printed, but which deserves to be more widely known than it at present is.

I notice, however, in the tune, as played by the Carillon, two variations from the tune as supplied by Dr. T. Linnington Ash, J.P., to whom undoubtedly Holsworthy (and, indeed, the musical world) owes the famous No. 1 melody, and which Dr. Wesley turned into what has become a favourite organ piece.

The variations in the No. 2 tune to which I wish to call your attention occur in the fifth, sixth, and seventh (complete) bars, at the notes marked *.



With reference to these variations, the first may simply be a misprint, and the second an emendation made by someone when the barrel was being pricked.

In conclusion, allow me to say that the Carillon was restored a few years ago at a cost of £350, of which £75 has yet to be raised. I shall be extremely grateful if any admirers of Wesley will show their appreciation of the great master by sending me a donation towards the deficit.

T. S. KENDALL,
Rector of Holsworthy.

The Rectory,
Holsworthy,
July 18, 1900.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BATH.—At Downside (Benedictine) College, on the 21st ult., a concert was given of unfamiliar, or seldom performed, works of Handel. Solos and choruses were sung from 'Alcina,' 'Orlando,' 'Alexander's Feast,' 'L'Allegro,' 'Hercules,' 'Semele,' and 'Susanna.' The Passacaglia for two violins and violoncello was also performed, as well as a portion of the Violin Sonata (No. 2), while the orchestra, consisting of strings, oboes, and bassoons, played the Overtures to "Giulio Cesare' and 'Belshazzar,' the Minuet from 'St. Cecilia's Day,' and the Sinfonia from Act II. of 'Hercules.' Mr. R. R. Terry conducted.

BRISBANE.—With a view to retaining the Exhibition organ permanently here, the City Council some time since voted the sum of £2,000, conditional on the balance (£1,000) of the purchase money being raised by the citizens. Various methods have been adopted to raise the sum, but at the end of last year only £400 had been obtained. At the request of the Ex-Mayor, Mr. George Sampson undertook to give a series of recitals on the organ, which is of exceptionally fine tone and quality. Fourteen recitals have been given by this excellent organist, with the result that a further sum of £175 has been added to the Fund, and it is now hoped that an official city organist may be appointed.

CAPE TOWN.—Mr. James Hyde gave a Symphony concert in the Good Hope Hall, on June 12, under the direction of Messrs. Darter and Sons. The conductor (who was formerly connected with the Carl Rosa Opera Company) had under his baton a complete and very efficient orchestra, and full justice was rendered to an interesting programme, which included Beethoven's Symphony (No. 5), Haydn's 'Surprise' Symphony, the Overture to 'Nozze di Figaro,' and Mendelssohn's Pianoforte Concerto in G minor, the solo part excellently played by Miss Louie Heath. The vocalists were Madame Hyde-Leipold and Miss Margarite Foote.

CHELTENHAM.—The first performance of a new Church cantata by Mr. E. A. Dicks, entitled 'The Promise of the Father,' was given at St. Luke's Church on June 27. The words have been selected and arranged by the Rev. W. Smith, and the cantata is in three sections, each complete in itself and suitable respectively for Ascensiontide, Whitsuntide, and Trinity Sunday. The choral writing is said to be 'characterised by impressive contrapuntal and fugal effects,' and the choruses were excellently sung by the choir of the church, augmented to eighty voices from other local churches. The solos are very melodious, and were sung with devotional expression by Miss Blanche Cooper, Miss Spackman, Mr. Eynon Morgan, and the Rev. Dr. Stuart Macgowan—the tenor part being the most exacting. Mr. F. W. Lesterleigh presided at the organ, which was supplemented by two cornets, and the composer conducted an excellent performance.

CHESTER.—A complimentary dinner was given, on the 2nd ult., to Mr. Edward Cuzner, by his colleagues, to commemorate his jubilee as a lay clerk in Chester Cathedral. On this occasion Mr. Cuzner was presented with a framed photograph of himself and fellow lay clerks, and he was also the recipient of an ebony gold-mounted baton from six of the old cathedral choristers.

COVENTRY.—A series of Festival Services have been held during June at the Parish Church, Leamington; Parish Church, Rugby; Holy Trinity Church, Coventry; and, concluding on the 5th ult., at the Parish Church, Nuneaton, under the direction of Mr. W. H. Bellamy, musical director to the Archdeaconry of Coventry Choral Association. On these occasions the Magnificat and Nunc dimittis were sung to the setting by Prendergast in C, and the anthems were 'Praise His awful Name' (Spohr) and 'How lovely are the messengers,' from Mendelssohn's 'St. Paul.' The surplus of the offertories was devoted to the Society for the Propagation of the Gospel. The improvement in the singing of the various choirs was marked, and the services are said to have been the best ever given in the locality.

DUNEDIN (N.Z.)—A series of Chamber concerts has been given during the season at the Choral Hall, by Mrs. Blandford, Herr Zimmermann, and Mr. A. F. Robertshaw. The programme of the first concert, on May 11, included Rubinstein's Sonata for pianoforte and violin (Op. 13) and the first movement of Fesca's Third Trio (Op 21). Mrs. Blandford played Chopin's Scherzo in B flat minor, and Herr Zimmermann gave Mendelssohn's familiar Violin Concerto and a Concert Ländler by himself. Miss Amy Murphy and Mr. Maitland Gardner were the vocalists. The programme presented on May 23 included Beethoven's 'Kreutzer' Sonata and the *Scherzo* from Beethoven's Fifth Sonata, played by Mrs. Blandford and Herr Zimmermann, who were joined by Mr. Robertshaw in Haydn's Trio (No. 1). Mrs. Blandford played as her solo Sterndale Bennett's 'Rondo piacevole,' and Herr Zimmermann gave the 'Fantasie caprice' by Vieuxtemps. The vocalists were Miss Blaney and Mr. Jago. Mrs. Murphy accompanied at each concert.

HOLYHEAD.—Mr. Charles H. Moody, of Holy Trinity Church, Coventry, gave an organ recital on the 3rd ult., at St. Cybi's Collegiate Church. The Parish Church English Choir, augmented by a chorus of sixty voices, was under the conductorship of Miss Walter Thomas, organist and choir director of St. Cybi's. Mr. Moody's programme included Dr. Vincent's 'Sunset,' a Fantasia by Dubois (most skilfully played), Salomé's Offertoire in D flat, and Bach's Prelude and Fugue in C. The choir sang Handel's "Lift up your heads" with much spirit.

NOTTINGHAM.—The programme of music performed on Speech Day (June 28), at Trent College, included the following part-songs by the choir: 'Glorious Apollo' (Webbe), 'Sweet Flora' (Barnby), 'Hail to the Chief' (Bishop), 'Sing we and chaunt it' (Pearsall), and the 'Deserted Moon' (Abt). Among the dramatic selections was a scene from 'Le Bourgeois Gentilhomme,' during which some Turkish music has to be performed; this was specially composed for voices, strings, and tympani, by Mr. E. L. Price, organist of the College.

ANSWERS TO CORRESPONDENTS.

Preludium.—(1) *With the exception of the Gavotte Moderne and the Andantino, Mr. E. H. Lemare's organ compositions are not arranged for the pianoforte.* (2) *Try Bach's three-part Inventions and his Suites. You would find much valuable material in Mr. Franklin Taylor's specially selected Pianoforte Studies, published by Messrs. Novello.*

H. M. G. T.—*'The Storm,' an organ piece by the Rev. E. Husband, is not published, and, moreover, we believe that the composer has no intention of printing it.*

W. C.—*To give an opinion 'as to the best six church choirs in London, in the order of merit,' is too great an undertaking during the present tropical state of the weather. To do this would probably be the means of placing us in a still warmer corner.*

S. E. C.—*A prospectus of the* Internationalen Musikgesellschaft *can be obtained from Messrs. Breitkopf and Härtel, 54, Great Marlborough Street, London, W.*

A. J. L.—*It is rather difficult to give a list of the titles which have been appropriated by 'any Glee party.' As you ask us to suggest 'a name,' why not adopt that of Horsley—'The Horsley Glee Party'? From an appropriate point of view it would be hard to beat, as William Horsley was a typical British glee composer.*

Max.—(1) *The horizontal dash over a note is an indication that the said note is to be sustained its full length of time, and often with a certain amount of pressure.* (2) *Handel's 'Occasional Overture' may be played at Andante maestoso, crotchet = 63; Allegro, crotchet = 100; Adagio, crotchet = 66; and March, crotchet = 126.*

J. H.—*Representative madrigals by nearly all the composers you name are included in Messrs. Novello's catalogue.*

M. E. G.—(1) *The 'Judgment of Solomon'—his decision about the living child for whom the two mothers disputed—forms Part II. of Handel's oratorio of 'Solomon.'* (2) *The meaning of 'Temperament' as applied to singers is not easily definable. The use of the term in physiology is to designate certain physical and mental characteristics, and its two fundamental classifications are the sanguine and the melancholic. But the different temperaments frequently merge so gradually into one another that very often it would be extremely difficult to decide to which variety any special case belongs. So with singers. Would that they all had the* artistic *temperament.*

Rev. J. McC.—*In regard to your inquiry concerning the tunes Nos. 133 and 203 in the Irish 'Church Hymnal,' the only possible explanation of the discrepancies is that Sir Joseph Barnby must have revised them between their first appearance in his 'original tunes' and their re-appearance in the 'Hymnary'; and that the 'copy' for the 'Church Hymnal' was prepared from the 'original tunes' version.*

Vera.—(1) *Sterndale Bennett's Scherzo in E minor (Op. 27) is in Sonata form. The second subject, however, returns in the major key of the tonic.* (2) *Specimens of Professor Prout's 'amusing words' to Bach's '48 Preludes and Fugues' will be found in* The Musical Times *for April, 1899 (p. 230), in a biography of the inventor of those verbal comicalities.*

Mytonian.—(1) *Tschaïkowsky's suite de ballet 'La Belle au Bois Dormant' is arranged for pianoforte solo by Siloti and by Langer (an easy arrangement), and for pianoforte duet by Rachmaninoff.* (2) *The history of Haydn's trio 'Maiden fair, O deign to tell,' is a little obscure. In a very old German copy ('Liebes Mädchen, hör' mir zu'), published by Cranz, of Hamburg, the music is assigned to Mozart! Perhaps some of our readers can throw some light upon this favourite piece.*

J. J.—(1) *The 'Panis Angelicus' from César Franck's Mass in A is in the key of A—compass, G sharp to F sharp. There is also an edition in the key of B.* (2) *Cherubini's Ave Maria is in F—compass, E to A. Both may be obtained of Messrs. Novello.*

One or two questions are held over.

DURING THE LAST MONTH.

Published by NOVELLO & CO., Limited.

COLERIDGE-TAYLOR, S.—"Hiawatha's Wedding-Feast." Violoncello, 1s. 6d.; Basso (separately), 1s.

COWEN, F. H.—"Summer on the river." Book of words, 7s. 6d. per 100.

GERMAN, EDWARD—"Harvest Dance." Arranged for a Military Band, by Dan Godfrey, jun. 10s.

PARRY, DR. JOSEPH—"Ceridwen." A Dramatic Cantata, or One-Act Opera. For Soli, Chorus, and Orchestra. The libretto by Rev. Evan Rees. The English words by Rev. Dr. Wm. Edwards. 2s. 6d.

GAUNTLETT, DR. H. J.—(in G). Te Deum laudamus. Chant. Arranged by J. T. Field. (No. 516. Novello's Parish Choir Book.) 3d.

JACOBS, REV. W.—(in A). Benedictus. Chant. Arranged by J. T. Field. (No. 517. Novello's Parish Choir Book.) 1½d.

LE PATOUREL, H., and TURLE—Magnificat and Nunc dimittis. Chants. Arranged by J. T. Field. (No. 518. Novello's Parish Choir Book.) 3d.

LLOYD, CHARLES H.—Versicles, Responses, and Litany. For T.T.B.B. (No. 38. Novello's Services, Anthems, &c., for Men's Voices.) 6d.

STABLES, REV. W. HOWARD—(in D). Kyrie, Laus, &c., and Creed. (Nos. 3 and 4 of A Morning and Evening Service in D.) 3d.

—— (in D). Sanctus and Gloria in excelsis. (Nos. 5 and 6 of A Morning and Evening Service in D.) 2d.

STAINER, J.—(in D). Te Deum laudamus. For A.T.T.B. (No. 49. Novello's Services, Anthems, &c., for Men's Voices.) 4d.

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AIR .. .. .. The Lord worketh wonders.
RECITATIVE .. .. My arms! against this Gorgias will I go.
AIR .. .. .. Sound an alarm.
CHORUS .. .. We hear.
AIR .. .. .. Wise men, flatt'ring, may deceive you.
DUET .. .. .. Oh! never bow we down.
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AIR .. .. .. Father of Heaven.
RECITATIVE .. .. O grant it, Heav'n.
AIR .. .. .. So shall the lute and harp awake.
RECITATIVE .. .. From Capharsalama.
TRIO AND CHORUS See the conqu'ring hero comes.
MARCH.
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199. West, J. E., in C .. .. .. 1½d.
85. Wood, W. G., in D .. .. .. 1½d.
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Benedictus.

288. Adlam, Frank, in E flat (*with Te Deum*) .. .. 4d.
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309. Chipp, E. T., in D .. .. .. 2d.
417. Coleridge-Taylor, S., in F .. 4d.
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159. Field, J. T., in A (*Chant, G. Holden*) 1½d.
408. Field, J. T., in D (*Chant form, with Te Deum, in A*) .. .. 4d.
244. Goss, Sir J., in A .. .. .. 2d.
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317. Goss, Sir J., in D .. .. .. 3d.
442. Herbert, E., in D (*Chant form*) .. 3d.
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Jubilate Deo.

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310. Chipp, E. T., in E flat .. .. 2d.
313. Chipp, E. T., in C .. .. .. 2d.
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50. Elliott, J. W., in D .. .. 3d.
472. Ford, E., in F (*with Te Deum*) .. 6d.
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275. Goss, Sir J., in A .. .. .. 2d.
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148. Hamilton-Gell, Rev. A.W., in G (*Chant form*) .. .. .. 1½d.
229. Macpherson, C., in F .. .. 3d.
444. Matthews, T. R., in C .. .. 3d.
410. Shaw, J., in G .. .. .. 1½d.
389. Somervell, A., in F .. .. 3d.
303. Steane, Bruce, in F .. .. 3d.
69. Sullivan, Arthur, in D (*with Kyrie*) .. .. 3d.
474. Thorne, E. H., in G (*with Te Deum*) 6d.
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355. Steane, Bruce, in F .. .. 6d.
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(*For continuation see other list.*)

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Magnificat, Nunc dimittis, and Vesper Hymn

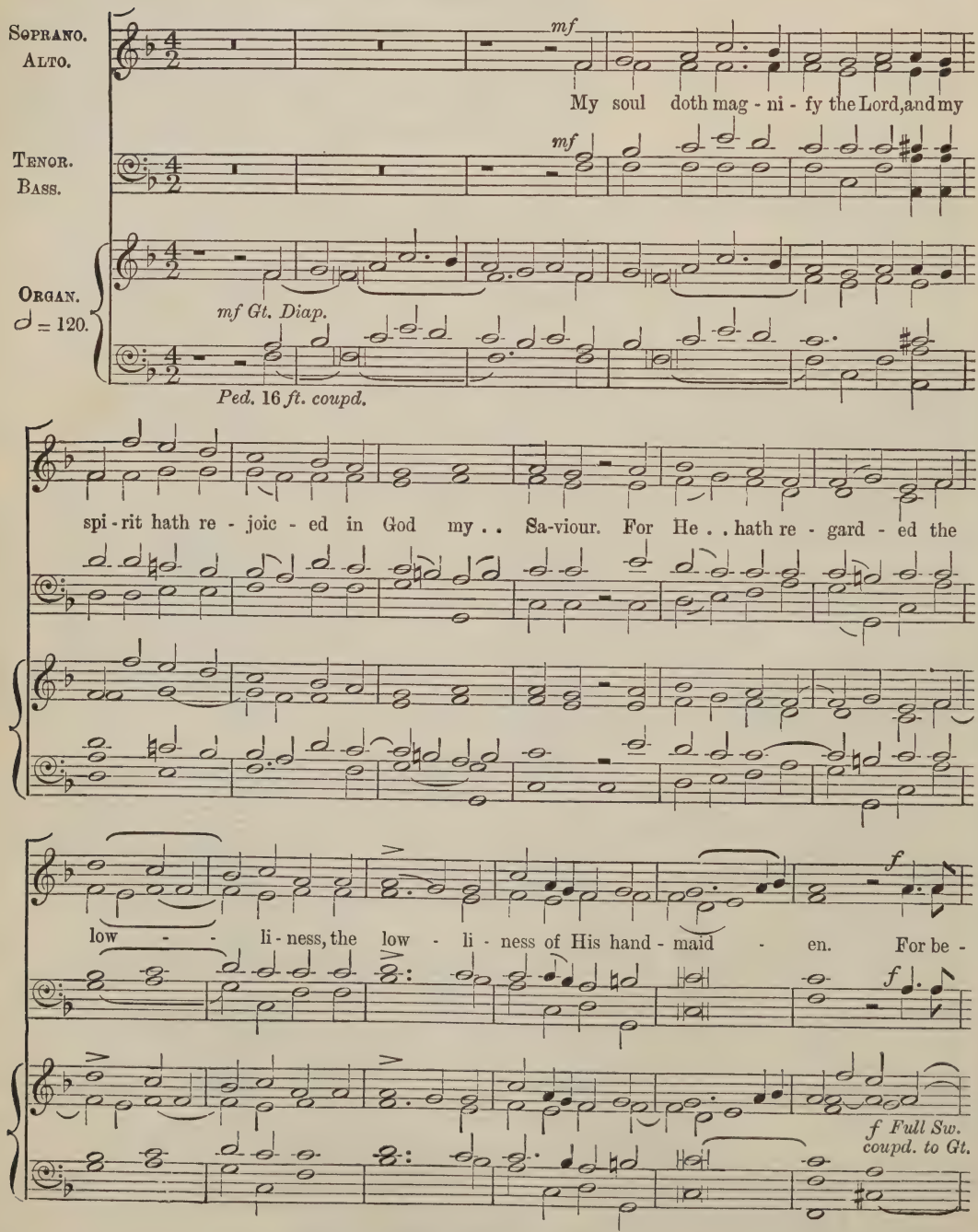
SET TO MUSIC IN THE KEY OF F

BY

BRUCE STEANE

ORGANIST AND CHOIRMASTER, WHITECHAPEL PARISH CHURCH.

Magnificat.


Soprano.
Alto.
Tenor.
Bass.
Organ.
♩ = 120.
mf
My soul doth mag - ni - fy the Lord, and my
mf
mf Gt. Diap.
Ped. 16 ft. coupd.
spi - rit hath re - joic - ed in God my . . Sa-viour. For He . . hath re - gard - ed the
low - - li - ness, the low - li - ness of His hand - maid - en. For be -
f
f
f Full Sw. coupd. to Gt.

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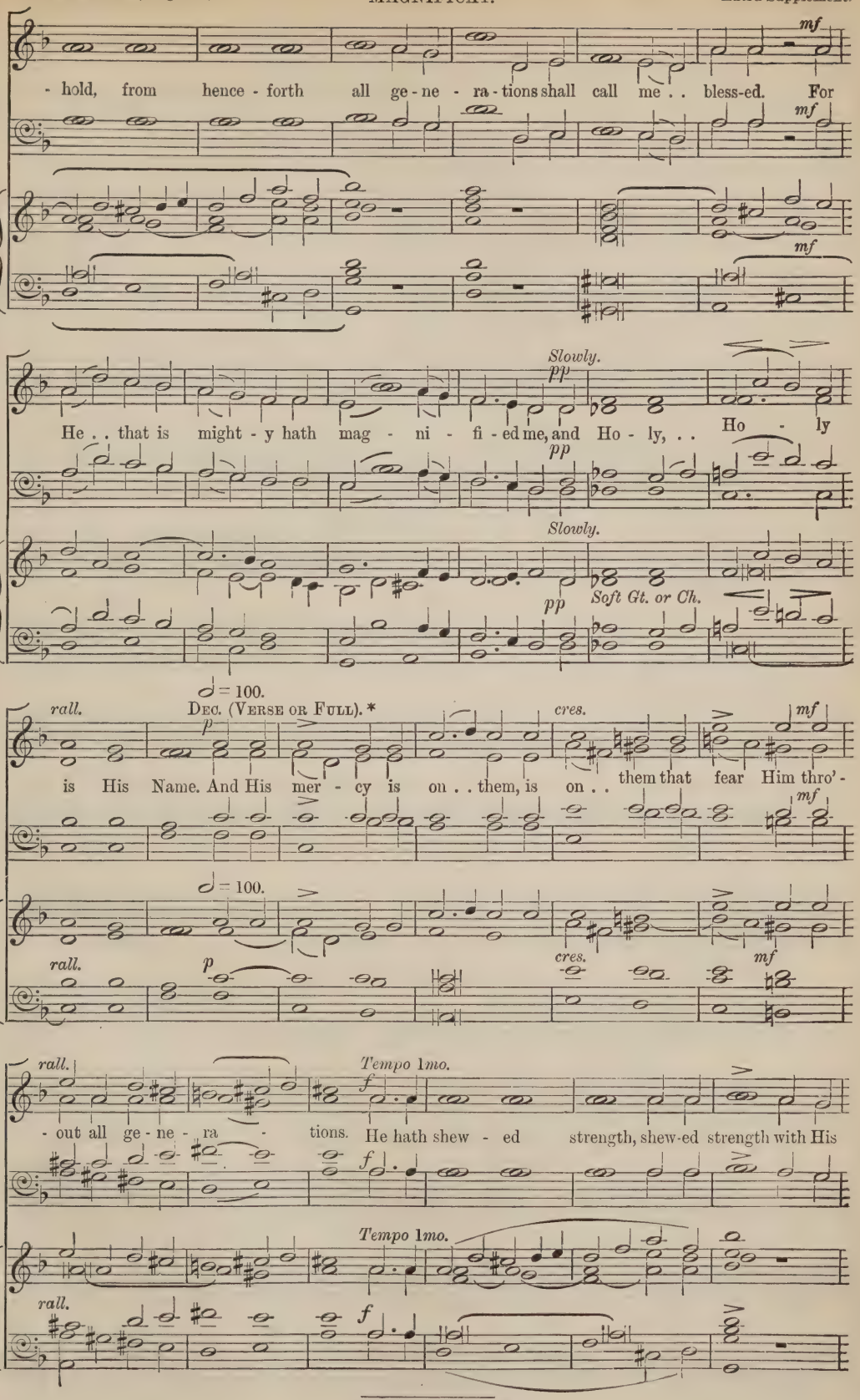
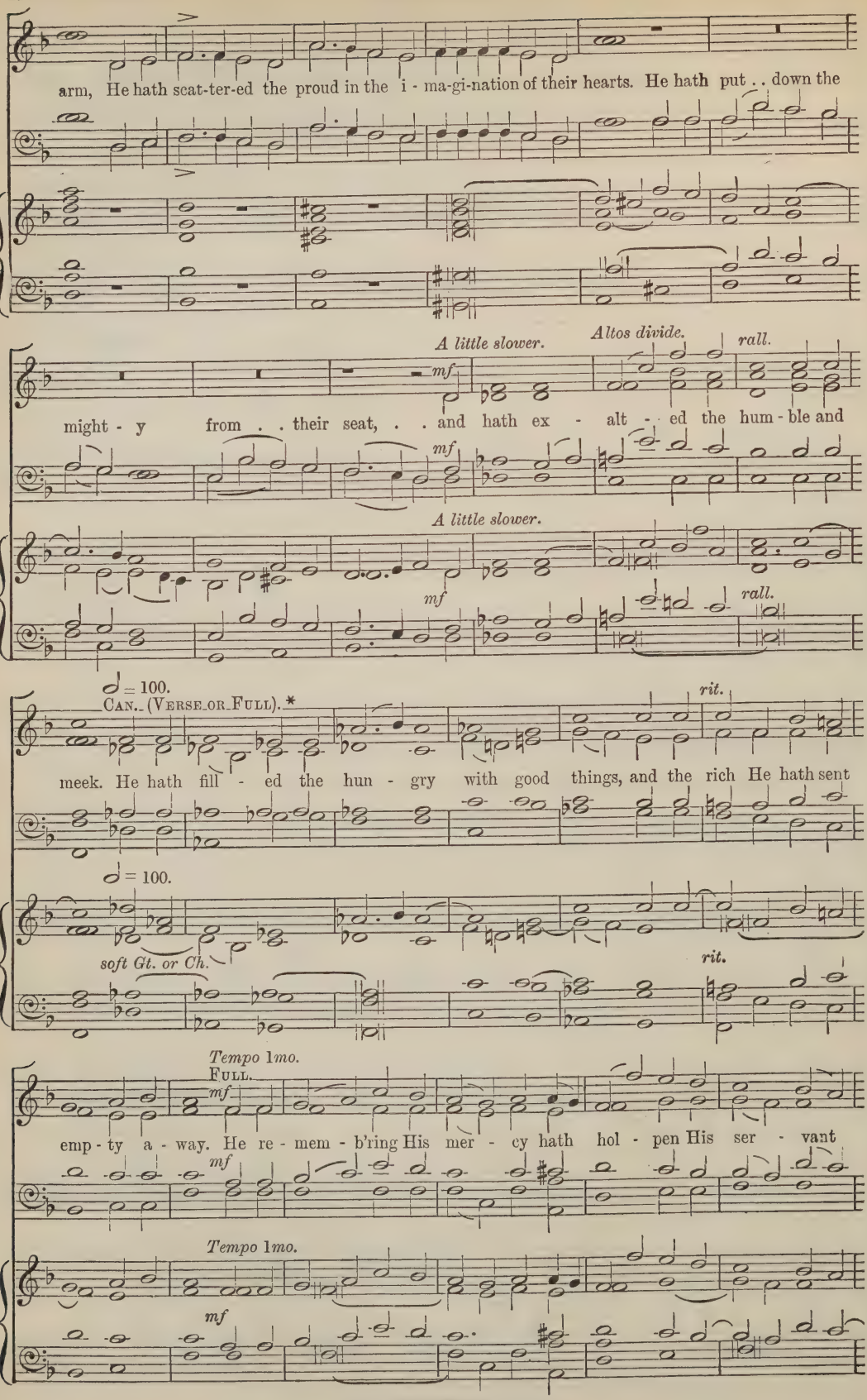

mf
- hold, from hence - forth all ge - ne - ra - tions shall call me . . bless-ed. For
mf
mf
Slowly.
pp
He . . that is might - y hath mag - ni - fi - ed me, and Ho - ly, . . Ho - ly
pp
Slowly.
pp
Soft Gt. or Ch.
rall.
♩ = 100.
Dec. (Verse or Full). *
p
cres.
mf
is His Name. And His mer - cy is on . . them, is on . . them that fear Him thro' -
mf
♩ = 100.
rall.
p
cres.
mf
rall.
Tempo 1mo.
f
- out all ge - ne - ra - tions. He hath shew - ed strength, shew-ed strength with His
f
Tempo 1mo.
rall.
f

* Unaccompanied if desirable.


arm, He hath scat-ter-ed the proud in the i - ma-gi-nation of their hearts. He hath put . . down the
A little slower.
Altos divide.
rall.
might - y from . . their seat, . . and hath ex - alt - ed the hum - ble and
A little slower.
rall.
♩ = 100.
Can. (Verse or Full). *
rit.
meek. He hath fill - ed the hun - gry with good things, and the rich He hath sent
♩ = 100.
soft Gt. or Ch.
rit.
Tempo 1mo.
Full.
emp - ty a - way. He re - mem - b'ring His mer - cy hath hol - pen His ser - vant
Tempo 1mo.

* Unaccompanied if desirable.

The Musical Times, **EXTRA SUPPLEMENT.** August 1, 1900.

No. 670. NOVELLO'S OCTAVO ANTHEMS. *Price* 3*d.*

TO MY FRIEND, THE REV. F. J. LANSDELL.

THERE SHALL BE AN HEAP OF CORN IN THE EARTH

ANTHEM FOR HARVEST

COMPOSED BY

CUTHBERT HARRIS

Mus. Doc., F.R.C.O.

Ps. lxxii. 16: xxxiii. 1, 4; cxlv. 8, 9; cvii. 15.

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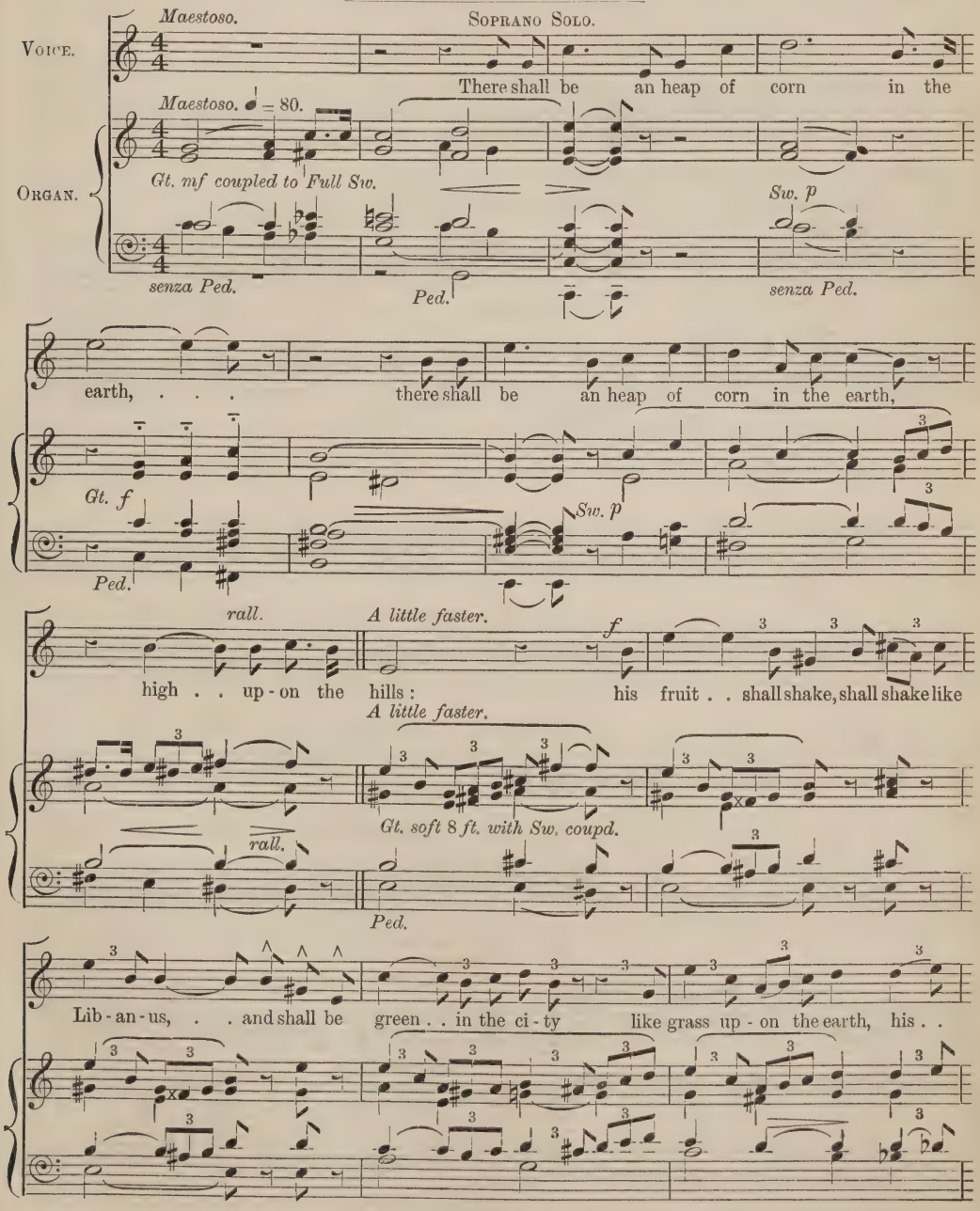
Maestoso.
Soprano Solo.
Voice.
There shall be an heap of corn in the
Maestoso. ♩ = 80.
Organ.
Gt. mf coupled to Full Sw.
Sw. p
senza Ped.
Ped.
senza Ped.
earth, . . . there shall be an heap of corn in the earth,
Gt. f
Sw. p
Ped.
rall.
A little faster.
f
high . . up - on the hills; his fruit . . shall shake, shall shake like
A little faster.
Gt. soft 8 ft. with Sw. coupd.
rall.
Ped.
Lib - an - us, . . and shall be green . . in the ci - ty like grass up - on the earth, his . .

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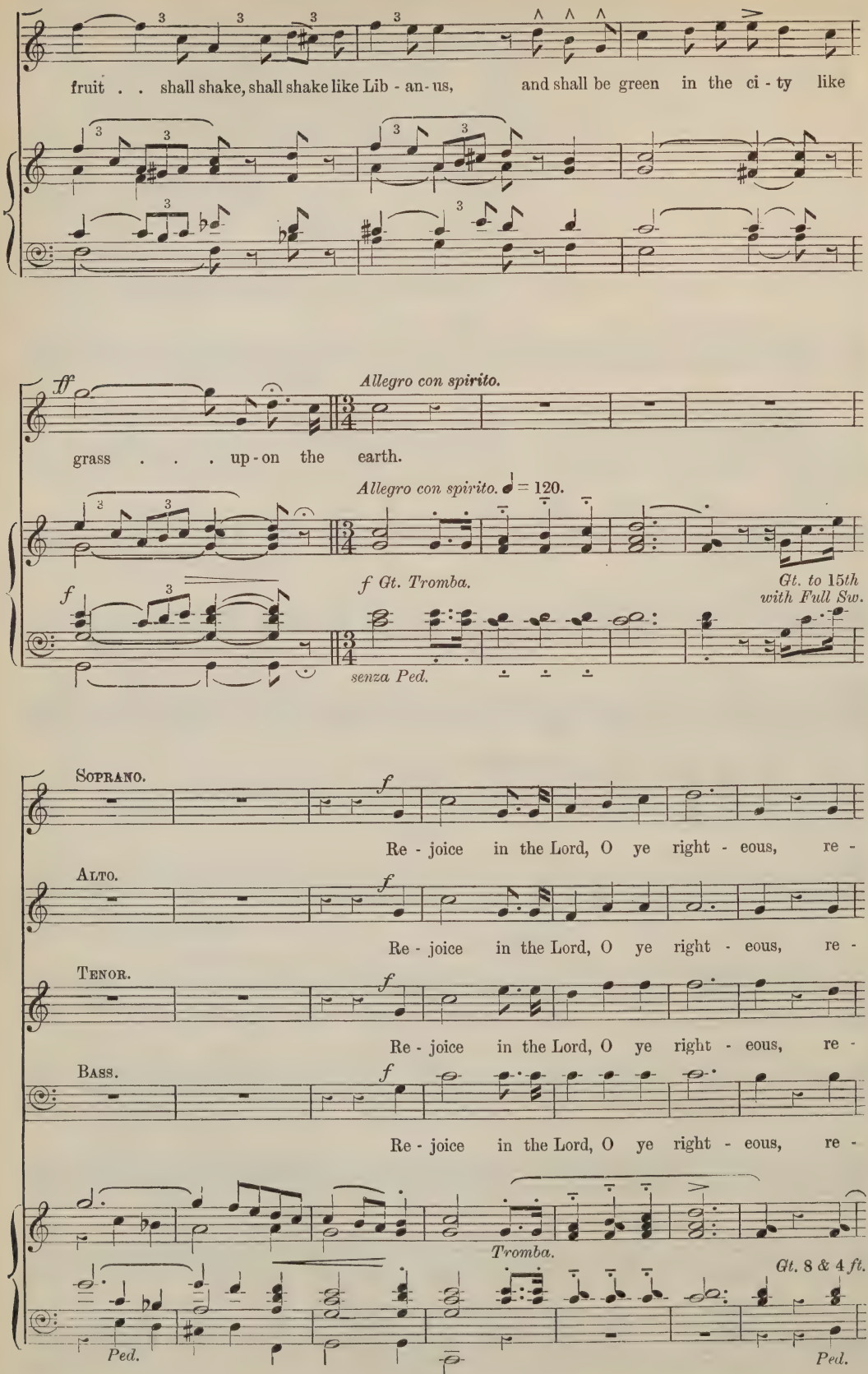
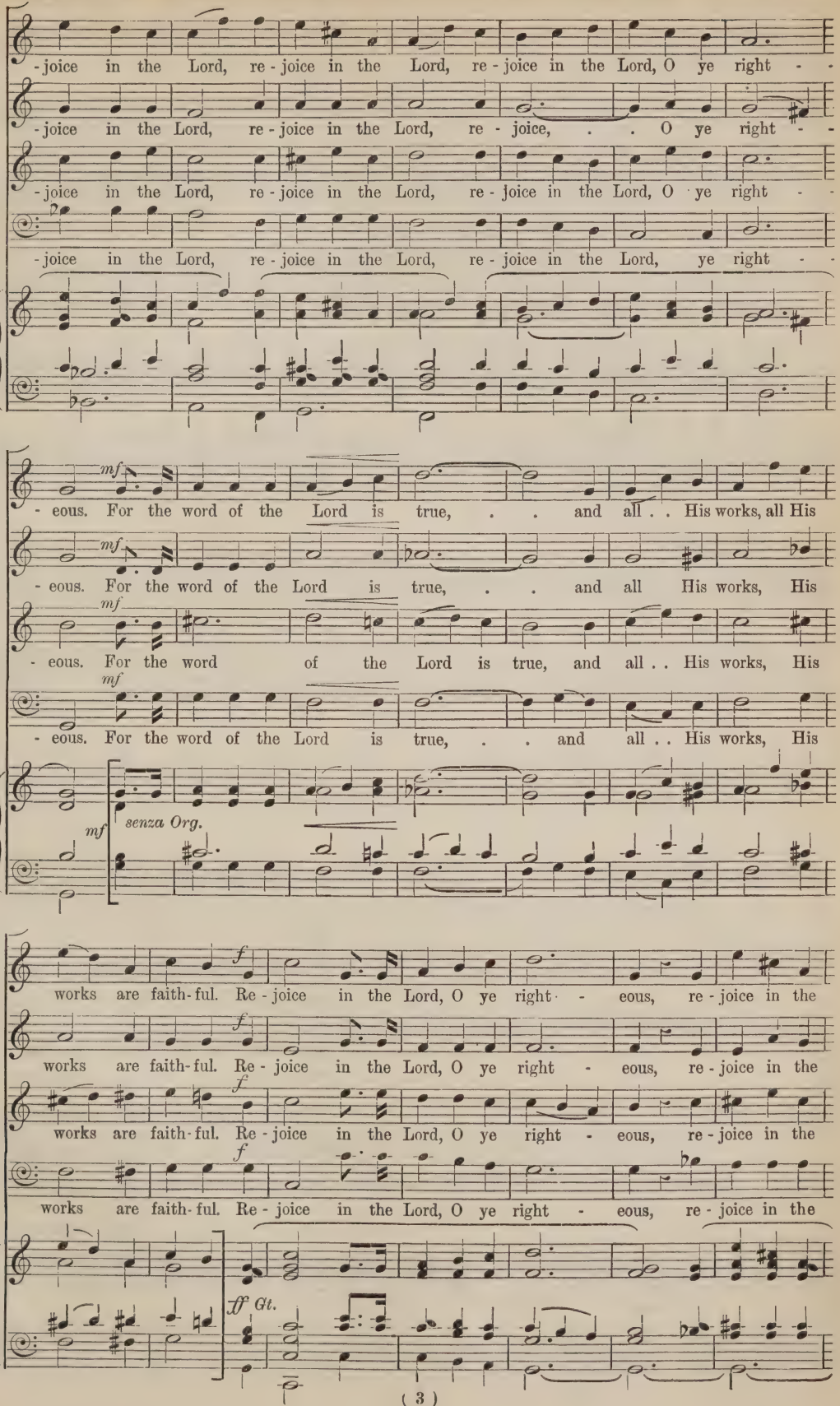
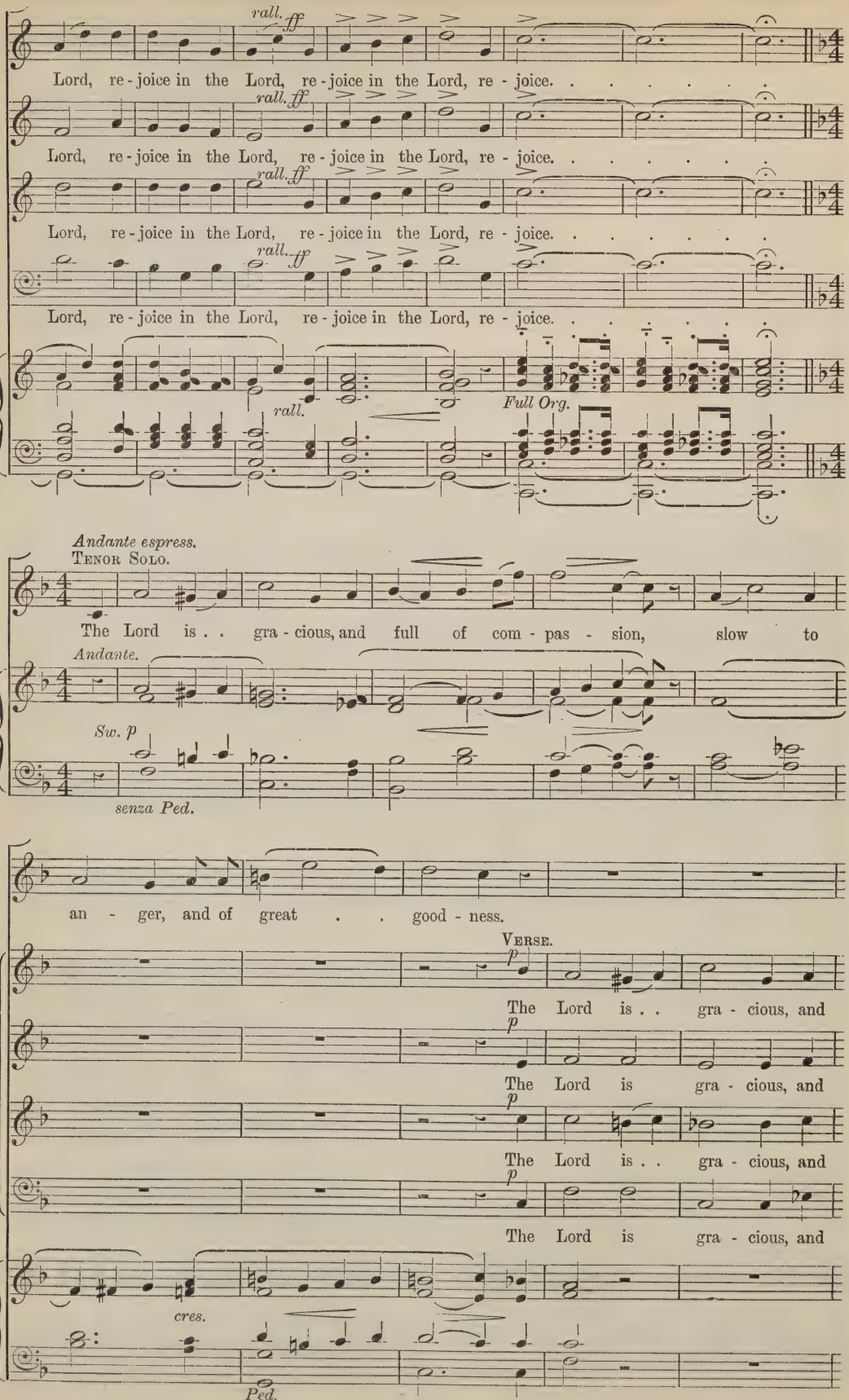
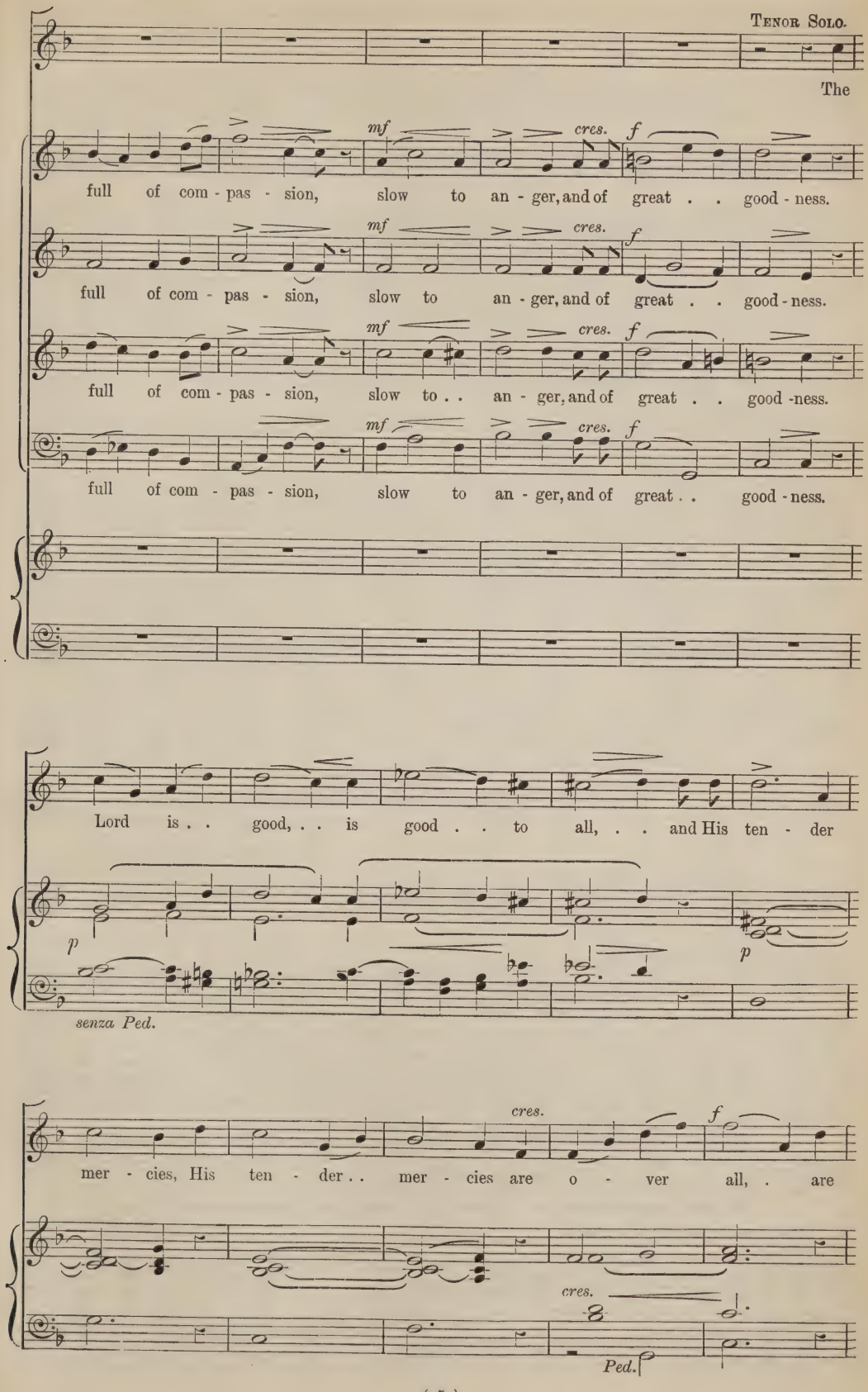
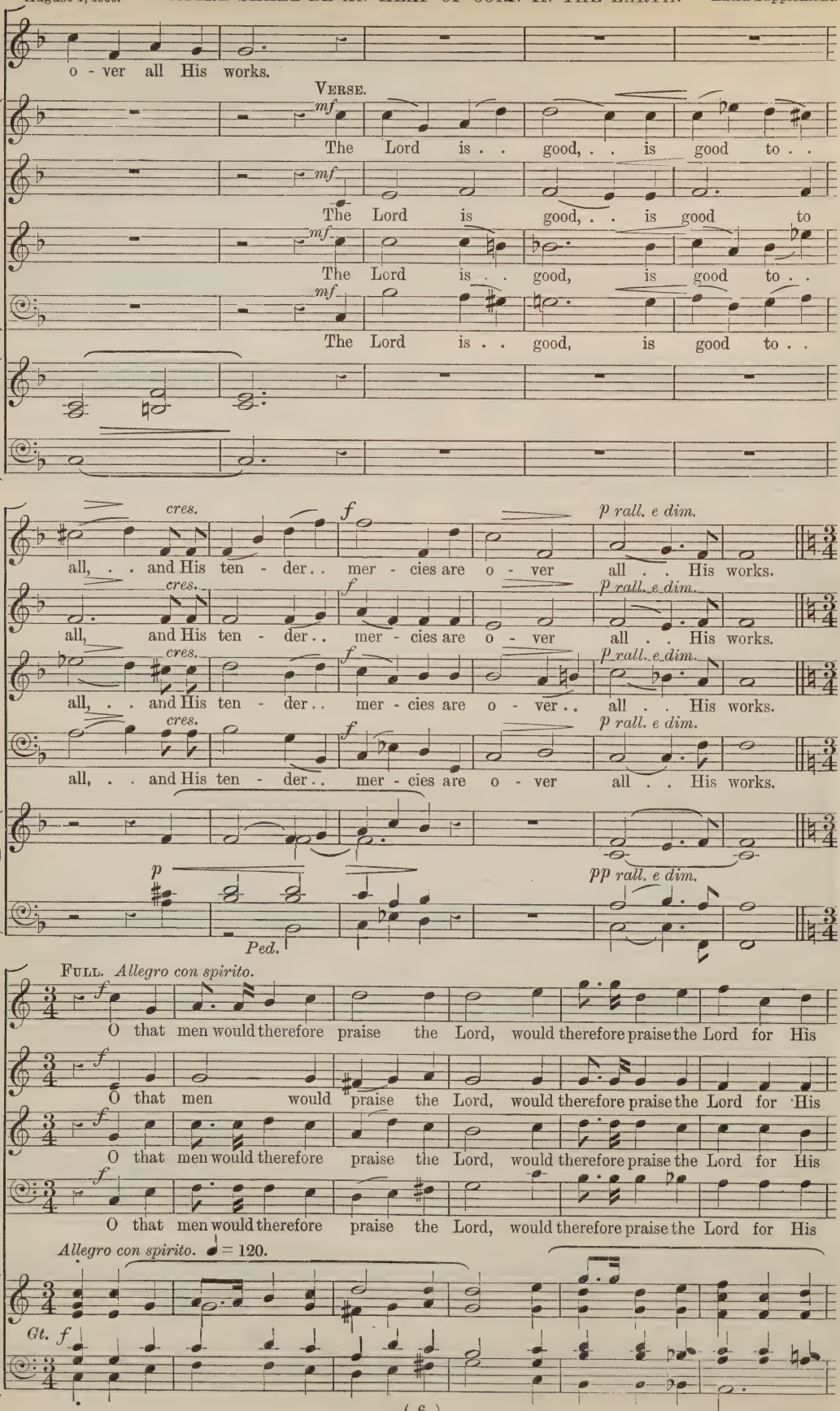
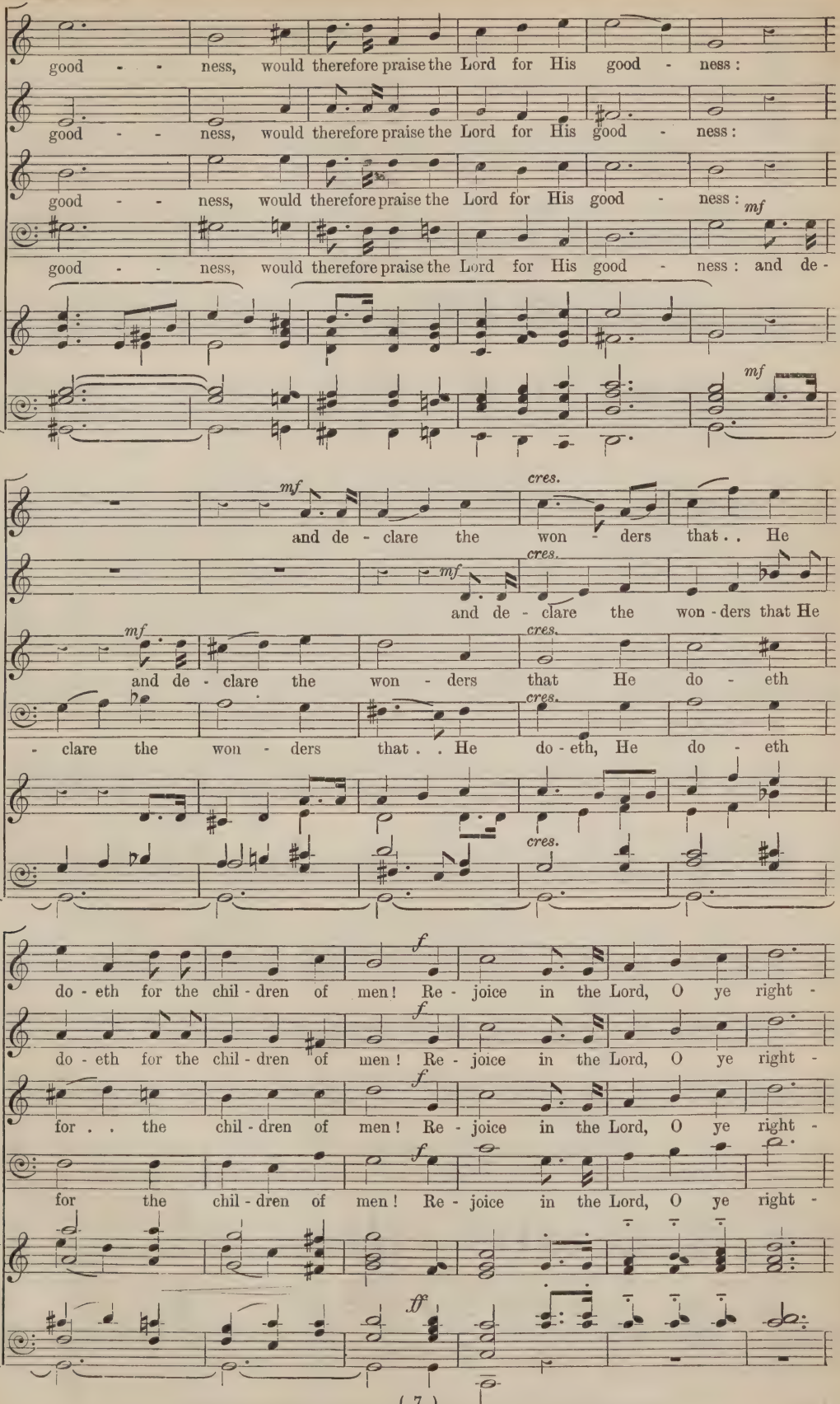
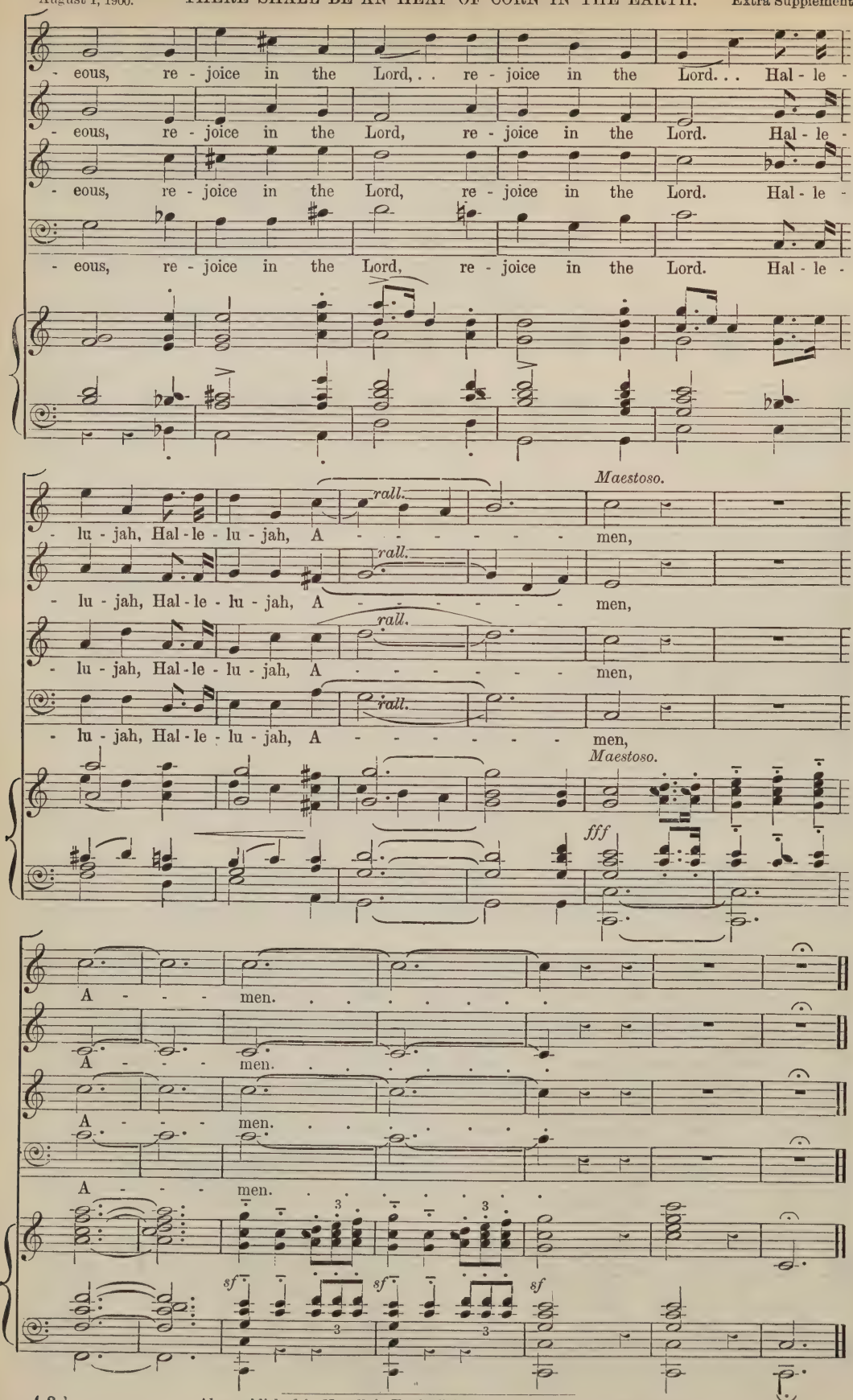

fruit . . shall shake, shall shake like Lib - an - us, and shall be green in the ci - ty like
ff
Allegro con spirito.
grass . . . up - on the earth.
Allegro con spirito. ♩ = 120.
f
f Gt. Tromba.
Gt. to 15th with Full Sw.
senza Ped.
Soprano.
Re - joice in the Lord, O ye right - eous, re -
Alto.
Re - joice in the Lord, O ye right - eous, re -
Tenor.
Re - joice in the Lord, O ye right - eous, re -
Bass.
Re - joice in the Lord, O ye right - eous, re -
Tromba.
Gt. 8 & 4 ft.
Ped.
Ped.

-joice in the Lord, re-joice in the Lord, re-joice in the Lord, O ye right - -
-joice in the Lord, re-joice in the Lord, re - joice, . . O ye right - -
-joice in the Lord, re-joice in the Lord, re-joice in the Lord, O ye right - -
-joice in the Lord, re-joice in the Lord, re-joice in the Lord, ye right - -
mf
- eous. For the word of the Lord is true, . . and all . . His works, all His
- eous. For the word of the Lord is true, . . and all His works, His
- eous. For the word of the Lord is true, and all . . His works, His
- eous. For the word of the Lord is true, . . and all . . His works, His
mf
senza Org.
f
works are faith-ful. Re-joice in the Lord, O ye right - eous, re-joice in the
works are faith-ful. Re-joice in the Lord, O ye right - eous, re-joice in the
works are faith-ful. Re-joice in the Lord, O ye right - eous, re-joice in the
works are faith-ful. Re-joice in the Lord, O ye right - eous, re-joice in the
ff Gt.

rall. ff
Lord, re-joice in the Lord, re-joice in the Lord, re-joice. . . . . .
rall. ff
Lord, re-joice in the Lord, re-joice in the Lord, re-joice. . . . . .
rall. ff
Lord, re-joice in the Lord, re-joice in the Lord, re-joice. . . . . .
rall. ff
Lord, re-joice in the Lord, re-joice in the Lord, re-joice. . . . . .
rall.
Full Org.
rall.
Andante espress.
Tenor Solo.
The Lord is . . gra-cious, and full of com-pas-sion, slow to
Andante.
Sw. p
senza Ped.
an-ger, and of great . . good-ness.
Verse.
p
The Lord is . . gra-cious, and
p
The Lord is gra-cious, and
p
The Lord is . . gra-cious, and
p
The Lord is gra-cious, and
cres.
Ped.


Tenor Solo.
The
mf
cres.
f
full of com - pas - sion, slow to an - ger, and of great . . good - ness.
full of com - pas - sion, slow to an - ger, and of great . . good - ness.
full of com - pas - sion, slow to . . an - ger, and of great . . good - ness.
full of com - pas - sion, slow to an - ger, and of great . . good - ness.
Lord is . . good, . . is good . . to all, . . and His ten - der
p
senza Ped.
mer - cies, His ten - der . . mer - cies are o - ver all, . are
Ped.


o - ver all His works.
Verse.
mf
The Lord is . . good, . . is good to . .
The Lord is good, . . is good to
The Lord is . . good, is good to . .
The Lord is . . good, is good to . .
cres.
f
p rall. e dim.
all, . . and His ten - der . . mer - cies are o - ver all . . His works.
all, and His ten - der . . mer - cies are o - ver all . . His works.
all, . . and His ten - der . . mer - cies are o - ver . . all . . His works.
all, . . and His ten - der . . mer - cies are o - ver all . . His works.
p
pp rall. e dim.
Ped.
Full. Allegro con spirito.
O that men would therefore praise the Lord, would therefore praise the Lord for His
O that men would praise the Lord, would therefore praise the Lord for His
O that men would therefore praise the Lord, would therefore praise the Lord for His
O that men would therefore praise the Lord, would therefore praise the Lord for His
Allegro con spirito. ♩ = 120.
Gt. f

good - - ness, would therefore praise the Lord for His good - ness :
good - - ness, would therefore praise the Lord for His good - ness :
good - - ness, would therefore praise the Lord for His good - ness :
mf
good - - ness, would therefore praise the Lord for His good - ness : and de -
mf
mf
and de - clare the won - ders that . . He
cres.
mf
and de - clare the won - ders that He
cres.
mf
and de - clare the won - ders that He do - eth
cres.
- clare the won - ders that . . He do - eth, He do - eth
cres.
f
do - eth for the chil - dren of men ! Re - joice in the Lord, O ye right -
f
do - eth for the chil - dren of men ! Re - joice in the Lord, O ye right -
f
for . . the chil - dren of men ! Re - joice in the Lord, O ye right -
f
for the chil - dren of men ! Re - joice in the Lord, O ye right -
ff


- eous, re - joice in the Lord, . . re - joice in the Lord. . . Hal - le -
- eous, re - joice in the Lord, re - joice in the Lord. Hal - le -
- eous, re - joice in the Lord, re - joice in the Lord. Hal - le -
- eous, re - joice in the Lord, re - joice in the Lord. Hal - le -
rall.
Maestoso.
- lu - jah, Hal - le - lu - jah, A - - - - - - - men,
- lu - jah, Hal - le - lu - jah, A - - - - - - - men,
- lu - jah, Hal - le - lu - jah, A - - - - - - - men,
- lu - jah, Hal - le - lu - jah, A - - - - - - - men,
Maestoso.
fff
A - - - men. . . . . .
A - - - men. . . . . .
A - - - men. . . . . .
A - - - men. . . . . .
3
sf

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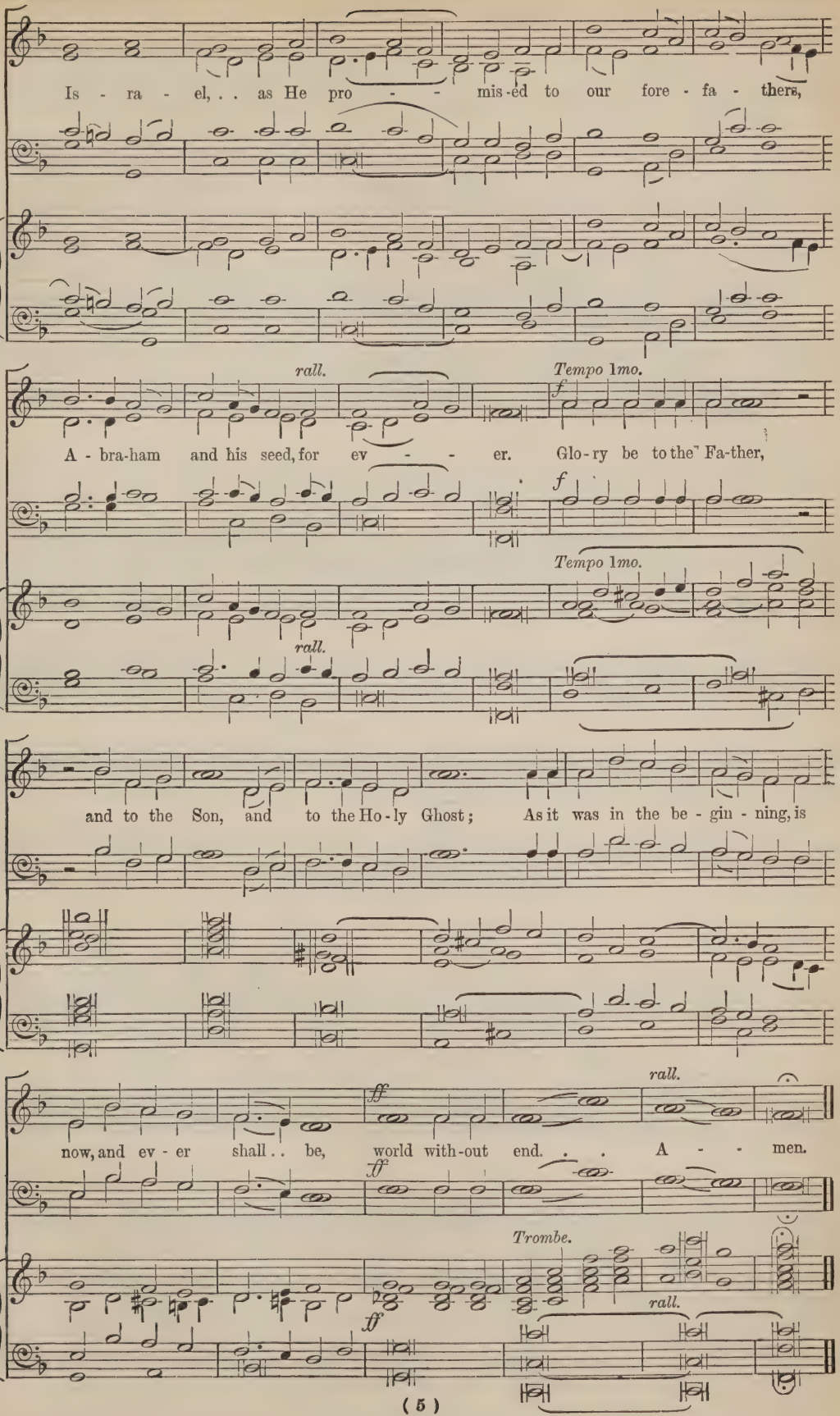
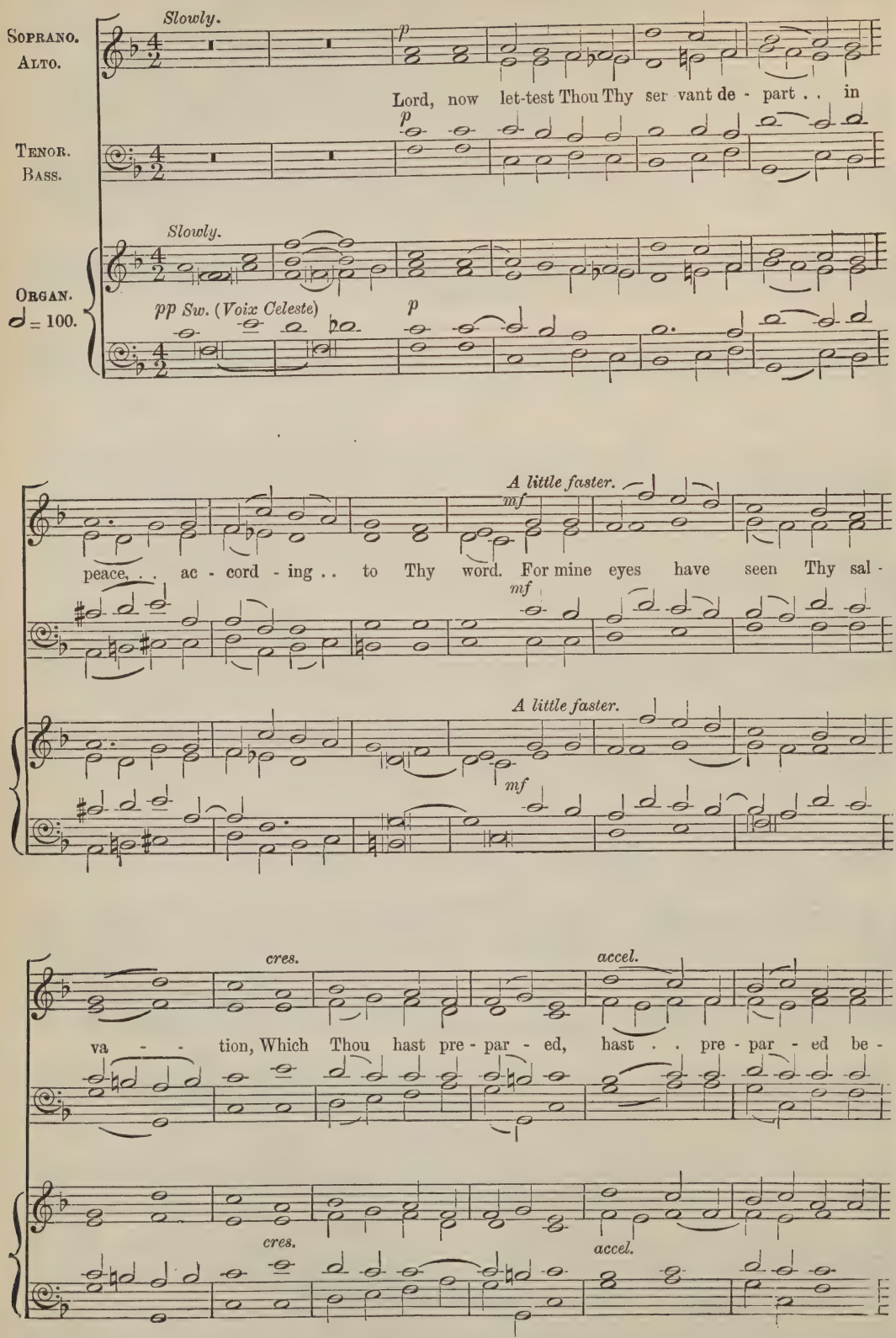

Is - ra - el, . . as He pro - - - mis-ed to our fore - fa - thers,
rall.
Tempo 1mo.
f
A - bra-ham and his seed, for ev - - - er. Glo-ry be to the Fa-ther,
f
Tempo 1mo.
rall.
and to the Son, and to the Ho-ly Ghost; As it was in the be - gin - ning, is
rall.
ff
now, and ev - er shall . . be, world with-out end. . . A - - men.
ff
Trombe.
ff
rall.

Nunc dimittis.

Bruce Steane.


Soprano.
Alto.
Tenor.
Bass.
Organ.
♩ = 100.
Slowly.
p
Lord, now let-test Thou Thy ser vant de - part . . in
pp Sw. (Voix Celeste)
A little faster.
mf
peace, . . ac - cord - ing . . to Thy word. For mine eyes have seen Thy sal -
cres.
accel.
va - - tion, Which Thou hast pre - par - ed, hast . . pre - par - ed be -

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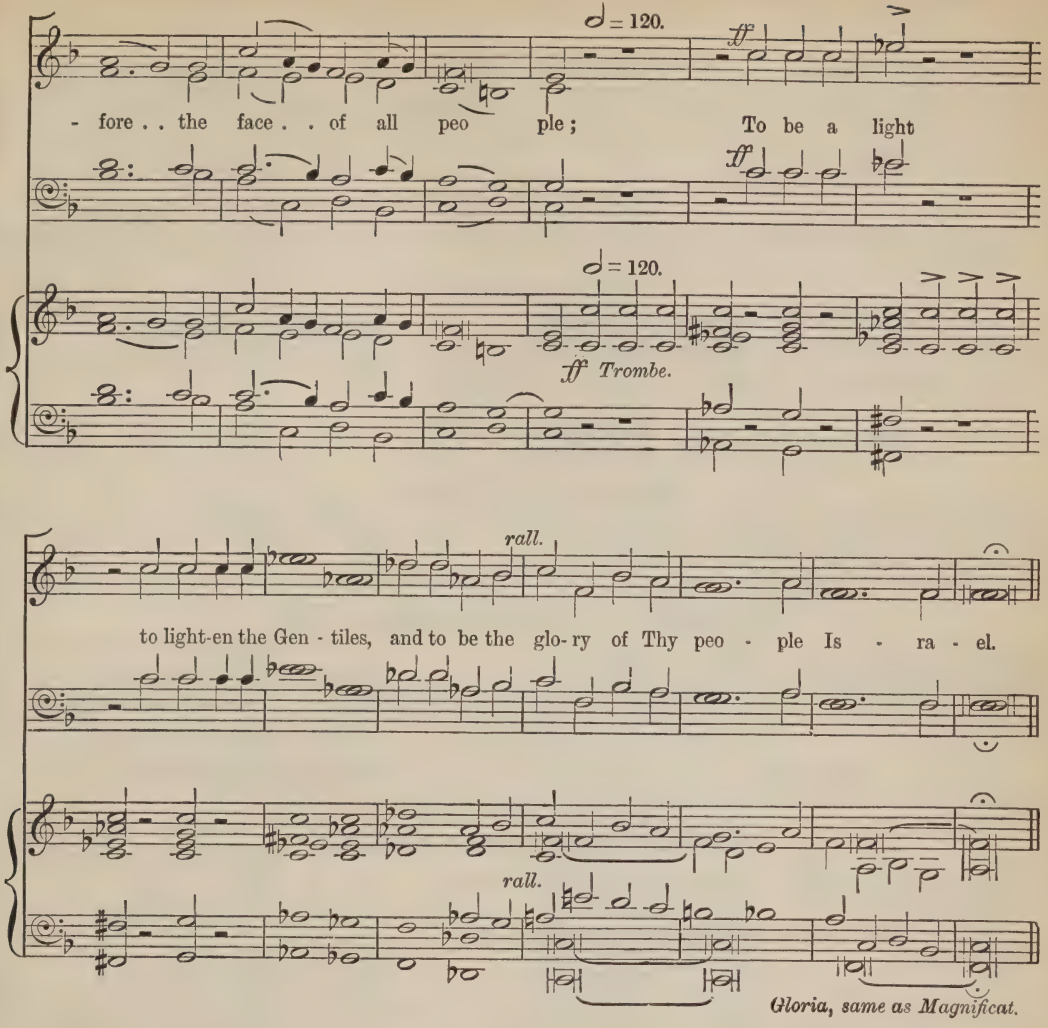
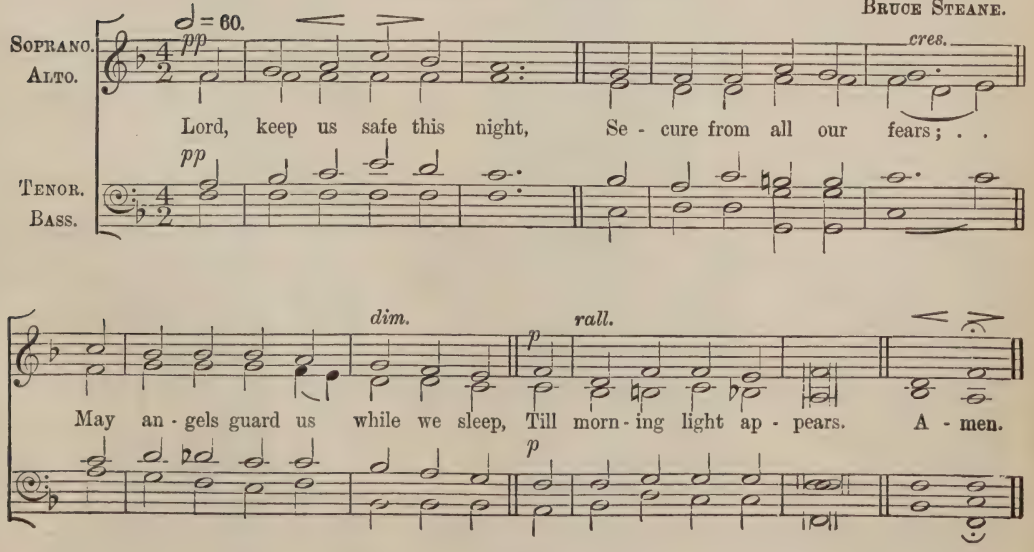

♩ = 120.
ff
- fore . . the face . . of all peo ple; To be a light
ff
♩ = 120.
ff Trombe.
rall.
to light-en the Gen - tiles, and to be the glo-ry of Thy peo - ple Is - ra - el.
rall.

Gloria, same as Magnificat.

Vesper Hymn.

(To be sung after the Blessing, kneeling.)

BRUCE STEANE.



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Mabel Cecilia Bishop, Jessie A. Lingwood,

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1900.

Two extra Supplements are presented gratis with this number. A Portrait of Dr. William Croft, specially photographed from the oil painting by T. Murray in the Music School at the University of Oxford; and a Part-song, entitled 'The Laughing Waves,' by Reginald Somerville.

DR. WILLIAM CROFT.

(1678-1727.)

THE old tune 'St. Anne's' is well known wherever English hymns are sung. A few words concerning its reputed composer may, therefore, form an appropriate accompaniment to the special portrait of the old Psalmodist, Dr. William Croft, which forms one of our extra supplements.

The information concerning the parentage and birthplace of Dr. Croft is exceedingly scanty. But we are able to supply a slight amplification thereto, which is the result of personal investigation at a delightful spot in the Shakespeare country. Six miles south-east of Stratford-on-Avon are situated the undulating meadows and rural beauties of Ettington Park. Within this pleasant and peaceful domain there formerly stood the village of Nether (or Lower) Eatington.* About a hundred years ago the villagers betook themselves to Upper Eatington, some two miles away, where a new church—not altogether an edifice of ideal beauty—was erected for their use, and the land at Nether Eatington was enclosed by virtue of a special Act of Parliament passed in 1795.† All traces of the village of Nether Eatington have therefore disappeared. The old church is in ruins. The only portions that have been preserved are the tower and the south transept; the latter is used as the mortuary chapel of the Shirley family. A few yards from the picturesque remains of the old sanctuary stands the stately manor house, rebuilt during the present century, which has been the home of the Shirley family for a thousand years.

At one time the Shirleys leased their place at Nether Eatington. One of the said lessees, who 'held the lease of the manor house from Sir Robert Shirley before the year 1671,' was a certain William Croft. Either before or after he took up his abode at Eatington, Mr. Croft fell in love with the vicar's daughter, Jane Brent. He ultimately led her to the altar, as the following entry in the Ettington marriage registers testifies:—

1671. Oct. 17. Guilielmus Croft, generosus, uxorem duxit Janam filiam Johannis Brent Quondam vicaris hujus Eccl'æ.*

Five children (at least) were born to them at the old manor house, their names and the dates of their several baptisms being thus recorded in the Ettington registers:—

1672.	Oct. 29.	Edward.
1674.	Oct. 6.	Maria.
1676.	Nov. 2.	Margaret.
1678.	Dec. 30.	William.
1680-1.	March 6.	John.

MASTER WILLIAM CROFT.
FROM AN OIL PAINTING, BY AN UNKNOWN ARTIST, IN THE NATIONAL PORTRAIT GALLERY.
(Photographed by Messrs. Boutall and Cockerell.

The fourth child and second son of William and Jane Croft became the celebrated composer of English Church music whom we know as Dr. Croft. The entry of his baptism stands in the registers as follows:—

1678.
Decemb. 30. Guilielmus, filius Guilielmi Croft. Gen'. Bap.

* The original spelling was Ettington, but in the middle of the seventeenth century it became corrupted to Eatington. The place name has now very properly been restored to Ettington.

† The local histories and Kelly's current 'Directory of Warwickshire' wrongly give 1798 as the date of this Act.

* The bride's father, the Rev. John Brent, M.A., died two years before the marriage, in 1669, and is buried in Nether Eatington Church.

Thus there can be little doubt that Croft was born in 1678, and not in 1677 as is usually stated. Moreover, this fresh information shows that he came of a good family, and that he was not of lowly birth. The qualification 'Gentleman' in the registers means something more than it might in the present day. Moreover, the family bore arms, which may be found beneath the engraved portrait of our composer prefixed to his *Musica Sacra*, as shown in our *fac-simile*—

THE ARMS OF THE CROFT FAMILY.

In regard to the history of the Croft arms, Grazebrook, in his 'Heraldry of Worcestershire' (p. 148), furnishes the following information :—

Croft, *of Blockley, Kyre, &c.*—Quarterly per fesse, indented, azure and argent; in the first quarter a lion passant guardant, or.

This coat was formerly in Martley Church, set up probably for Sir Edward Croft, Knt., who was steward of the manor in 19 Henry VIII. It also occurs at Tenbury, impaled by Mr. William Acton, in right of his wife, Elizabeth, daughter of Sir Henry Croft, of Kyre. The family was of Croft Castle, Co. Hereford.

The reference to Tenbury is interesting. Was Ouseley aware of it? Burke says that the Croft arms were given by King Henry III. to Roger de Croft for aiding Prince Edward to escape from Hereford.

To return to Ettington. The church registers do not furnish any further information than that given above in reference to the Croft family, nor does there seem to be anything more known of them in the Shirley records. To the credit of the Shirley family it should be stated that, in 1835, a daughter of the house—now the dowager Lady Heathcote—executed a small marble monument to the memory of Dr. Croft. This memorial, with a suitable inscription, appropriately finds a sheltered place in the ruins of the church wherein William Croft was baptised, and where he in all probability first heard the service of the Church of England, which he was afterwards to enrich with the fruits of his genius. The boy became one of the Children of the Chapel Royal, St. James's, under the Mastership of Dr. John Blow, and a pupil of that distinguished composer. This is all that seems to be known of his earliest years.

All the biographers of William Croft—from Burney and Hawkins downwards—state that in the year 1700 he was appointed the first organist of St. Anne's Church, Westminster (Soho). But we venture to think that not one of these biographers—the majority of whom are mere copyists—has examined the Vestry records of that parish. Through the courtesy of the Rev. J. H. Cardwell, M.A., the present rector, we have had access to the St. Anne's Vestry Minutes of two hundred years ago. Unfortunately the first eighty-eight pages are missing, but the carefully-made index thereto is intact. From this we glean the following information :—

1699. Organ given by his Majesty to the parish to be viewed, &c. .. .. p. 78
Loft to be built for do., the expense of carpenters and joiners work therein not to exceed £50.. .. .. p. 79
Proposals and draught for placing the same to be delivered .. .. .. p. 80

As the church was consecrated on March 21, $168\frac{5}{6}$, the inference is that the sanctuary was without an organ for the first thirteen years of its existence.

But to return to the Index. Here we find :—

1700. Organist, Mr. Croft chosen .. .. .. p. 83
Blower, Mr. Brown chosen.. .. .. p. 85

The account books show that Mr. Crofts—the added sibilant, so common in the spelling of old-time names, need not trouble us—was paid a salary, or 'wages,' of £25 per annum.

Consequent upon some extensive repairs to the organ undertaken by 'Father' Smith, which necessitated the silencing of the instrument for a time, we find the following wage-stopping entry in the Vestry Minutes. (We give a *fac-simile* of this Minute on opposite page.

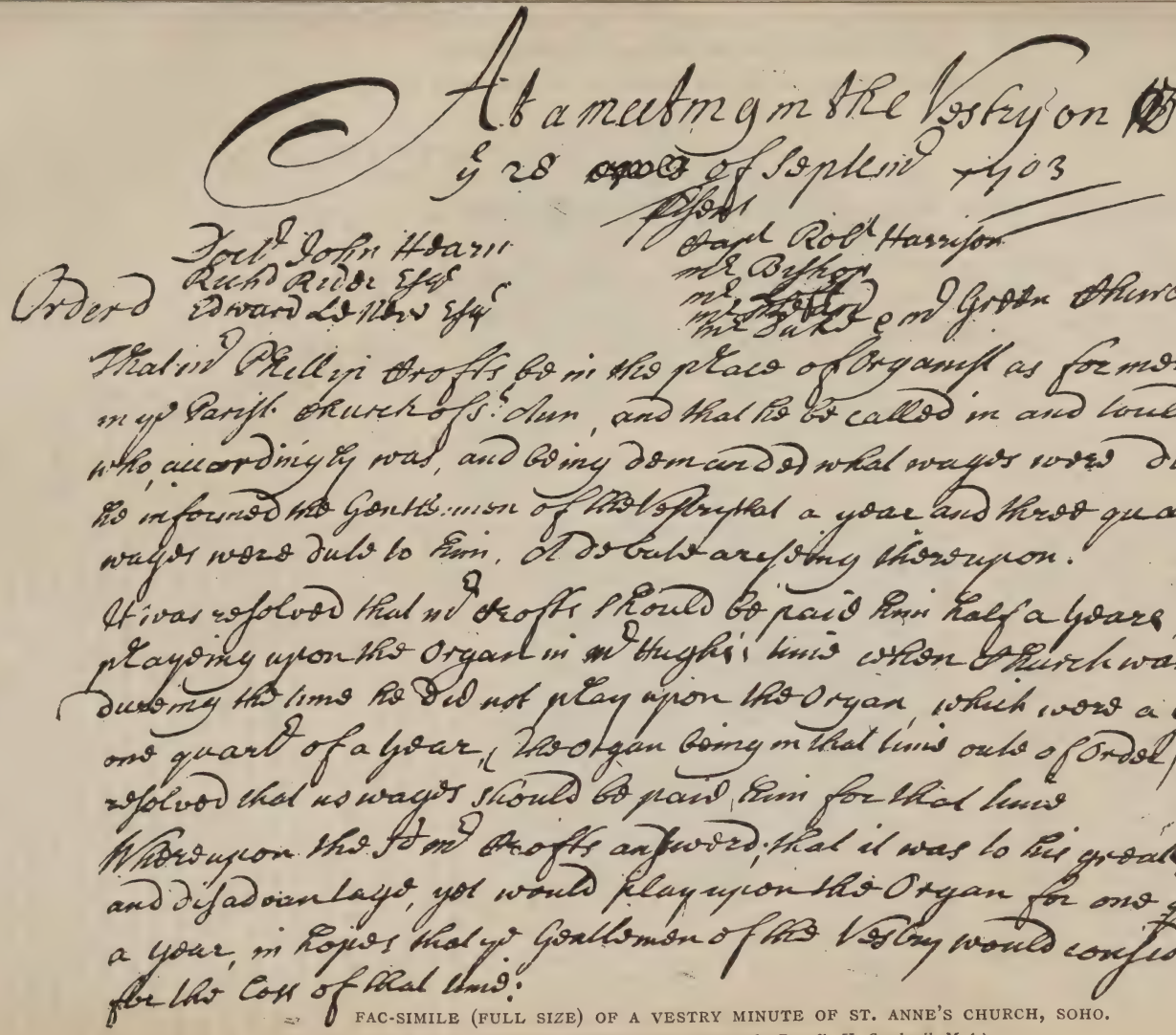
Tuseday y^e^ 28 of Septem., 1703.

Order'd

That Mr. Phillip Crofts be in the place of Organist as formerly he was in y^e^ Parish Church of St. Ann, and that he be called in and tould y^e^ same, who, accordingly was, and being demanded what wages were due to him he informed the Gentlemen of the Vestry that a year and three quarters of a years wages were dute to him. A debate arising thereupon,

It was resolved that Mr. Crofts should be paid him half a years wages for playing upon the Organ in Mr. Hugh's time when Churchwarden; But during the time he did not play upon the Organ, which were a year and one quarter of a year (the Organ being in that time oute of order) it was resolved that no wages should be paid him for that time.

Whereupon the s^d^ Mr. Crofts answered; that it was to his great detrem^t^ and disadvantage, yet would play upon the Organ for one quarter of a year, in hopes that y^e^ Gentlemen of the Vestry would consider him for the loss of that time.


At a meeting in the Vestry on Tuesday
y 28 of Septemb 1703
Present
Capt Robt Harrison
Mr Byfield
Mr Baker and Grotta Churchwardens
Ord Lt Jno Harris
Richd Rider Esq
Edward Wilcox Esq
That Wm Phillips Croft be in the place of Organist as formerly he was in ye Parish Church of St Ann, and that he be called in and lould ye same. who accordingly was, and being demanded what wages were due to him he informed the Gentlemen of the Vestry a year and three quarters of a years wages were due to him. & doubt arising thereupon.
It was resolved that Mr Croft should be paid him half a years wages for playing upon the Organ in Mr Hughs time when Churchwarden; But during the time he did not play upon the Organ, which were a year and one quarter of a year, (the Organ being in that time out of Order) It was resolved that no wages should be paid him for that time
Whereupon the said Mr Croft answered, that it was to his great detriment and disadvantage, yet would play upon the Organ for one quarter of a year, in hopes that ye Gentlemen of the Vestry would consider him for the loss of that time.

FAC-SIMILE (FULL SIZE) OF A VESTRY MINUTE OF ST. ANNE'S CHURCH, SOHO.
(By kind permission of the Rector, the Rev. J. H. Cardwell, M.A.)

Attention must be drawn to the fact that in this parsimonious Minute the christian name of Croft is given as *Phillip*, not William. 'A slip of the pen, of course,' the reader will naturally say. But stay, good critic, jump not so precipitously to any such conclusion. In the first place, these old records are very carefully written in regard to christian names and, in fact, with every attention to minuteness of detail. There is no suspicion of inebriety in the caligraphy. Moreover, the name *Phillip* Croft occurs eight years later in the following Minute, which we give in *fac-simile* in the adjoining column:—

January 22 1711 (that is the year 1712, according to the new style).

Ordered

That Mr. —— Isham be Organist of this parish Church of St. Ann Westm^{r}, Mr. Phillip Crofts the former Organist haveing freely and willingly resigned the s^{d} place.

(The blank space, left to this day, for Isham's christian name should be noted.)

The dates of the organ appointment and resignation thereof agree with those given by all the writers on Dr. William Croft.

The questions that await answers are these:—

(1) Are Phillip Croft and William Croft the same person?

(2) Is the name Phillip a slip of the pen in both these official entries, which are separated by an interval of eight years?

In support of a negative reply to No. 1, we may point to the fact that the Vestry of St. Anne's was a very autocratic and business-like body. Moreover, in the year 1718 they resolutely set their faces against pluralities in regard to their organist at that time, as the following Minute duly testifies:—

June 23, 1718.

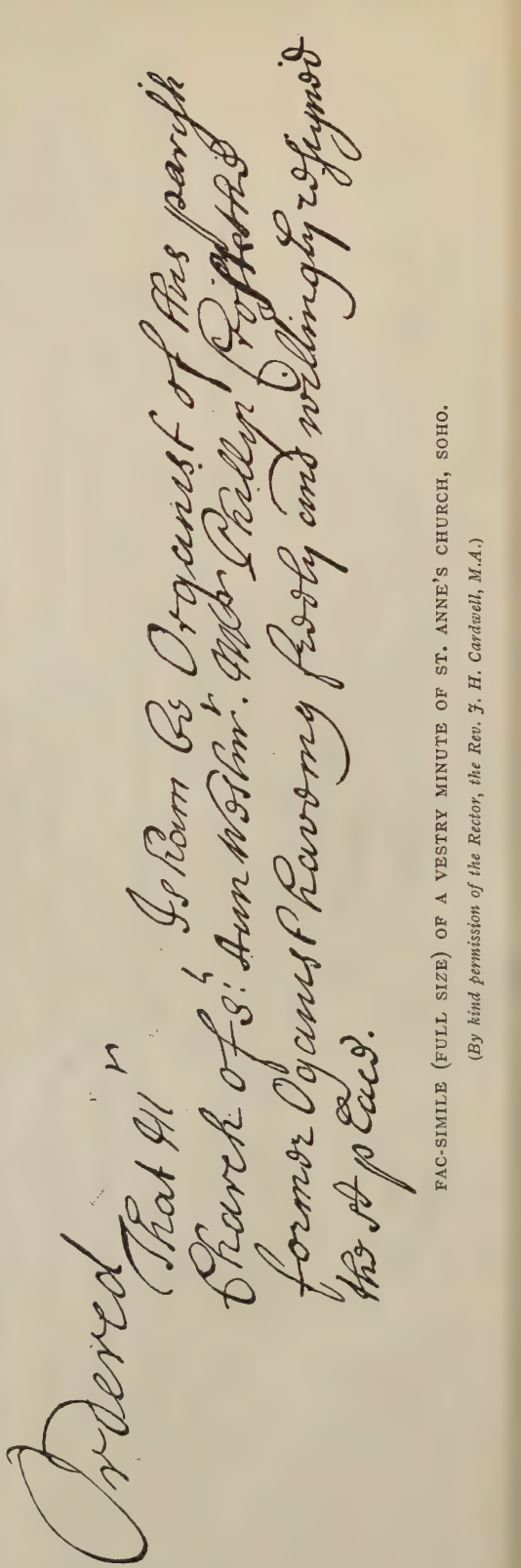
Mr. Isham, the organist have requested to this Board by Dr. Pelling [the Rector of St. Anne's] that he might hold the Organist place of this church in conjunction with the parish church of St. Andrew, Holbourn; whereupon the Vestry did not think fitt to comply with his request.

Did the Vestry likewise 'think fitt' during Croft's organistship?

In regard to Question No. 2, we have already pointed out the careful manner in which the Minutes were kept. But we must leave our readers to draw their own conclusions, while we rest content with having called attention to a matter which seems to have been overlooked by previous biographers of Dr. Croft.

Those who are under the impression that daily services in London Churches are of comparatively recent introduction may be interested in reading the following extract from Paterson's '*Pietas Londinensis*, or the Present Ecclesiastical State of London' (1714). Referring to St. Anne's, Soho, Paterson says:—

Here are Prayers four Times in the Day; *viz.* at Six in the Summer, and Seven in the Winter, and Eleven; and at Four and Six in the Evening thro' the Year.



FAC-SIMILE (FULL SIZE) OF A VESTRY MINUTE OF ST. ANNE'S CHURCH, SOHO.

(By kind permission of the Rector, the Rev. J. H. Cardwell, M.A.)

Paterson also records, under the heading of St. Anne's, the preaching of the first Welsh sermon in London. He quaintly says:—

And on St. David's Day, or the first of March last at Twelve; a sermon was preach'd in the old British Language, before the Lord Bishop of Bangor, and a great Number of *Welsh Men;* by Mr. Moses Williams, Chaplain to the Countess of Denbigh; which had never been done before in London.

In the year of Mr. Croft's appointment to the organistship of St. Anne's a publication appeared bearing the following title:—

A choice collection of AYRES for the Harpsichord or Spinett, with very plain and easey directions for young beginners never before published, composed by these eminent masters, viz. Dr. JOHN BLOW, Master of the boys and organist of the Chappel-Royal and St. Peters Westminster, Mr. FRANCIS PIGGOT, also organist of the Kings Chappel and the Temple, Mr. JEREMIAH CLARKE, organist of St. Pauls Cathedral and composer of the musick used in the Theatre Royal, Mr. JOHN BARRETT, Musick Master and organist to Christ's Hospital and St. Mary-Hill Church, and Mr. WILLIAM CROFTS, carefully corrected by each Master. And fairly engraven on copper-plates.

London: Printed and Sold by John Young, Musicall Instrument Seller, att the Dolphin and Crowne att ye West End of St. Pauls Church Yard, 1700.

'The Publisher to the Reader' says, by way of preface to the book:—

And as it's [the harpsichord's] excellence has made this the favourite instrument of the best masters, so its neatness and easiness in playing on hath so particularly recommended it to the Fair Sex, that few Ladys of Quality omitt to Learn on it, And for their Sake it is that ye Masters from time to time communicate their Compositions; Whereof the present volume is a Collection which the Worthy Gentlemen mentioned in the Title have been Pleased to Favour me with & Permitt me to Publish. After naming ye men that Composed these Lessons 'twould be Presumption and Impertinence to Offer at a Character of 'em, and 'tis Sufficient to assure the Reader that they are Genuine.

In the 'very plain and easey directions for young beginners' mention is made of the 'Tenner Clift.' The following rules for key-board fingering show clearly enough that what we absurdly call 'foreign fingering'—that is, 1 to 5—was the system in vogue in England two hundred years ago. The curious left-hand fingering will not escape notice.

Observe in ye fingering of your right hand your thumb is the first, so on to ye 5th.

In ye fingering of your left hand your little finger is ye 1st, and so on to the 5th.

To return to matters more strictly biographical. Here follow some Croft entries in chronological order, extracted from The Old Cheque Book, or Book of Remembrance, of the Chapel Royal, St. James's. Certain eccentricities of spelling must not be laid to the charge of the present writer, nor of that convenient scape-goat, the proof reader!

THE HOUSE IN WHICH DR. CROFT WAS BORN.
THE OLD NETHER EATINGTON MANOR HOUSE.
(By permission of S. Evelyn Shirley, Esq., D.L., J.P.)

1700. July 7. By vertue of a warrant from the Right Reverend the Dean of the Chapell Royal Mr. Jeremiah Clerk and Mr. William Crofts were both sworn Gentlemen extraordinary of the King's Chapell (and to succeed as organists according to merit, when any such place shall fall voyd) by mee R^h^ Battell, S.D. Wittnes Edw. Braddock, Clerk of the Cheke.

1704. May 25th. By vertue of a warrant from the Right Reverend the Lord Bishop of London I have sworn and admitted Mr. Jeremiah Clark and Mr. William Crofts joyntly into an organist's place vacant by the death of Mr. Francis Pigott. R^h^ Battell, S.D., Witnes Edw. Braddock, Clerk of the Cheque.

On December 1, 1707—not in October or November as the subjoined entry in the Cheque Book would seem to imply*—Mr. 'Jerry' Clark shot himself at the Golden Cup in St.

* Mr. W. Barclay Squire was the first to discover this date discrepancy and also the gruesome particulars of the suicide of Jeremiah Clark. See the *Athenæum* of April 2, 1887, p. 457.

Paul's Churchyard, whereupon Croft succeeded to 'ful' post of organist of the Chapel Royal. Here is the official record:—

1707. November the 5th. By vertue of a warrant from the Lord Bishop of London, Dean of the Chapell, I have sworn and admitted Mr. William Croft into an organist's place now become ful by the death of Mr. Jeremiah Clerk. Rh Battel, S.D.

The Cheque Book entries relating to Croft may now be completed:—

1708. Dr. John Blow, Organist and Master of the Children of her Majesties Chapell Royall and Composer in ordinary to her Majesty, dyed the first of October 1708, and by vertue of a warrant from the Right Reverend the Lord Bishop of London, Dean of her Maj. Chappell Royall, I have sworne Mr. William Croft, Master of the Children and Composer; and likewise by vertue of a warrant bearing date the same day Mr. John Weldon was sworn Organist in the sayd Dr. Blow's place, by me Rh Battell, S.D., Wittness, Daniell Williams, Clerk of the Cheque.

1715. Aug. 8. There was likewise inserted in the aforesaid establishment* an allowance to Dr. William Croft (as Master of the Children) of eighty pounds per annum, for teaching the children to write and accompts, or for teaching them to play on [the organ], and to compose music. Dolben, Subdean.

Croft also held the sinecure post of lutenist, which brought in an additional £60 a year to his Chapel Royal emoluments. The Rev. Edgar Sheppard, Sub-Dean of the Chapel Royal, in his interesting and exhaustive book, 'Memorials of St. James's Palace (Vol. II., p. 312, *note*), supplies the following financial information:—

'To Dr. Croft, for keeping, maintaining, and teaching 10 children of the Chapel at £24 per ann. each = £240.'

In succession to Dr. John Blow (who died October 1, 1708), Croft was appointed organist of Westminster Abbey, which post he held for the last nineteen years of his life.

Like other old-time church composers—Henry Purcell and Thomas Attwood to wit—Croft wrote for the theatre. The following overtures and act-tunes were composed by him for Drury Lane: 'Courtship à la mode,' July 9, 1700; 'The Funeral' (!), 1702; 'The Twin Rivals,' December 14, 1702; and 'The Lying Lover,' December 2, 1703. On July 9, 1713, he accumulated the degrees of Bachelor and Doctor in Music at the University of Oxford. His exercise was afterwards published, with two Odes in English and Latin written for the Peace of Utrecht, under the title of 'Musicus Apparatus Academicus.'

In 1724 Croft issued, by subscription, in two volumes, a collection of thirty anthems, entitled 'Musica Sacra.' This publication included the completion of the unfinished burial service by Henry Purcell. In an interesting preface Croft states that the work is 'the first Essay of publishing Church-Musick in England after this Manner of Printing'—*i.e.*, in score, engraven and stamped on plates.

* That is, an addition to the old establishment of the Chapel—*viz.*, four gentlemen, a second composer, a lutenist, and a violist.

As one of the great masters of English Church Music, Croft was a prolific composer of anthems. Some of these were written for State and other occasions, such as the Festivals of the Sons of the Clergy, and are scored for orchestra. 'Novello's Collection of Words of Anthems' (1898 edition) gives the titles of no less than forty-three anthems by him, and there are several others still in manuscript scattered here and there in various libraries. Amongst those unpublished is 'Praise God in His sanctuary,' 'Compos'd for and Perform'd at the opening of a new Organ at Finedon, in Northamptonshire, May 17, 1717,' when Croft presided at the instrument. The organist at Finedon was James Kent, then a youth of seventeen. To this day there is an organ stool in the church which has inscribed on it, 'J. K., 1717.' Croft's setting of 'God is gone up' was not published during his lifetime: it made its first appearance in print in Boyce's 'Collection' (Vol. II.), issued between 1760 and 1788.

Croft composed Morning Services in A and B minor, and a Morning and Evening (*Cantate* and *Deus*) Service in E flat. In the *Jubilate* of the E flat Service he did not set the words 'O go your way into His gates with thanksgiving'; a blank space is left in the manuscript which he never filled up. A 'Te Deum in D, for voices and instruments, in full score, and in the composer's autograph,' which is in the Library of the Royal College of Music, does not seem to have been published. Concerning Croft's Service in A, so eminent an authority as Sir John Stainer says:—

> One of the finest, if not the finest, setting of the *Te Deum* and *Jubilate* to which the English Church can point, is that by Croft, in A. It combines a suitable variety of sentiment with a dignified unity as a whole; and while in turn it is plaintive, penitential, or joyous, it bursts at the close of the *Gloria* to the *Jubilate* into a rich *Fugato* highly artistic and effective.—(*Grove's Dictionary of Music and Musicians, Vol. III., p.* 474a.)

The noble Burial Service of Croft and Purcell, by reason of its sublime simplicity, is incomparable.

Croft also composed music for the harpsichord, the flute, and some songs. The *Post Boy* of September 30—October 3, 1699, announced the following publication:—

> Six Sonatas or Solos, three for a Violin, and three for the Flute, with a Thorough-bass for the Harpsichord Theorboe or Bass-viol. Composed by Mr. William Crofts and an Italian Mr. Printed for John Young, Musical Instrument-Seller, at the Dolphin and Crown at the West End of St. Paul's Churchyard and at most musick shops. Price 3s.

Who was the 'Italian Mr.'?

Another instrumental work has this curious title:—

> Six Sonatas of Two parts purposely made and contrived for Two Flutes, compos'd by Mr. William Croft. . . . London: J. Walsh, &c.

Dr. Croft died at Bath on August 14, 1727, aged fifty. His death is thus quaintly recorded as at 'the Bath' in the *Daily Journal* (London) of Friday, August 18, 1727:—

On Monday last died at the Bath, Dr. Crofts, he was Organist and Composer to his Majesty, Master of the Children of the Chapel Royal, and Instrument Keeper and Organist of St. Peter's, Westminster [*i.e.*, the Abbey].

The statement made by Hawkins and copied by others that Croft met his death through having caught cold at the Coronation of George II. (October 11, 1727) is, of course, absurdly inaccurate. It is, however, true that at the Coronation the *remains* of Croft were within the precincts of Westminster Abbey, as

THE RUINS OF NETHER EATINGTON CHURCH.
(*Specially photographed for* THE MUSICAL TIMES.)

our composer had been 'cold within the tomb' for nearly two months when that regal function was solemnised. But in justice to recent biographers it must be recorded that Hawkins's mis-statement has found correctors, though one of them, in setting Hawkins in order, has given the wrong date of the Coronation! It seems as if Croft died almost 'in harness.' In the fine collection of musical manuscripts presented to the British Museum by Vincent Novello in 1849 there is the autograph score (*Add. MSS.* 17, 861) of Dr. Croft's anthem 'Give the King Thy judgments,' which is dated 'July 13, 1727,' a month before his death. Did he compose it for the Coronation ceremony which death prevented him from officiating at? A transcript of this anthem in the Bodleian Library, Oxford, has a pencilled endorsement, in an unknown hand, to the effect that it was composed when Croft was ill at Bath.

His remains were brought to London and interred, on August 23, 1727, in the musicians' aisle on the North side of the Choir, in Westminster Abbey. His monument bears the following laudatory inscription, translated from the Latin original:—

Near this place lies interred WILLIAM CROFT, Doctor in Music, organist of the Royal Chapel and this Collegiate Church. His harmony he happily derived from that excellent artist in modulation who lies on the other side of him.* In his celebrated works, which for the most part he consecrated to God, he made a diligent progress; nor was it by the solemnity of the numbers alone, but by the force of his ingenuity, and the sweetness of his manners, and even his countenance, that he excellently recommended them. Having resided among mortals for fifty years, behaving with the utmost candour (not more conspicuous for any other office of humanity than a friendship and love truly paternal towards all whom he had instructed), he departed to the heavenly choir on the fourteenth day of August, MDCCXXVII., that, being near, he might add to the concert of angels his own HALLELUJAH.

Awake up my glory, awake psaltery and harp, I myself will awake right early.

The only known record of Croft's marriage is that contained in an octavo volume of curious memoranda evidently made by a former official

* Dr. John Blow.

of the Chapel Royal.* This interesting book is now at Somerset House. By the kind permission of the authorities in the Registrar General's department we are enabled to give the following nuptial information concerning 'Mr. William Crofts':—

> Febry 7th, 170⅘. Mr. William Crofts, one of ye Organists of Her Majestyes Chappell Royall and Mistrs. Mary George were marryed in Her Majtys Chappell at St. James's by Dr. Battell, Sub-Dean.

His wife survived him. They do not seem to have had any children. Croft did not leave a will, and six years after his death his father-in-law (on July 28, 1733) administered to his estate, Mrs. Croft having in the meantime departed this life.

Burney ('History of Music,' Vol. III., p. 603) gives Dr. Croft 'a good character' in the following terms:—

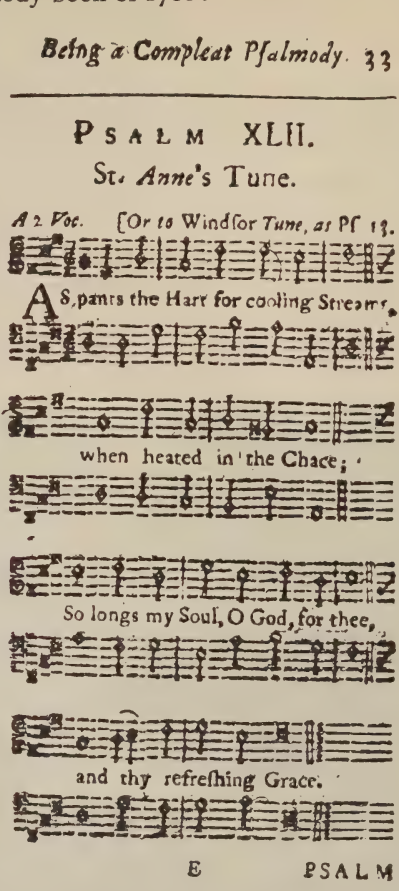
> He seems to have gone through life in one even tenor of professional activity and propriety of conduct. We hear of no illiberal traits of envy, malevolence, or insolence. He neither headed nor abetted fiddling factions; but insensibly preserving the dignity of his station, without oppressing or mortifying his inferiors by reminding them of it, the universal respect he obtained from his talents and eminence in the profession seems to have been blended with personal affection.

'Fiddling factions' is presumably more in the nature of a Burneyism than a violin technicality.

Dr. Croft is the reputed editor of an important collection of Psalmody, though the authority for such editorship rests only on the sandy foundations of traditionalism. The title-page of the book, in spite of its length, may be quoted in full:—

> A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate; containing
>
> The Psalms in particular measures; the usual Hymns, Creed, Lord's Prayer, Ten Commandments, for the Holy Sacrament, &c., with Gloria Patri's, and Tunes (Treble and Bass), proper to each of them, and all the rest of the Psalms.
>
> The *Sixth Edition*, corrected; and much enlarged: With the addition of Plain Instructions for all those who are desirous to Learn or Improve themselves in Psalmody; near 30 new Tunes, composed by several of the Best Masters; and a Table of Psalms suited to the Feasts and Fasts of the Church, &c. With Tables of all the Psalms of the New, Old, and Dr. Patrick's Versions, directing what Tunes are fitted for each Psalm.
>
> The whole being a Compleat Psalmody.
>
> Useful for Teachers and Learners of either Version.
>
> In the Savoy: Printed by John Nutt; and Sold by James Holland, at the Bible and Ball, at the West-End of St. Paul's. 1708.

This book contains the first known appearances of the tunes St. Anne's—said to have been named after the Church of St. Anne's, Soho, of which he was, or was not the organist—and Hanover, both of which are always attributed to Dr. Croft. We give a *fac-simile* of the first-named tune from the venerable Psalmody book of 1708:—


Being a Compleat Psalmody. 33
Psalm XLII.
St. Anne's Tune.
A 2 Voc. [Or to Wind for Tune, as Pf 13.
As pants the Hart for cooling Streams,
when heated in the Chace;
So longs my Soul, O God, for thee,
and thy refreshing Grace.
E Psalm

FAC-SIMILE (FULL SIZE) OF THE TUNE 'ST. ANNE'S' AS IT FIRST APPEARED.

It will be observed that the crotchets in the fourth line of the tune as originally written have been eliminated by modern editors. Fifth-hunters may derive all the satisfaction they can find in the progression between the third and fourth lines of the tune. Some doubts have been raised as to whether Croft really did compose 'St. Anne's.' But it is assigned to him by two contemporary Psalmodists—Philip Hart, in his 'Melodies proper to be sung to any of ye Psalms of David' (*circa* 1720), and John Church (who was Master of the Choristers of Westminster Abbey during Croft's organistship), in his 'Introduction to Psalmody' issued in 1723. The tune is typically British, and, with 'Hanover,' will long continue to retain an honoured place in every hymnal and in the regard of congregations of all denominations.

The portrait of Dr. Croft, which forms one of our extra supplements, is from the oil painting by Thomas Murray (or Murrey) in the Music School, Oxford. Permission for its reproduction has been kindly granted by the University authorities through the friendly

* It is very probable that this volume is the one referred to by Rimbault in the Preface (p. xvii.) to his issue of 'The Old Cheque Book of the Chapel Royal' (Camden Society), as 'the Note-book of Marmaduke Alford, Serjeant of the Vestry,' which, adds Rimbault, 'in all probability no longer exists.' We are glad to learn that there is a prospect of these old Chapel Royal records being printed by the Harleian Society.

offices of Sir John Stainer, who has also rendered other valuable help in the preparation of this article. We have the authority of so experienced an expert as Mr. C. T. Johnson for the statement that this is the first time Croft's Oxford portrait has been photographed. The rare signature of the composer is from the autograph score of his Service in E flat now in the possession of Mr. John S. Bumpus, who has kindly allowed a *fac-simile* to be made. Acknowledgment must also be made of the kindness of S. Evelyn Shirley, Esq., D.L., J.P., of Ettington Park; the Rev. G. Hesketh Biggs, M.A., vicar of Ettington; and Mr. Richard Savage—who is a mine of information on matters genealogical—the courteous librarian and secretary of the Shakespeare Trust, Stratford-on-Avon.

F. G. E.

VIOLIN PLAYING

SOME PRACTICAL HINTS BY ALFRED GIBSON.

In these days there is no lack of excellent instruction books for the violin, giving every grade of difficulty, from the beginning to the highest technical excellence. Music is cheap, especially the best. The indispensable Studies of Kreutzer, Fiorillo, and Rode may be bought for a shilling a volume; the Concertos of Viotti, Rode, Kreutzer, and Spohr for the same modest sum; and yet, in this year of grace, there is much poor violin playing, even in London, where it is possible to obtain excellent masters and to hear the finest players. The reason for this is not far to seek. The pupil hurries along without really surmounting and mastering difficulties. Scale work is shirked, and the all-important training of the bow is badly done. The student hurries forward to modern music, and with what result? Many poor performances of Mendelssohn, Max Bruch, and Saint-Saëns are heard now-a-days, telling only too plainly that the sonatas and concertos of the older masters, which are indispensable in the formation of style, have been neglected or carelessly studied.

Pupils should recognise the important fact that a good teacher is absolutely necessary, and that his precepts should be thoroughly mastered. Up to the grade of moderate difficulty it only needs a little common-sense to play the violin; but beyond that, into the advanced grade, care, skill, perseverance, and tireless industry are essential. It is at this stage that natural gift helps a student most. If the gift is there at all, it can be cultivated to almost any extent. Without natural gift the pupil never passes the imitative stage. To such a pupil how important it is to have a good master who is himself a fine player. The pupil should also hear the best players, and shape himself and his style on the most approved models. With this equipment, if he be earnest and true as a musician, he will do much. Often the gifted pupil is lazy or unteachable, not unfrequently both. Generally the gifted ones are 'kittle-cattle.' The exceptions to the rule are few, but these exceptions (if they have the physical strength) succeed in full.

Goethe said 'all art must be preceded by handicraft.' Let the young player take this maxim to heart and apply himself earnestly to his technical studies in the days of his youth while his fingers are supple and easily trained.

The excellent 'Violin School' of Ferdinand David makes an admirable beginning, all the difficulties of violin playing are therein set forth in the easiest and most understandable way. Other technical aids are:—

Schradieck's 'School of Violin Technique' and 'Studium der Accorde' for violin; 'Neue Tonleiterstudien,' by Carl Halir; 'L'Art du Travailler les Etudes de Kreutzer' by Massart, and Spohr's 'Violin School' should follow.

STUDIES by Kreutzer, Fiorillo, Rode (12), Rode (24), Rovelli, Gaviniés, Alard (24, in major and minor keys), Dancla (Op. 73), Schradieck (Studies), Wieniawski (Ecole Moderne, and 8 Etudes Caprices, Op. 18), Vieuxtemps (6 Concert Etuden), Campagnoli (7 Divertissements in the principal positions), and Paganini (24 Caprices).

SONATAS.

Corelli (Op. 5, all), Veracini, Nardini, Vitali (Chaconne), Tartini, and J. S. Bach (6 Solo Sonatas).

VIOLIN CONCERTOS.

Viotti. Nos. 23, 28, 29, 24, 22.
Rode. Nos. 6, 7, 8, 11.
Kreutzer. Nos. 13, 14, 18, 19.
Bach. In A minor and E major.
Mozart. In A major and E flat.
De Bériot. Nos. 2, 6, 7, 8, 9.
F. David. In E minor and D minor.
Spohr. Nos. 2, 6, 7, 8, 9, 11.
Gade.
Molique. In A minor.
Mendelssohn.
Max Bruch. Nos. 1, 2, 3, and 'Scotch' Fantasie.
Wieniawski. No. 2.
Vieuxtemps. Nos. 1, 2, 3, 4, 5.
Bazzini. Allegro de Concert (Op. 15).
Dvorák.
Lalo. In F minor, and Suite Espagnole.
Joachim. In the Hungarian style, and In one movement.
Beethoven.
Bazzini. Militaire.
Brahms.
Ernst. F sharp minor.
Lipinski. Militaire.
Paganini. Nos. 1 and 2.
Saint-Saëns. In B minor, and in A major (Op. 20).

I strongly advise the young player to study carefully and obtain a complete mastery of the Concertos of Viotti, Rode, Kreutzer, and Spohr given in the above list; they are indispensable in forming a true style. Moreover, they are the milestones on the way in the development of the wonderful resources of the violin, and show the growth of the violin concerto.

That a student must begin his work early in life and be industrious, the above list of concertos will show. I have not included the lighter pieces of the *répertoire*, fearing to make this article too long.

An important branch of music for the violinist is string quartet playing. Here again one finds a great neglect of the earlier masters—the quartets of Haydn, Mozart, and Beethoven (Op. 18) are not thoroughly mastered. The eagerness to play modern works produces the same result as in solo playing. I have heard Joachim say, more than once, that the older he grows the more he loves Haydn.

Therefore begin by playing the quartets of Haydn and Mozart.

The scores of these old masters are so transparent that every detail must be exactly in its place. The most careful observance of all *nuances* and marks of expression will be necessary, with every possible variety and quality of tone. Play with a pure tone and a broad style.

To properly prepare for a quartet practice each player should thoroughly master his own part and know the score as well. Play no more than two quartets at each practice, and play no longer than two hours at a time. Get to know all the best of the Haydn quartets, the ten selected of Mozart, the whole of Beethoven's Op. 18; then those by Mendelssohn (all except that in F minor, which must wait for riper experience); Schubert in A minor and D minor, later on the G major; Beethoven, up to No. 11; the three by Schumann. When all the foregoing have been well studied, then attempt those by Brahms and Dvorák, as well as the posthumous works by Beethoven.

In practising, play always in tune, clearly and broadly; be careful to acquire the excellent habit of doing things easily. The pleasure of a listener is spoilt by seeing an artist wrestling with his instrument.

The proper age to begin learning the violin is at ten years. Ear training, the elements of music, and elementary pianoforte practice ought to precede it. Physical culture ought not to be neglected. All games except cricket and football may be indulged in. A man need not be a nincompoop because he plays the fiddle! Cricket is a dangerous game for a violinist to play — dangerous as regards his fingers. Football is altogether too violent a recreation for a violin student. He may box, and, better still, he may fence. I advise my lady pupils to fence: it develops the quality of determination. Cycling is distinctly good. Early to bed and up at seven o'clock at latest every morning; four hours' practice for the principal study and no more; two hours a day in the open air for recreation.

Royal College of Music.—At the conclusion of the Midsummer term the following awards were made by the Director and Board of Professors:—Council Exhibitions, Ethel C. White (pianoforte), £6; Harold Samuel (pianoforte), £9; Eva Hart (singing), £8; Herbert J. Hulcup (singing), £9; William H. Kerridge (organ), £6; Joseph Soar (organ), £9; Edward Mason (violoncello), £3. An Exhibition for the Junior Department of £15 was awarded to Olive Blume (pianoforte). The London Musical Society's prize (value £3 3s.) to Cicely Gleeson-White for singing.

THE WIVES OF SOME GREAT COMPOSERS.

Chronological order is at all times a convenient arrangement. In the present instance it has the additional advantage of showing that matrimony begins at home, as the first lady on our selected list of great composers' wives is an Englishwoman.

FRANCES PURCELL.

Henry Purcell was about twenty-three years of age when he took unto himself a wife. Not only are the date and place of his marriage unascertainable, but the maiden name of his dearly beloved is unknown. There are not many side-lights on the domestic features of their married life. Six children were born to them, and Frances survived her husband eleven years. It has been stated that Purcell contracted the disorder of which he died (at the age of thirty-seven) through his wife's having purposely caused him to be kept waiting outside his own door because he did not return until a late hour; but this reflection upon the character of Frances bears upon it the stamp of inconsistency. In the publication, after his death, of Purcell's Te Deum and Jubilate in D, the widow, in a dedication to the Bishop of Durham, says: 'My Lord, the ambition I have to do the greatest honour I can to the memory of my Dear Husband,' and so on. And Purcell, in his will, made on the day of his death, says: 'And I doe hereby give and bequeath unto my loveing Wife, Frances Purcell, all my Estate both reall and personall of what nature and kind soever.' Mrs. Purcell, who died in February, 1706, is buried near her genius husband in Westminster Abbey. Many ladies, whose husbands were not geniuses, formerly found a last resting-place within the precincts of that glorious Walhalla, one such being, as the burial registers duly record, 'necessary woman to the House of Lords'!

MARIA BARBARA BACH AND ANNA MAGDALENA BACH.

John Sebastian Bach has every claim to be considered the most domesticated of great composers. He not only married twice, but to no one could the words of Psalm cxxvii., v. 5 (or 5 and 6 in the Prayer Book version), be more appropriately applied than to the composer of the '48', as he was blessed with twenty children!—a full score, in fact.

In the year 1703 Bach became organist of the New Church at Arnstadt, but he does not seem to have got on very well with the powers that be. He received a 'citation' to appear before the Consistory to explain his conduct. One of the charges against him was that 'he has latterly allowed a strange maiden to appear and to make music in the choir.' This 'strange maiden' was his cousin, Maria Barbara Bach, who, on October 17, 1707, changed her

estate, but not her name, on becoming the wife of the great Cantor, then twenty-two years old. Maria Barbara, who was the best of companions and a true sympathiser with Bach in his work, died suddenly and was buried during the absence of her husband at Carlsbad. She was only thirty-six at the time of her death, and she had borne him seven children.

Bach remained a widower for eighteen months. His second wife was Anna Magdalena Wülken, a Court singer at Cöthen, and the youngest daughter of the Court trumpeter. Youth was on her side, when, at the age of twenty-one, she became Mrs. Bach the second. Anna proved to be a veritable helpmeet to her husband. She had a fine soprano voice, which she used to good purpose in trying over his compositions in the privacy of the home circle. She took lessons from her spouse in clavier playing, and rendered him invaluable help in copying music—amongst other things, a great part of Handel's 'Passion Musik' in her handwriting still exists. Dating from the time of their marriage, the Bachs started a commonplace music-book to which they jointly contributed. It is entitled 'Clavier Büchlein vor Anna Magdalena Bachin. Anno 1722.' The first page contains a playful inscription to the effect that the book is directed against Calvinism, and its attendant melancholy and hostility to art. A similar but larger volume was started in 1725. This contains compositions by Bach and others, also a song on the reflections of a smoker, and other odds and ends evidently addressed by him to his wife, to whom he was devoted. Both these precious volumes are now preserved in the Royal Library, at Berlin. Anna Magdalena had thirteen children, these, with the seven Bach had by his first wife, made up the 'quiverful' of twenty girls and boys. She survived her husband, and, to the lasting disgrace of her stepsons and the Leipzigers of that day, she died in an almshouse and was buried in a pauper's grave.

MARIA ANNA HAYDN.

Like Bach, Haydn married a Maria, though not a Maria of his own choice. In the year 1760 he was twenty-eight and passing rich on £20 a year, *plus* 'board and lodging.' What more natural than that he should think of taking unto himself a wife? Two of his pupils were the Misses Keller, the daughters of a wigmaker, to whose house he had been introduced by Mr. Keller, Jun., who was a violinist at St. Stephen's when Haydn was a chorister. He fell in love with the younger of the fair pair of pupils, but she took the veil in preference to taking Haydn. The wigmaker, however, being anxious to keep young Mr. Haydn in the family, persuaded him to marry the elder damsel, Maria Anna, who was three years his senior! Here we cannot do better than let the well-informed Carl Ferdinand Pohl speak as to the result of this unfortunate union. Pohl says: 'The wedding took place at St. Stephen's [Vienna], November 26, 1760—a bad day for Haydn, and the foundation of unutterable domestic misery. His wife was a regular Xantippe — heartless, unsociable, quarrelsome, extravagant, and bigoted, who, as her husband said, cared not a straw whether he was an artist or a shoemaker. They had no children.' But we may draw a veil over Haydn's conjugal miseries.

CONSTANZE MOZART.

When the Archbishop of Salzburg dismissed Mozart from his household in Vienna, where he was treated as a servant, he (Mozart) took up his abode under the roof of one Frau Weber, a widow. She had three daughters, two of whom were eligible. As with Schumann, the course of true love by no means ran smoothly with Mozart. His, not his *fiancée's*, father was the just cause or impediment—just, by reason of Wolfgang's pecuniary straits. A report had reached Mozart, senior, to the effect that his son was paying attention to the landlady's daughter. A serious admonishment thereupon ensued. But it was the old, old story. 'To my mind a bachelor lives only half a life,' writes the young man to his father, and hesitatingly names the object of his affection. 'But surely not a Weber? Yes, a Weber, Constanze, the third daughter.' All paternal attempts at dissuasion were in vain; the young lover had made up his mind, and on August 4, 1782, in the same church (St. Stephen's, Vienna) where Haydn allowed himself to be (literally) 'led to the halter,' Constanze Weber became Constanze Mozart. The bridegroom was twenty-six years of age, the bride 'sweet nineteen.'

A month previous to his marriage Mozart had produced his opera 'Entführung aus dem Serail.' The bringing home of his bride was his 'Entführung aus dem Auge Gottes,' as he told his friends. 'As soon as we were married, my wife and I both began to weep; all present were touched at seeing us so moved, and wept too, even the priest.' Mrs. Mozart, in spite of many good qualities, was a shockingly bad manager. Her husband was naturally careless in money matters, and with their uncertain and pinched resources, it is no wonder that the making of both ends meet encountered serious difficulties during their married life. As a tribute to the devotion of Constanze to her husband there may be retold the familiar yet touching story of the 'Don Juan' Overture. On the evening before the first performance of that opera, the overture was still uncomposed. He worked at it far into the night, while his wife kept him supplied with punch, and told him fairy-stories to keep him awake. But at seven in the morning the copyist received the score, and it was played at sight in the evening! 'Constanze,' says Pohl, 'had a pretty, well-trained voice,

and played the piano in a pleasing manner. Mozart dedicated to her, always in affectionate terms, many of his compositions; but, characteristically, finished none of them. She was a good and loving wife, accommodated herself in everything to her husband's disposition, and restrained him from many heedless actions. He was sincerely attached to her, and she, in return, lavished upon him every care and attention.' Two children were born to them. Eighteen years after the death of Mozart, the widow, at the age of forty-six, married one George N. Nissen, an official in the Danish diplomatic service. Constanze outlived both her husbands, and died on March 6, 1842, aged seventy-nine.

In the year 1829 Vincent Novello paid visits to the sister and widow (then Madame Nissen) of Mozart, at Salzburg. In taking leave of him at her house, Constanze assured her English visitor that his visit had been one of the most gratifying compliments which had been paid for several years, both to herself and to the memory of 'her Mozart.' Novello, in the diary of his journey, records: 'I need not say what a crowd of interesting associations, curious thoughts, and singular reflections passed through my mind in the course of my solitary walk back to my Inn.'

CÉCILE CHARLOTTE SOPHIE MENDELSSOHN-BARTHOLDY.

The illness of a friend was the awakening of 'love's young dream' in the case of Mendelssohn—if this suspicion of a 'bull' may be allowed. Schelbe was the friend for whom, in the summer of 1836, Mendelssohn acted as *locum tenens* as conductor of the Cäcilien-Verein at Frankfort-on-the-Main. At a certain house on the quay there lived the widow of a clergyman of the French Reformed Church, one Jeanrenaud. She had a very beautiful daughter, Cécile by name. But so youthful looking was the widow, Madame Jeanrenaud, that it became a joke in the family that, at first, she herself was supposed to be the object of Mendelssohn's frequent visits. In order, however, to test the proof of the proverb that 'absence makes the heart grow fonder,' Mendelssohn, at the very height of his passion, started off to Scheveningen, near The Hague, for a month's sea bathing. On his return to Frankfort the formal betrothal took place. A son-in-law of Mendelssohn's told the present writer that the 'Lied ohne Worte,' No. 18, in A flat, and entitled 'Duetto,' was a veritable love song which Mendelssohn composed expressly for his *fiancée*. He sent the manuscript to her while she was staying in Paris. As she could not play it herself she took it to Herz, who, from the manuscript copy, interpreted the love strains—the billing and cooing—which characterise this familiar composition of Mendelssohn's. The autograph is dated 'Frankfort, June 27, 1836.'

The wedding took place at the Walloon French Reformed Church, Frankfort. Mendelssohn was twenty-eight, his wife nearly ten years younger. A journal which they kept together (like Bach and his second wife) during the honeymoon is full of sketches and droll things of all kinds. The musical results of their wedding journey were the 42nd Psalm ('As the hart pants') and the Three Preludes (not the Fugues) for the organ (Op. 37). Soon after his marriage Mendelssohn had to tear himself away from his lovely young bride by reason of his engagement to conduct and play at the Birmingham Musical Festival, and he grumbles about it lustily. Here are his actual words as recorded in a letter to Ferdinand Hiller, dated London, 1st September, 1837:—

> 'Dear Ferdinand,
>
> 'Here I sit—in the fog—very cross—without my wife—writing to you because your letter of the day before yesterday requires it; otherwise I should hardly do so, for I am much too cross and melancholy to-day. It is nine days since I parted from Cécile at Düsseldorf. The first few were quite bearable, though very wearisome. But now that I have got into the whirl of London—great distances—too many people—my head crammed with business and accounts and money matters and arrangements—it is becoming unbearable, and I wish I were sitting with Cécile, and had let Birmingham be Birmingham, and could enjoy my life more than I do to-day.
>
> . . . . . .
>
> 'I must be a little fond of my wife, because I find that England and the fog and the beef and the porter have such a horribly bitter taste this time, and I used to like them so much.'

In his excellent monograph on Mendelssohn, Sir George Grove refers to a score of Haydn's Military Symphony which he (Mendelssohn) wrote for his wife and which bears the words 'Professor Cécile.' He also furnishes the following picture of Mendelssohn's domestic felicity at the time he was composing his organ sonatas: 'The pleasure in his simple home life which crops up now and then, is very genuine and delightful. Now, Marie [his elder daughter] is learning the scale of C, and he [Mendelssohn] has actually forgotten how to play it, and has taught her to pass her thumb under the wrong finger! Now, Paul tumbles about so as to crack their skulls as well as his own. Another time he is dragged off from his letter to see a great tower which the children have built, and on which they have ranged their slices of bread and jam—"a good idea for an architect," he says. At ten Carl comes to him for reading and sums, and at five for spelling and geography—and so on. "And," to sum

up, "the best part of every pleasure is gone if Cécile is not there." His wife is always somewhere in the picture."*

Cécile Mendelssohn died six years after her husband. Of the five children of the marriage only the youngest now survives.

CLARA JOSEPHINE SCHUMANN.

'Faint heart never won fair lady' must have been the motto of Robert Schumann's love making. It touched the extremes of the idealistic and the tragic. As everyone knows, Schumann became a pianoforte pupil of the celebrated Friedrich Wieck. The professor had a most gifted daughter, Clara by name. When she was only thirteen Schumann was enthusiastically delighted with the clever little girl, 'adorned as she was with the twofold charm of childlike sweetness and artistic genius.' He wrote to a friend about her in these words: 'Think of perfection, and I will agree to it.' In due time Schumann openly avowed his affection for the wonderful fair pianist. His regard for her was reciprocated; but when Schumann formally asked her father's consent to the engagement, Wieck refused. Moreover, the old gentleman's opposition became even stronger and stronger as time went on. Persuasion availed him not a whit. So desperate did Schumann become that he went to law with the obstinate objector in order to gain the possession of his Clara. The case dragged on for a whole year, with the final result that Wieck's objections to the marriage were pronounced to be trivial and without foundation. The wedding took place at the church of Schönefeld, near Leipzig, on September 12, 1840 — the eve of the bride's twenty-first birthday—the bridegroom being thirty years of age.

In regard to the married life of the Schumanns, we cannot do better than let the late Dr. Spitta bear testimony to its conditions. He says: 'As far as anything human can be, the marriage was perfectly happy. Besides their genius, both husband and wife had simple domestic tastes, and were strong enough to bear the admiration of the world without becoming egotistical. They lived for one another, and for their children. He created and wrote for his wife, and in accordance with her temperament; while she looked upon it as her highest privilege to give to the world the most perfect interpretation of his works, or at least to stand as mediatrix between him and his audience, and to ward off all disturbing or injurious impressions from his sensitive soul, which day by day became more irritable. . . . The deep joy of his married life produced the direct result of a mighty advance in his artistic progress.'

Alas! that this blissful existence should have been broken by the terrible calamity which overshadowed that happy home, and which darkened the lives of those genius-born and congenial souls. Oh! the mystery that lies hidden under such a dispensation! But it was not without its most beautifully bright side in the heroic fortitude by which Clara Schumann responded to the call of duty in working for and bringing up her children, no less than in the loving devotion whereby, in her masterly interpretations of his works, she revered and kept fresh the memory of her loved one. Who can forget the dignified demeanour, the heartfelt tenderness, the poetic beauty, the exquisite charm—all knit together by the chords of love—with which she was wont to reveal the beauties of Robert Schumann's noble Pianoforte Concerto? Peace to her memory.

Our space is exhausted, and we must bring this chit-chat to a close. 'But,' the uninitiated may feel disposed to ask—but what about the wives of Handel, Beethoven, Schubert, and Brahms?' They had none.

* 'Dictionary of Music and Musicians,' Vol. II., p. 285*b*.

OCCASIONAL NOTES.

The death, at Coburg, on July 31, of His Royal Highness the Duke of Saxe-Coburg and Gotha and Duke of Edinburgh calls for regretful mention in these columns by reason of the practical interest he took in the art of music. The Duke was a performer on the violin. He composed the 'Galatea' waltz, so named after the ship he commanded in the Royal Navy. This composition was first performed by five military bands and the orchestra of Her Majesty's Opera at a military concert given at the Royal Albert Hall, on September 23, 1872, with much *éclat*, the royal composer being present. Concerning this waltz, which was published in the same year, Mr. Davison remarked: 'Prince Alfred's notion of a waltz-tune does him credit.' His Royal Highness was practically the founder of the Royal Amateur Orchestral Society; he diligently attended the rehearsals, and played first violin at the public performances. At one of the concerts he played a solo by Spohr and at another the violin obbligato to the Gounod-Bach 'Ave Maria.' The late Duke was President of the Royal Academy of Music, the Incorporated Society of Musicians, the Royal Choral Society, and a Vice-President of the Royal College of Music. He was born on August 6, 1844.

The inborn enthusiasm of the Welsh people for singing found its full expression at the Paris Exhibition. Three choirs from the Principality joined their forces in showing the gay Parisians, and some of the chief musicians of France, their capabilities, and, we may add, their untiring zeal in the cause of choral music. This trio of choirs were the Royal Welsh Ladies' Choir, conducted by Mrs. Clara Novello Davies; the famous Rhondda Royal Glee Society, of which Mr. Tom Stephens is chief; and the Barry District Glee Society, under the conductorship of Mr. David Farr, a working miner. As the only other foreign choir in the competition was one from Bohemia, consisting of two dozen voices, and as the Cambrians were 180 strong, there was practically no contest. Therefore the judges, with M. Saint-Saëns at their head, decided upon all prizes and no blanks. A lady conductor was doubtless something of a novelty to the French folk, and it is no wonder that

M. Saint-Saëns, in heartily shaking the hand of Mrs. Clara Novello Davies, warmly congratulated that lady on the excellent singing of the fair damsels under her spirited baton. She was also crowned with a silver-gilt laurel wreath, as a special token of appreciation. Altogether the sons and daughters of Cambria worthily maintained their splendid choral reputation in their achievements at the great show on the banks of the Seine.

The annual 'Return' of the British Museum has a far less blue-bookish interior than the cover thereof might imply. It appears that 2,332 fewer students visited the Reading Room than in the previous year; but as the daily average was 624, and each reader used on an average seven volumes per diem (exclusive of those taken from the shelves of the Reading Room), it is evident that the human book-worm species is in no danger of becoming extinct. We learn that '4,808 pieces of music, each complete in itself, have been acquired by copyright during the year.' How many of these acquirements were stillborn? the cynic may be pardoned for enquiring. Mr. Barclay Squire, the indefatigable 'chief' of the music department (printed books), is ever on the alert for adding rare tomes to our National Library. The following extract from the Blue-book gives some of the year's enrichments.

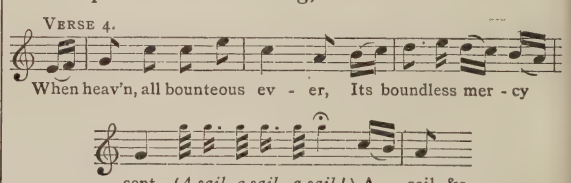
The additions to the Library of Music include a copy of the 'Liber quindecim Missarum electarum,' printed at Rome by Andreas Antiquus of Montona in 1516, the first musical work printed at Rome, and the first folio collection of Masses ever published; the 'Flores de Musica' of M. R. Coelho, Lisbon, 1620; the 'Liber Passionum' of Esterano de Christo, Lisbon, 1595; six part-books of the 'Missae Quatuor' of Franciscus Garrus, Lisbon, 1609, a work, so far as is known, unique; two beautifully engraved collections of organ pieces by G. Nivers, Paris, 1667; two volumes of music composed for the Vielle or Hurdy-gurdy; a number of part-books of rare sixteenth century madrigals, and a copy of Eslava's 'Lira Sacro-Hispana,' Madrid, 1869, a work in ten volumes which has become very scarce.

'Songs of the Sea' forms the subject of an interesting article in the August number of *Temple Bar*. The writer, Mr. Alan Walters, laments the absence of notable English sea songs of the time of Shakespeare and even of later date. He says: 'We possessed no real national song of the sea' until the appearance of 'Rule, Britannia,' in the year 1740. Mr. Walters makes the common mistake of giving the title of Dr. Boyce's naval ditty as 'Hearts of oak': its original form is 'Heart of oak.' John Davy's 'Bay of Biscay' is a sea song that fully justifies its popularity; but how few tenors nowadays can do it justice? Charles Dibdin comes in for some rather severe, though wholesome criticism. 'Perhaps,' says Mr. Walters, 'he would have been a greater man if he had written less'—a truism which is capable of wider application—'for while we admire his genius and his choice of themes, we are of opinion that most of his thirteen hundred songs might be burnt to-morrow without any serious loss either to literature in general or to his own fame in particular. His best songs do not number a score. Who can read "Poor Tom Bowling," written on the occasion of his brother's death, without feeling the influence of its pathetic simplicity and felicitous tenderness? Words, sentiment, and melody (for Dibdin was no mean musician) are all in perfect keeping, and the result is a song that will last as long as England lasts.' Shield's 'The Arethusa' gets honourable mention, and few will deny that Thomas Campbell's 'Ye Mariners of England' and 'The Battle of the Baltic' are 'two of the noblest lyrics ever penned in praise of seamen.' Is it not curious that very few sea songs have been written by practical seamen, and that fewer still are free from technical errors? Mr. Walters concludes his observations in a somewhat pessimistical tone thus:—

We fear that the age of sea songs is past. Such nautical ditties as have in our day flowed from the pens of ballad-mongers are cast in a different mould. There is little to be said in praise of the *fin de siècle* people's poet, who is content to chant the praises of the Old Kent Road, and to recount in shambling doggerel the kitchen-cupboard loves of cook and constable, or the cooings of barmaids and beer-bemused 'Johnnies.' 'Annie Laurie' does nowadays just as well for the forecastle as anything else. Such inanities as 'Tarara-boom-de-ay' have found a home in the hearts of men whose grandsires sang over bowls of 'flip' songs that are now heard only as lisped by wooden-throated tenors at a penny reading. You may write a song for a sailor, but you cannot make him sing it.

Who has not been bored by the wooden-throated tenor?

While on the subject of sea songs, and as a more or less nautical prelude to the approaching Hereford Festival, we may refer to the 'Bay of Biscay' as sung by that prince of tenors, John Braham. It is true that this celebrated vocalist's greatness was not to be measured by his stature. But any shortcomings in this respect he atoned for by throwing strong dramatic feeling into the singing of his songs. In Davy's famous ditty he made a great, if not a legitimate effect by falling on one knee at the words 'a sail,' which, in the form of a three-fold repetition, he interpolated into the song, thus:—



At the Hereford Festival in question Braham followed his usual custom. But in consequence of the platform being constructed with a high barrier on the side towards the audience, Braham, when he dropped down on his knee, was completely lost to sight. For the moment the audience thought that the little tenor had slipped down some unsuspected trap-door. In their anxiety to see what had become of him, they rose from their seats like one man. When, however, he appeared to view he was greeted with great hilarity. In other and more parodyical words: Loud roar'd the Festal laughter, the mirth a deluge show'rs. . . . Braham in sight appears, we hail him with our jeers. Sings his lay, on that day, in the city of Hereford O!

The opera season ended very tamely, the last week being given up entirely to repetitions of familiar works with familiar casts. One outcome of the season has been a determination (which is certainly not premature), on the part of those responsible, that Covent Garden shall no longer have the worst and most antiquated stage in the civilized world. Accordingly a new stage is to be built, at great expense, with every possible modern improvement—and so those who write about opera will lose one of their most fruitful subjects. But no one else will, we suppose, regret the disappearance of the anachronisms behind the curtain. The new arrangements have been designed in consultation with Herr Brandt, the

architect of the Wiesbaden Opera House—for we are still, in artistic matters, far from approaching the Greek philosopher's ideal of 'the self-sufficient state.'

ON July 28, the one hundred and fiftieth anniversary of the death of Johann Sebastian Bach, the mortal remains of the great Cantor were transferred, amidst solemn and impressive ceremonies, to, it may be hoped, their final resting-place. This place of sepulture is the specially erected crypt, immediately below the altar, in the Church of St. John, Leipzig. The remains are enclosed in a most artistically designed sarcophagus of French marble, and consist of the complete skeleton of the master, with the exception only of a few fingers. The musical portion of the proceedings included the singing by the Quartet für Kirchengesang of the chorale 'Wenn ich einmal soll scheiden,' and the final chorus from the 'St. Matthew' Passion was played on the organ by Herr Pfannstiehl, the excellent organist of St. John's Church. The Bach crypt is illuminated by the electric light! It will be accessible to all pilgrims to the shrine of the immortal master.

A CORRESPONDENT, who is a captain in the army, writes as follows in reference to our recent article on Kneller Hall:—

Will you allow me to supply an omission, quite unintentional, I am sure, in your most interesting article on Kneller Hall in this month's MUSICAL TIMES?

The first Commandant, the *maker*, of the school of music was my old friend, Major-General Whitmore. Himself no mean musician, he pulled the school through its initial difficulties, started the weekly band performances, and raised the money for the adornment of the chapel, which was originally as hideous as it could be.

Thus I venture to think that an article on Kneller Hall is incomplete without even the mention of Major-General Whitmore's name.

We are sorry not to have mentioned Major-General Whitmore's name; but the article did not attempt to give a complete history of Kneller Hall, only a description of the excellent methods adopted there and the satisfactory results obtained.

HERE is another military band story. It is of a Scotch serjeant-major whose knowledge of music was on a par with that nonjocularitiveness so characteristic of his race. This son of Scotia was admonishing a young bandsman for laziness in not practising his instrument, whereupon the indolent one solemnly and excusingly said, 'I have lost my tenor clef.' 'Lost your tenor clef!' replied the irate Mac, 'well you can use Brown's for a day or two, while he's in the hospital.'

THE Asylum for Aged Musicians, founded by Verdi, which has been in course of erection since 1896, is approaching completion and will shortly be opened. It will provide accommodation for sixty male and forty female residents, whose maintenance has been amply provided for by the generous founder. It is interesting to note that the stately hall set apart for the social recreation of the inmates has been ornamented with the medallion portraits of the eight composers regarded by Verdi as specially representative of the genius of Italy—viz., Palestrina, Monteverde, Frescobaldi, Scarlatti, Marcello, Pergolese, Cimarosa, and Rossini. The portrait of the composer of 'Aïda' himself, the munificent founder of this magnificent 'home,' is conspicuous by its absence!

MESSRS. NOVELLO intend to issue almost immediately what may be termed old friends in a new guise. The title of the new publication is to be 'Novello's Anthem Book, selected for Festival and general use throughout the year.' As a matter of fact, this 'Anthem Book' will consist of several books, each one of which will contain twelve anthems suitable for Advent, Christmas, Easter, and Harvest, in addition to a 'general' section which may be used at any time. Great care has been taken in making the selections, and those who make the acquaintance of these little books will find therein many favourite anthems that are always sure of a welcome. It may, therefore, be assumed that in churches where an elaborate musical service is not possible, this anthem publication will be very acceptable. In such cases the advantage of having in one book sufficient material for twelve months is one which many a village and town church choir will doubtless appreciate. It is proposed to issue a series of these books at the price of one shilling each—that is, at the rate of *one penny* per anthem. What more need be said?

A CORRESPONDENT, who is a true-born Briton, has, by way of a holiday task, been amusing himself by drawing up a list of foreignised names of native composers. He is of opinion that it may be a useful guide to those organ recitalists, for instance, who wish to impress the British public with their knowledge of *foreign* musicians. Here is an instalment of the names, the elucidation of which will doubtless furnish our readers with a little recreation:—

Chevalier Dupont.
Henri Adroit.
Walter von Papagei.
Georg von Mauerschwalbe.
Kohlerücken-Kleidermacher.
Hans von Farbenbeizer.
Chevalier De la Riposte.

MR. ROBERT NEWMAN has recently made some changes in his band by the introduction of twelve new instrumentalists of high attainment. The principals in each department of the Queen's Hall orchestra are now as follows:—

First Violin, Mr. Arthur W. Payne.
Second Violin, Mr. Lyell-Tayler.
Viola, Mr. A. E. Ferir.
Violoncello, Mr. W. H. Squire.
Double-Bass, Mr. J. Haydn Waud.
Flute, Mr. Albert Fransella.
Oboe, Mr. D. Lalande.
Clarinet, Mr. Manuel Gomez.
Bassoon, Mr. E. F. James.
Horn, Mr. A. Borsdorf.
Trumpet, Mr. W. Morrow.
Cornet, Mr. Arthur Smith.
Trombone, Mr. T. Colton.
Tuba, Mr. W. Reynolds.
Tympani, Mr. C. Henderson.
Harp, Miss Miriam Timothy.

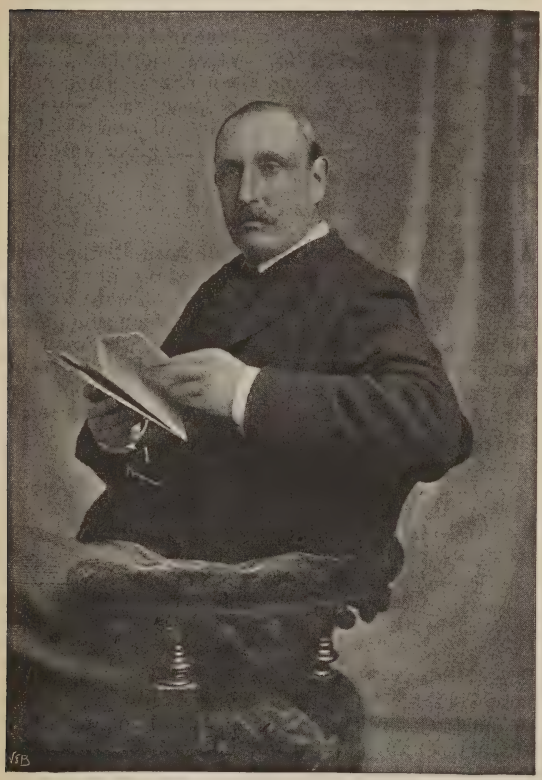
During the present season of Mr. Newman's Promenade Concerts at Queen's Hall, the general outline of the scheme will be as follows:—

Mondays	First part,	Wagner.
Tuesdays	,,	Popular, with a Concerto.
Wednesdays	,,	Symphonic.
Thursdays	,,	Popular, with a Concerto.
Fridays	,,	Beethoven.
Saturdays	,,	Popular, without a Symphony or Concerto.

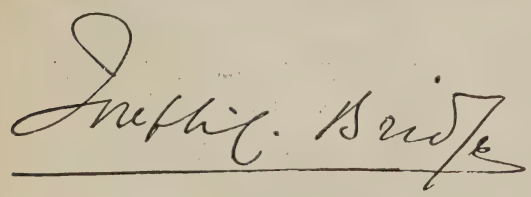
The second part of each concert will be of a popular nature.

THE Moody-Manners Opera Company offer two prizes, each of the value of £250, for the two best operas, one to be composed by a British subject, the other by a foreigner. In addition to the amount of the prize, 10 per cent. of the net receipts will accrue to the prize-winner, but the prize opera is to become the sole property of the Company.

Dr. Joseph Cox Bridge, conductor of the Chester Musical Festival, is the youngest son of the late John Bridge, a worthy lay-clerk of Rochester Cathedral, and was born in that ancient Kentish city on August 16, 1853. Like Armes of Durham, Crow of Ripon, Bridge of Westminster, and the late Joseph Maas before him, he became a chorister in Rochester Cathedral, and was subsequently assistant-organist to his master, the venerable Mr. John Hopkins. Soon after the appointment of his elder brother, now Sir Frederick Bridge, to the organistship of Manchester Cathedral, in 1869, Joseph Bridge became pupil of and assistant to his fraternal



(From a Photograph by J. Brandebourg, Chester.)



relative in Cottonopolis. In 1871 he obtained the post of organist of Exeter College, Oxford, and graduated at the University: B.A., 1875; Mus.B., 1876; M.A., 1878; Mus.D., 1885. He obtained the Fellowship of the Royal College of Organists in 1879, and is an Honorary Member of the Royal Academy of Music. Upon the resignation of the late Frederick Gunton of the organistship of Chester Cathedral, in 1877, Dr. Joseph Bridge was appointed to the vacant post, which he has since held with marked success and efficiency. He was for some time conductor of the Bradford Choral Society and on more than one occasion he was entrusted with the responsible duty of deputising for the late Sir Charles Hallé. As a composer there has to be placed to the credit of his account an oratorio, 'Daniel' (1885); a dramatic cantata, 'Rudel' (1891); a sacred cantata, 'Resurgam'; a Requiem, composed for the recent Chester Festival; an operetta, 'The Bell of the Area'; a Symphony in F (1894); a Magnificat and Nunc dimittis in C, for voices and orchestra (1879); an Overture in G for organ; and other works of smaller calibre. In 1879 Dr. Bridge assisted in reviving the Chester Musical Festivals, which had not been held for fifty years, and with what success he has engineered these feasts of song need not be re-told. He has also conducted and financed the Chester Musical Society for the past eighteen years, and has raised the Cathedral services to a high state of efficiency. It is no wonder that the old lay-clerk of Rochester was proud of his two cathedral-organist boys.

Dr. Joseph Bridge has given, in an interesting pamphlet, a history of the Chester Musical Festivals, which, it will be remembered, were suspended for half-a-century—from 1829 to 1879, when, in the latter year, the enthusiastic organist of Chester Cathedral resuscitated these music-meetings on the banks of the Dee. Dr. Bridge does not furnish the why and the wherefore of this long hiatus in the Festival continuity. In the *Musical World* of April 7, 1842, the following is given as the reason for not holding the meeting in that year:—

> There is to be no musical festival at Chester this year, the bishop having objected to sanction it on account of the concerts and ball which follow the oratorios, and the dean and chapter having refused to lend the nave of the cathedral for the morning performances. The citizens are much chagrined at the course taken by the ecclesiastical authorities.

Attention does not seem to have been called to the fact that the Festival of 1829 very narrowly escaped the possible presence of Mendelssohn. Just before the Festival was about to be held, the young composer—he was only twenty—was enjoying his visit to Coed-du, near Mold, in Flintshire. On his way, in the coach, to London he chanced in a curious way to come across François Cramer, the leader of the Chester Musical Festival. But we may let him describe the incident in his own words as recorded in one of his letters, dated 'London, September 10, 1829':—

> 'I drove away in the evening; the lights in the house sparkled through the bushes in the distance; in my open carriage I passed by several favourite places, the gentle brook already mentioned, the last hedge of the property, and then off I went at furious English speed. I snubbed all my travelling companions, spoke not a word, but kept quiet, half dreaming, half thinking, a little gloomy, just as I think one always is when one rushes along two hundred miles in a mail. It appeared almost like a magic-lantern of chance when on the second evening of my journey (I travelled right through in order to reach London in the morning) the mail stopped, because it met the mail from London to Chester, and putting my head out of the window while the two coachmen were talking, I saw peeping out of the other mail Fr. Cramer and his daughter (you remember Miss Marian?). Exchange a few words, then drive asunder, and part for years or longer—such is the world; moving onwards, meeting, coming near, and going far away. On my arrival in London I resumed my quiet life, which consists in writing music and reading English.'

SIR GEORGE GROVE was not only the first Director of the Royal College of Music, but he was one who took a very active part in its inception. What more natural, therefore, than that the great music-school at Kensington should desire to perpetuate, in some tangible form, the memory of one so greatly esteemed within, as well as beyond its walls? In this connection Sir Hubert Parry, the worthy successor of the late Sir George Grove in the Directorship, writes us from the Royal College of Music:—

> I think you will probably be interested to see the enclosed resolution, which was passed at a recent Council meeting held here, and may like to make an announcement about it.

Here is the Resolution, which proclaims its own commendation:—

> It was moved by the Hon. Spencer Lyttelton, seconded by Mr. Pember, and resolved:—
>
> 'That an Open Scholarship be founded in memory of the late Sir George Grove, giving free musical education at the College for a period of not less than three years; the subject to be Composition, and the Scholarship to be called the "George Grove Memorial Scholarship."'

THE estate of the late Sir George Grove has been valued at £31,744 14s. 9d. gross, including personalty of the net value of £29,992 6s. 7d. The estate is bequeathed, in trust, to Lady Grove and, subject to her life interest, to his three sons, Messrs. Walter Maurice, Julius Charles, and Arthur Stanley Grove.

A GREAT London daily, in printing the above particulars, has assessed the 'personality' of the departed knight at some thirty thousand pounds!

DR. HENRY HILES has been successful in winning a prize, of the value of £25, given by Messrs. Lorenz, of Ohio, for an anthem. This award is one of a series whereby these American gentlemen are endeavouring to encourage excellence in church music. The adjudicators were from both 'sides'—Mr. Dudley Buck, of New York, Mr. W. S. Matthews, of Chicago, and the venerable Dr. E. J. Hopkins, whom we are glad to claim as our very own. Dr. Hiles—whose anthem is a setting of the words 'God so loved the world'—is to be congratulated upon the fact that his hand has not lost its cunning.

FRÄULEIN TERNINA is a *prima donna* who seems to be unfettered by the traditions appertaining to her lyric sisters, dead and living. According to information furnished by her to an interviewer of the *World*, 'she has never been attacked by highwaymen, she has never chartered a special train, or driven an engine, or been chased up and down the Thames in steam-launches by frenzied managers. She has not even a lap-dog which accompanies her to rehearsals,' and we venture to add that her 'Home, sweet home' is not a castle. In regard to the more practical nature of a *prima donna's* calling, Fräulein Ternina said: 'We have few singers in Germany now, and as time goes on there will be fewer. And where the new ones are to come from, it is hard to see. Young ladies and young men at a given moment grow tired of practising and of being told that their production is faulty. Then they strike an attitude and protest that they are Wagner singers. In two years' time they have hardly a note left.' These sapient observations should not be lost on young English students, who are not unknown to 'strike an attitude' or to become stage struck. The distinguished Fräulein has some very pleasant things to say about 'those dreadful men, the critics.' We are told that 'in her opinion the musical critics of London are the most independent and honest to be found anywhere. She is very much struck by the fact that most of them write so little technical criticism; but there is nothing to prove, she thinks, that this is due to ignorance, because they show knowledge which compares favourably with that to be found elsewhere. And with but few exceptions they write more courteously of artists—even when censuring them—than any of their compeers in other countries.' It causes no surprise that the interviewer—himself one of the fraternity, perchance—should say of this fair appreciatress of our London musical press: 'Altogether her conversation is most interesting.'

DR. G. R. SINCLAIR, of Hereford, is to be felicitated upon the circumstance that he has been appointed to the important post of Conductor of the Birmingham Festival Choral Society in succession to the late Dr. Swinnerton Heap. In our next issue we hope to give a portrait of Dr. Sinclair in connection with his conductorship of the Festival soon to be held on the banks of the Wye. A full page view of the interior of Hereford Cathedral will illustrate a special report of this meeting of the Three Choirs.

MR. COLERIDGE-TAYLOR has been appointed conductor of the next Westmoreland Musical Festival, to be held in 1901, when his 'Death of Minnehaha' is to be performed. The fortunate young composer has been commissioned to supply the incidental music to Mr. Stephen Phillips' drama 'Herod,' which is announced for production at Her Majesty's Theatre.

MR. PERCY PITT, who has been spending a few weeks at a quiet Kentish seaside place, has just put the finishing touches to his music to Mr. Stephen Phillips' drama 'Paolo and Francesca,' which Mr. George Alexander is about to produce.

THE last number of the *Zeitschrift der Internationalen Musikgesellschaft* contains an article (in English) by Mr. A. H. D. Prendergast, in praise of 'The man's alto in English music,' in addition to other interesting matter. The various lists of new books, newspaper articles, &c., which appear from month to month, promise to be very useful, especially as they are to be arranged in alphabetical order in the bound yearly volume.

> 'Wanted a steady respectable man to look after a garden and milk a cow who has a good voice and is accustomed to sing in the choir.'

Thus runs an advertisement in a Cambridge paper. Now, although cows may possess *moo*sical voices, they are accustomed to 'sing' in stalls other than those assigned to the choir. If the advertisement had only mentioned taking a turn at *churny's* exercises as one of the qualifications of the lactine-fluid giver—but 'there's always a something.'

MR. EDWARD ELGAR will form the subject of the biographical sketch in our next issue. A new portrait of the distinguished composer will appear as an extra supplement. Mr. Franklin Taylor, in the same issue, will contribute a practical article on pianoforte teaching.

Chester Cathedral.

THE CHESTER MUSICAL FESTIVAL.

(By our Special Correspondent.)

If he who contrives to mingle the useful with the sweet may be said to have 'scored every point,' those who were responsible for the programme of the Chester Musical Festival may be accounted victorious. Without insisting too closely upon the analogy, it may at least be affirmed that the Chester programme appealed in equal measure to the general public who are content to hear old favourites and to the more enterprising minority who desire to extend their experience. Concerning the more stereotyped works that are common to most Festivals, a very few words may suffice. 'Elijah,' which opened the Festival on the morning of Wednesday, July 25, served to show the prowess of a really excellent chorus of something over 200 voices. Much may be said for the principle of a local chorus, and, indeed, I feel very strongly that in the end it conduces to the well-being of a Festival to make as much of local resources as is consistent with efficiency; but it may well be allowed that a more eclectic system resulted in this case in a stronger chorus than Cheshire alone could have produced. In addition to a nucleus formed by the Chester Musical Society, there were contingents from Manchester, Leeds, and Bradford, formed, it is safe to assume, of experienced as well as powerful voices. The result, at any rate, was excellent, the various sections of the chorus being unusually well-balanced and the singing showing careful preparation and general intelligence.

Handel's 'Messiah,' which very worthily ended the Festival on the Friday evening, deserves notice as being one of the most rapid performances of the work that I remember to have heard. Dr. J. C. Bridge is a most efficient conductor; indeed, there are few of our provincial musicians who know this phase of their business better, but his temperament inclines him more in the direction of force and energy than tenderness or emotional expression. So far as this keeps him from becoming maudlin it is a fault which one can readily condone; but sometimes it tends to deprive music of the dignity that should belong to it, as proved the case on this occasion with many of the broader choruses in 'The Messiah'—'Surely He hath borne our griefs' or 'Behold the Lamb,' for instance. For the same reason one felt that insufficient justice was done to 'Blest Pair of Sirens,' which was taken too hurriedly to express its nobility, and that in a generally excellent performance of Tschaïkowsky's 'Pathetic' Symphony, the first movement lost something of its dramatic force by absence of sufficient contrast, the cantabile second subject being played with a lack of deliberation that slurred over its essentially tender character. Happiest, on the whole, was Dr. Bridge in the 'Faust' of Berlioz, which he conducted with admirable spirit and verve.

These familiar works, welcome as their performance undoubtedly was to the people of Chester, who attended the Festival, and especially 'The Messiah,' in goodly numbers, are less likely to interest the outside public than the novelties or rarities of the programme. In this respect the Festival presented several points of more than ordinary interest. There was only one absolute novelty, but it proved of much greater interest than the average new cantata one hears at a Festival, and forgets as speedily as may be. Dr. J. C. Bridge, who has been responsible for most of the new compositions introduced to the public at the Chester Festivals since their resuscitation in 1879, has never written a work more worthy of the occasion than his new Requiem proved. The South African War, and, as a matter of great local moment to Chester, the death of the Duke of Westminster, gave point to the production, if they did not indeed inspire the composition, but it may certainly be asserted that it required no adventitious aid to popularity. Original, in the sense of revealing a strong individuality, I would not like to call it; it bears too much evidence of the influence of Verdi's similar work for that, but it has sufficient claims to attention in its abundant vigour, fresh and vocal melody, picturesque scoring, concise and unlaboured development. The interest is well sustained, for the composer has the somewhat rare gift, not only of being able to go on, but also of knowing when to stop, for which reason alone I should venture to predict that this Requiem is not likely to be allowed to rust on the shelf. As it takes only a little over three-quarters of an hour in performance, it should be fitted for church use as well as for concert performance, a practical point strongly in its favour.

Next as regards novelty was a work which had never before been heard in its entirety in this country, the cantata by Saint-Saëns entitled 'The Deluge,' which is known to English audiences chiefly by the melodious prelude, with its graceful violin solo. It was worth a hearing, for it is always clever, and sometimes charming, while the scene in which the rising of the flood is suggested is almost impressive—at least, from the French point of view. I do not know whether it was composed at the time when Saint-Saëns came so much under the influence of Wagner as to incur suspicion in his own country, but I fancied I detected something of the 'Lohengrin' feeling in the orchestration of not a few pages.

So rarely heard as to be next door to a novelty was another composition of the French school, the 'Funeral and Triumphal Symphony' of Berlioz. It is a highly characteristic work, both in the large lines of its construction and in the exceedingly apt use of a strange medium, for, as is well known to readers of Berlioz's memoirs, it was written for wind and percussion alone, for open-air effect, and the strings and chorus which the composer afterwards added in the third and last movement are quite an extraneous and *ad libitum* addition. It is sometimes dull, and the unrelieved tone of wind instruments helps to engender monotony; but, on the other hand, the elegiac tone is well caught, as well as that of stately and solemn pomp. Certainly Dr. Bridge deserved thanks for giving us a generally adequate performance of a work of exceptional interest which had, so far as I can ascertain, never before been heard in the North of England. It was given as part of a programme intended specially to commemorate our soldiers who have fallen in South Africa, so that its peculiar appropriateness was obvious.

The remaining features of a well arranged programme were more or less familiar. One of the most interesting was the 'Hora Novissima' of the American composer, Professor Horatio W. Parker, which, after suffering in this country a neglect longer than its intrinsic merits warranted, made so good an impression at the Worcester Festival last year. It is a work distinguished by much melodic charm, a refined sense of proportion, and finished workmanship, and these qualities seemed to me all the more marked after a repeated hearing. It had the more than nominal advantage of the composer's direction, for Mr. Parker is both level-headed and inspiring as a conductor, and has no difficulty in getting exactly what he wants from those who perform under his clear and expressive beat. This was, indeed, quite one of the most enjoyable things in the Festival.

Gade's 'Zion' is not very often heard nowadays, and the revival of this unpretending but artistic little work was not unwelcome, for though its idiom may in some

respects seem rather out of date, it is distinguished by a purity and sincerity of style well suited to music that aims at being 'sacred.' Less accountable was the presence in the programme of the 'Transfiguration' of Perosi, but it may well be that curiosity and a sense of fair play induced the committee to give room to this production, passable only as the work of an earnest and promising student who has still to develop a style that can actually be called his own. Beethoven's Mass in C was a very welcome 'classic'; Mendelssohn's 'Hear my Prayer' (the solo sung in excellent taste by Miss Esty) proved acceptable to many, and Schubert's 'Miriam's Song,' though at the best not one of his strongest works, was heard to more than ordinary advantage in being given, for the first time in this country, with Mottl's orchestration, which is certainly less clumsy than Lachner's. The Good Friday music from 'Parsifal' proved its singular fitness to the atmosphere of a Cathedral—where I, for one, would infinitely sooner hear it than in any concert-room—and Sullivan's fine 'In Memoriam' Overture was among the by no means too numerous examples of native art.

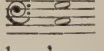
Concerning the performances, an almost uniformly high standard prevailed. The chorus was, as I have said, particularly good, and the band, recruited largely from the Hallé orchestra, was efficient, though there were, very occasionally, signs of that bugbear that is common to all our provincial Festivals, want of sufficient rehearsal. As successor to Mr. Willy Hess, one of the very finest leaders we have had in this country, Mr. A. W. Payne proved himself more than worthy, and his able playing of sundry incidental solos deserves mention. The organist, Mr. J. T. Hughes, was efficient, though occasionally, as in 'The Messiah,' he was rather too much in evidence. The principals were Miss Palliser, Miss Alice Esty, Miss Ada Crossley, Miss Giulia Ravogli, Miss Maggie Purvis; Messrs. William Green, Lloyd Chandos, C. Knowles, Bantock Pierpoint, and Andrew Black. If some of the ladies hardly sustained their reputation, the terrible heat of July might well account for this, and while all the gentlemen did well, it may fairly be said that Mr. William Green advanced his reputation as an oratorio singer.

I have already referred to Dr. Bridge's excellent work as conductor of the Festival, which owes much, if not everything, to his inspiring energy, and the best way to round off this plain, unvarnished account of an exceptionally interesting meeting is to reiterate my praises of its guiding spirit.

The view of Chester Cathedral is by the Photochrom Company, Limited.

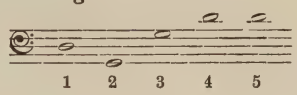
REBEC AND VIOL.

Hieronymus of Moravia was a learned priest of the thirteenth century. He wrote, among other things, a treatise on music, the chief merit of which is that it embodies the writings of still earlier authors on the subject of mensurable music. But he was far from being a mere compiler, and in his last chapter he has given us some interesting information about two stringed instruments in use in his day, to which he gives the Latin names of *rubeba* and *viella*.

Both these instruments were played with a bow, and neither of them appear to have had frets on the fingerboard. The *rubeba* is described as having two strings only, tuned in fifths, thus:  It is undoubtedly an early form of the 'rebec,' a member of the fiddle family, which in later times had three strings tuned in fifths.

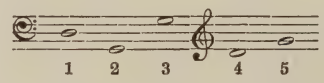
The *viella* is not so easily identified. It is certainly not the hurdy-gurdy (French 'viele'), because it is played with a bow, nor does it altogether correspond to the viol (French 'viole'), for it seems to have had a second neck or some means by which a bourdon string could be stretched clear of the fingerboard as in the later lutes. It is described as having five strings which may be tuned in three different ways.

In the first tuning—

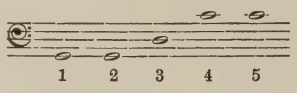


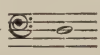
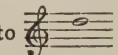
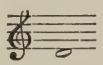
the fourth and fifth strings are in unison, and the first is a bourdon string ('bordunus'), which, being stretched outside the body of the instrument, 'evades the application of the fingers' (*applicationes digitorum evadit*); consequently the notes E and F on the bass stave can only be played an octave higher on the fourth or fifth string!

In the second tuning, which is said to be necessary for secular music, the bourdon is dispensed with, and all five strings are attached to the body of the instrument—



In the third tuning the first string is again a bourdon—



From what Hieronymus says as to the compass of these two instruments, it is clear that he does not contemplate the possibility of the position of the left hand being shifted. The *viella*, he tells us, when tuned in the second or lay manner, has a compass of two octaves, from  to  ; the *rubeba* cannot go above  ; and in the margin of the manuscript from which Coussemaker's text is printed, over against the third tuning some student has written: 'But I do not see how B can be played on this method.'

It was not till the seventeenth century, when the unfretted violin began to assert its superiority over the fretted viol, that players realised the advantage of freedom of movement in the left hand. Readers of Anthony Wood will remember the astonishment caused by Baltzar's skill in this respect. The entry is in his diary under date July 24, 1658:—

> Thomas Balsar or Baltzar, a Lubecker borne, and the most famous artist for the violin that the world has yet produced, was now in Oxon; and this day A. W. was with him and Mr. Edward Low, lately organist of Ch. Church, at the meeting-house of William Ellis. A. W. did then and there, to his very great astonishment, heare him play on the violin. He then saw him run up his fingers to the end of the finger-board of the violin, and run them back insensibly, and all with alacrity and in very good tune, which he nor any in England saw the like before. A. W. entertain'd him and Mr. Low with what the house could then afford, and afterwards he invited them to the tavern; but they being engag'd to goe to other company, he could no more heare him play or see him play at that time. Afterwards he came to one of the weekly meetings at Mr. Ellis's house and he played to the wonder of all the auditory: and exercising his fingers and his instrument several wayes to the utmost of his power, Wilson thereupon, the public professor, (the greatest judg of musick that

ever was) did, after his humoursome way, stoop downe to Baltzar's feet, to see whether he had a huff (*i.e.*, hoof) on, that is to say to see whether he was a devill or not, because he acted beyond the parts of man.

It would be interesting to know whether any representation of musical instruments corresponding to the *rubeba* or *viella* of Hieronymus is to be found in the architecture or manuscripts of the thirteenth century. Moravia, I believe, is or was a small state situate between Bohemia and Hungary; but Hieronymus is said to have passed the greater part of his life in a monastery at Paris, and the instruments he describes are probably those he was familiar with in France.

J. F. R. Stainer.

THE BIRMINGHAM MUSICAL FESTIVAL.

We are now able to give a more complete outline programme of this time-honoured music meeting which is to be held next month, in the Town Hall, on October 2, 3, 4, and 5.

Tuesday (October 2).—*Morning:* 'Elijah,' Mendelssohn.
Evening: Miscellaneous, including Sir Hubert Parry's 'De Profundis' and Mozart's 'Jupiter' Symphony.

Wednesday.—*Morning:* 'The Dream of Gerontius,' Edward Elgar (*composed expressly for this Festival*, but conducted, at the composer's request, by Dr. Richter); Schubert's 'Unfinished' Symphony; and a selection from Handel's 'Israel in Egypt.'
Evening: Scenes from Longfellow's 'Song of Hiawatha,' S. Coleridge-Taylor, which will also be conducted by Dr. Richter, at the composer's request.

Thursday.—*Morning:* 'The Passion of our Lord,' according to St. Matthew (the English version by the late Dr. Troutbeck), J. S. Bach.
Evening: Miscellaneous, including Dvorák's 'Spectre's Bride' and Glazounow's Sixth Symphony.

Friday.—*Morning:* Requiem, Brahms; Mass (selection), William Byrd; Vorspiel, 'Parsifal,' Wagner; and Symphony, No. 7, Beethoven.
Evening: 'Messiah,' Handel.

The overtures to be performed are the 'Genoveva,' Schumann; 'Romeo et Juliet,' Tschaïkowsky; 'King Lear,' Berlioz; and 'Tannhäuser,' Wagner.

It will be observed, probably not without some degree of satisfaction, that the programme is stronger in choral works than it has been at the last two or three Festivals. The orchestra will number 121 performers, of whom eighty-seven are 'strings.' 'Dr. Richter has paid special attention to the band,' remarked Councillor G. H. Johnstone at a recent meeting of the general committee, 'and he thought they would have the finest orchestra they have ever had.'

The chorus will consist of 351 voices, distributed thus:—

Sopranos	107
Contraltos	81
Tenors	76
Basses	87
Total	351

We hear from Birmingham that the chorus are delighted with Mr. Elgar's 'The Dream of Gerontius.' They are sure to do it justice, and there is every prospect of the work being a great success.

The names of the principal vocalists have already been given. The performance of the double quartet in Mendelssohn's 'Elijah' promises to be a record one, as it will be sung entirely by principals. It is to be hoped that Dr. Richter will insist upon a rehearsal of this number, as it is often very raggedly sung. With the veteran Mr. W. C. Stockley (who has temporarily taken the vacant place caused by the lamented death of Dr. Swinnerton Heap) as chorus-master, and Dr. Richter as conductor—*plus* the fine material they have at their command and the enterprise of the Committee—there is every reason to expect that the Birmingham Musical Festival of 1900 will maintain those splendid traditions which are the proud heritage of this feast of music.

ROMAN CATHOLIC CHURCH MUSIC IN ENGLAND.*

The course of good sacred music, like that of true love, never did run smooth. The civil and religious revolutions of human society have constantly broken up its institutions and traditions, and robbed its endowments, whilst the capricious oscillations of fashion threaten the stability of its artistic continuity at every moment of time. Such, at least, has been the fate of sacred music in the Roman Catholic Church in England for the last three centuries. Not that the most bigoted opponent of Catholicism will blame the institution itself for these musical misfortunes; on the contrary, Catholics are generally blamed for paying too much heed to the sacred art. Indeed, the Roman Catholic Church has ever been the *alma mater* of music. Its liutrgy has given to the most inspired composers the noblest themes of praise, adoration, and supplication, in the venerable and lovely language of the Latin race. This Liturgy she gave to Palestrina, to Orlando di Lasso, to Mozart, and to Haydn; but she has not been able to add to this a continuous and sufficient security to her institutions and endowments such as would enable her to carry on from age to age a traditional school of musical art within the gates of her citadel.

In England she was stripped of her monasteries, her schools, and her emoluments, and since that time her cultivation of the arts of architecture, sculpture, painting, and music has almost entirely ceased. For three hundred years her whole effort has been concentrated first on existence and then on toleration and emancipation. Between William Byrd, who died a Catholic early in the seventeenth century, and Vincent Novello, who survived into the nineteenth century, nothing of real significance was contributed to sacred music by English Roman Catholics.

The names of William Byrd and Vincent Novello are allied here, not because the two men are to be compared as composers, but because the first marks the extinction of the old epoch and the second the beginning of the new. Vincent Novello was the restorer of Roman Catholic music in this country. He was an excellent, competent, practical musician, with a genuine love for Church music in any good school. He foresaw more than a century ago the needs of English Roman Catholics, and put them in possession of the best works of the Continental composers, old and new. He knew that in order to create a school one must begin by creating a taste and educating public opinion. He realised that Roman Catholics should have good music at their command, and know it by hearing it performed; so he republished in profusion the sacred works of the great masters, and did more than any man in England for the restoration of good Church music. Slowly and gradually his great efforts are beginning to bear fruit, though much remains to be done. Anyone who knows the Roman

* *Cantiones Sacræ*. Musical settings of the Roman Liturgy. Edited by Dom Samuel Gregory Ould, Monk of the Order of Saint Benedict. Novello and Co., Limited.

Catholic institutions devoted to education in this country, recognises that in some respects the musical standard falls below the average of their general excellence. The formal and intellectual aspect of the art has been starved, and too much prominence has been given to the noisy, showy style of the second-rate eighteenth century composers. The controllers of Roman Catholic Colleges, who would be the first to engage experts in mathematics and astronomy, and trust them for guidance, have been content to put their choirs into the hands of any inmate of only moderate musical capacity, and then probably hampered him by demanding the performance of second-rate and trashy compositions, because the least critical of the brethren have become inured to them by long habit. All this arises from the heads of the institutions regarding music as a matter of individual taste, and not as a department of human science demanding skilled teaching and training at the hands of specially educated experts.

I have said so much by way of introduction, because the sacred music that I propose to pass under review in these pages is a continuation by Messrs. Novello of the great work begun by Vincent Novello nearly a hundred years ago. The 'Cantiones Sacræ' are a series of musical settings of the Roman Liturgy, edited by Dom Samuel Gregory Ould, a monk of the order of Saint Benedict, and written by thoroughly competent musicians. There is nothing here of the noisy, showy, trashy style, so common among the inferior composers of the late Italian School. They belong to the same order of sacred music as the free school of English Cathedral writers. No. 1, for example, a Magnificat by E. Silas, has dignity, grace, and variety. The first three verses are sung by four mixed voices to a chant; the fourth verse is a soprano or tenor solo; verses 6, 7, 8, and 9, are sung in chorus to an andante movement which is free and graceful in accompaniment; the 'Sicut locutus est' is set to a well-sustained fugue, and for the Gloria is repeated the chant given to verses 1, 2, and 3. Such a setting as this requires care and attention, and a trained choir. It is not intended for a village mission, but it is none the less useful. It is music that appeals to the educated intellect and not to the uneducated emotions. It belongs to the same school as the music of S. S. Wesley, the school which the Roman Catholics of England will be wise to train themselves in, if they wish that their sacred music shall make any appeal at all to the intellectual classes of this country. *Z.*

(To be continued.)

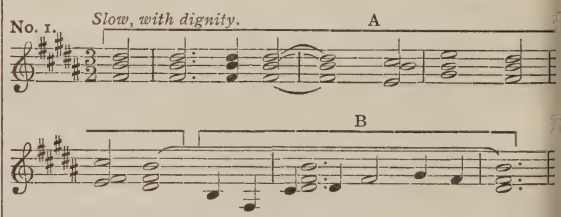
HEREFORD FESTIVAL NOVELTIES.

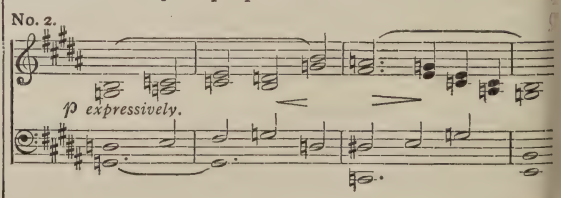
Four new works, to be produced at this year's Festival of the Three Choirs, lie before us and invite a few remarks. They are Professor Horatio Parker's setting of the 107th Psalm, Sir Hubert Parry's Te Deum, Professor Stanford's 'Last Post,' and Mr. S. Coleridge-Taylor's cycle of four songs for contralto and orchestra (published collectively under the title of the first of the quartet—viz., 'The Soul's Expression').

PROFESSOR PARKER'S PSALM.

The Yale Professor's second contribution to an English Festival claims attention first, because it is the work of a distinguished and most welcome visitor, and, secondly, because it is the largest of the four novelties, occupying 112 pages of vocal score against Sir Hubert Parry's 81, Professor Stanford's 24, and Mr. Taylor's 24 pages. Professor Parker has chosen to call his work 'A Wanderer's Psalm,' with the sub-title of 'Cantus Peregrinus,' designations which may or may not commend themselves to the critical. It is his Op. 50, and we venture to prophesy that the Hereford audience will vote it worthy in every way to mark the esteemed composer's completion of his first half-century of works. It recalls—but in our opinion is a decided advance upon—'Hora Novissima' by reason of its excellent workmanship, the solidity and strength shown in the choral portions, the splendidly built-up, imposing climaxes, its general effectiveness, and the absence of all brooding, doubt, and hesitation. The music flows along with wonderful ease, its course directed by a strong and steady hand which never loosens its firm grip. Nor does Professor Parker hesitate to occasionally make the very best use of a phrase of a few notes, or an effect, even if it may perchance have been used by one of his predecessors. But such are the bold swing of the music and the certainty with which all means are used to the ends of legitimate effect and the expression of dignified feeling, that few, if any, will object to being momentarily reminded of an old friend in a new guise.

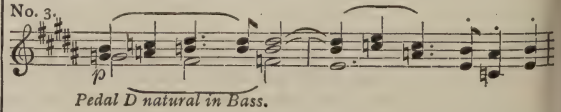
The work is divided into seven numbers, and laid out for the regulation quartet of soloists, chorus—frequently divided into six or eight parts—and a very full orchestra. The dimensions and scope of the orchestral introduction seem an earnest of the serious spirit in which the composer approached his task. In an extended movement of some 110 bars he announces and treats in symphonic style some of the most important themes in the work.

In our first quotation, consisting of the opening bars of the Psalm, Section A will be recognised as the first strain of the Gregorian *Tonus Peregrinus*—

This might be called the motto phrase of the composition, for it is used again and again in its two broad 'corner-stones,' the massive first and last movements. The two sections A and B are occasionally used in combination, A forming a counterpoint to B. Twenty bars of slow *tempo* are followed by an *Allegro*, in which the above themes are discussed in 'grandiose' style, together with this, which forms the second subject proper of the movement—



It will be much in evidence later on, and if No. 1B might be called the 'Praise' motive, this 'second subject' may stand for a 'Prayer' theme.

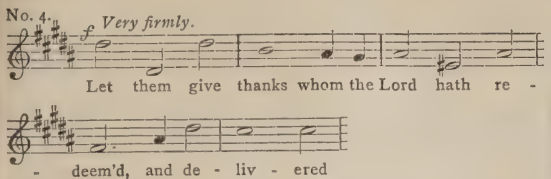
It is quickly followed by—



which is also largely used in the opening and final numbers.

The chorus enters with a broad, dignified phrase and after some fine antiphonal effects we reach thi fugal subject—

No. 4. *Very firmly.*

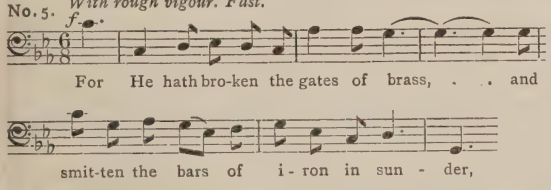


After its exposition, however, we pass over a short *stretto* and a repetition of the opening choral passage to a quartet for the soloists. At the words 'They went astray in the wilderness,' the *Tonus Peregrinus* makes its re-appearance; and as it recurs throughout the work at every reference to the Wandering of the Redeemed, it might well be called the 'Wanderer' motive. At 'so they cried unto the Lord,' No. 2 is introduced and directly afterwards No. 3. Then the chorus re-enters, and, being quickly reinforced by the solo quartet, the composer leads his full forces over a climax of imposing power and mastery to a short *Coda* (again introducing the 'Tone'), which triumphantly ends a very fine example of English sacred music.

No. 2 is a long contralto solo, sufficiently vague in its tonality (more especially as regards the rather extraordinary *Coda*) and principal figures of accompaniment to illustrate the text: 'They that sit in darkness, and in the shadow of death,' &c. The 'Praise' and 'Prayer' themes (1B and 2) are both introduced where the text suggests their use.

No. 3 is a fugal movement of rare 'go' and remarkable workmanship. This is the chief subject—

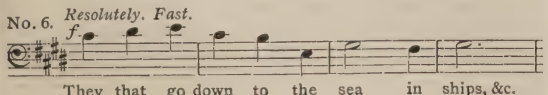
No. 5. *With rough vigour. Fast.*



The success of this breezy movement, with choirs and audiences alike, will be instantaneous and genuine, though the reminiscence-hunter may lay his finger on a few notes here and there.

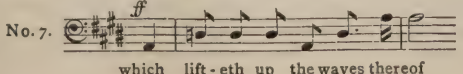
No. 4, bass solo and chorus, 'They that go down to the sea in ships,' is one of the most effective numbers in the work. It is certainly the most dramatic one, as befits the famous text. Its chief subject, first announced in the orchestral introduction in diminution, is in this latter form an important feature in the accompaniments throughout the earlier part of the movement—

No. 6. *Resolutely. Fast.*

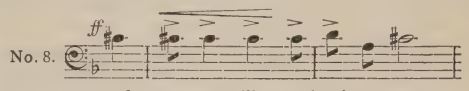


The chorus is at first restricted to tenors and basses, but after their *diminuendo* descent to 'The wonders of the deep' on the lowest A naturals of their respective registers, the sopranos enter with splendid *forte* effect in the brightest notes of their compass at the words 'For at His word the stormy wind ariseth,' when the music becomes vividly descriptive and exciting. This short, crisp phrase—

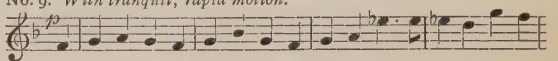
No. 7.



is thrown about from part to part, as the waves themselves are tossed hither and thither in a 'stormy wind.' The orchestra adds to the picture by well tried 'storm' passages in strings and wind. A realistic effect of somewhat doubtful expediency deserves quotation—

No. 8.

It is first sung by the soloist, and then a note higher by the chorus in octaves. The 'Prayer' theme (No. 2) recurs at 'So when they cried unto the Lord in their trouble,' which half sentence is, strange to say, followed by a pause and a fresh orchestral figure of several bars ere the remainder of the sentence is sung! This important new theme seems an old acquaintance—

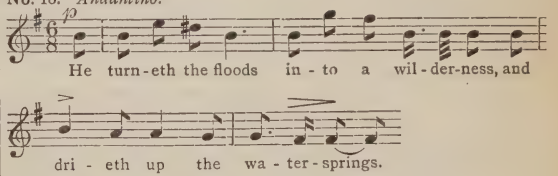
No. 9. *With tranquil, rapid motion.*



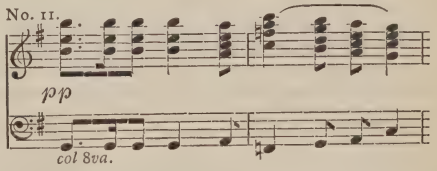
It is much in evidence, and passes through a rare variety of keys throughout the remainder of this long, strong, and extremely tuneful movement, which, after another huge *fff* climax, ends peacefully *ppp*.

The following soprano solo, 'He turneth the floods into a wilderness' (No. 5), is a flowing, melodious piece, grateful to singer and audience alike. It opens in this wise—

No. 10. *Andantino.*



The *Tonus Peregrinus* appears yet again, thus rhythmically and harmonically metamorphosed, at "And let them wander out of the way"—

No. 11.

No. 6, 'The righteous will consider this,' is an *a capella* chorus, with a contrapuntal middle section which seems to promise a regularly developed fugue, but—as is the case with all his other fugal movements in this work—the composer gives us little more than the exposition. The rest is chiefly solid harmony that looks well on paper, and will doubtless prove effective in performance. A charming cadence phrase will please all audiences.

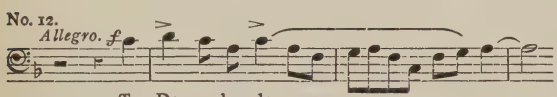
The final chorus and quartet, 'O give thanks unto the Lord,' recalls the opening movement in subject-matter, scope, and effect. It commences with an introduction of sixty-four bars, in which the *Tonus Peregrinus* is subjected to further changes, the most important being its diminution into *staccato* crotchets, in which form it becomes an important figure of accompaniment to the chorus. The chief phrase of the soprano solo (No. 10), in double augmentation (the quavers becoming minims), assumes a new and important *rôle*, and themes Nos. 1A, 1B, 2, and 3 are all subjected to further masterly and effective treatment.

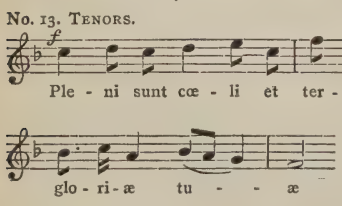
The elaborate, strongly welded movement worthily crowns a work of which the American composer has every reason to be very proud.

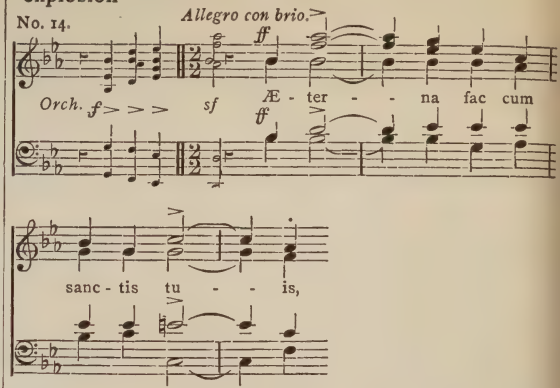
SIR HUBERT PARRY'S TE DEUM.

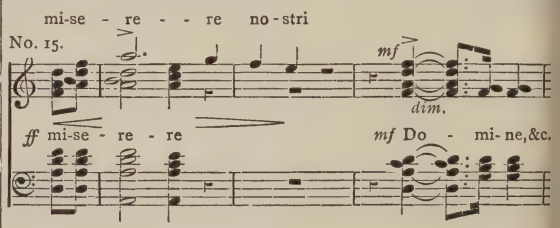
Sir Hubert Parry's setting of the Ambrosian Hymn might well be dismissed with the remark that it is very much Parry, and Parry almost throughout at his very best. The rest will be taken for granted by all who look upon the Director of the Royal College of Music as the strong man in British music, as the master whose contributions to our art seem as if hewn in granite, noble structures erected in the architectural style of Bach, a wealth of new thought expressed in the beautiful classical language bequeathed to us by the immortal Leipzig cantor. It is only necessary to open any one page of the vocal score to see the hand of the first master of the modern English oratorio style. We recognise the curves and rhythmic figures of the melodies, the matchless declamation of the text, the busy orchestral figures of accompaniment, and last, but not least, the masterful counterpoint, not the kind of most learned stuff that is dry bones, *et præterea nihil*, but counterpoint that lives and marches with firm, virile strides towards its predetermined goal, making most wondrous music all the way. Here, as in all previous works by our 'English Bach,' a notable fact is the absence of everything that savours in the least of weak sentimentality, chromatic mellifluence, or hysterical 'Zeitgeist' whimpering. Sir Hubert is a man, a master, and an optimist. Voilà tout!

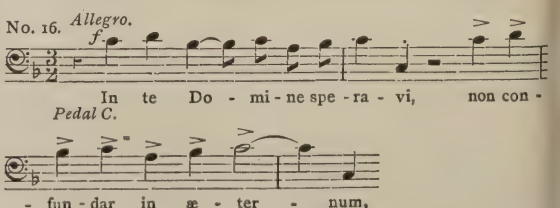
Though no break occurs in the work, it is necessarily divided into a number of sections which may be considered as separate numbers. After a very Parryish orchestral introduction of some thirty bars, this fugal subject, previously announced by the orchestra, is assigned to the basses of the chorus—



and subjected to vigorous discussion. A fresh subject enters with the words 'Tibi omnes angeli proclamant,' and, after a beautifully devotional setting of the Sanctus (soprano solo and chorus), one of the serenest things Sir Hubert has ever given us, another theme is subjected to fugal treatment at 'Pleni sunt cœli,' &c.—

The opening theme (12) is introduced in the orchestra (in augmentation) as the end of this splendid movement is approached.

The following section, commencing 'Te gloriosus Apostolorum chorus,' is set for soprano solo and chorus. It is severely diatonic, straightforward in design and effect, and has a very characteristic figure of accompaniment. It is followed by an expressive bass solo, 'Tu Rex gloriæ, Christe,' remarkable for the many wide intervals in the voice part. The subsequent choral number, 'Judex crederis,' commences quietly, but quickly becomes agitated (at a remarkable syncopated passage) and gathers strength for an exciting *ff* climax, which will please all choirs capable of delivering a forceful attack, as will also this sudden 'explosion'—

which seems written for stentorian Yorkshire voices. The lines 'Salvum fac populum tuum,' &c., are set for bass solo and chorus of men's voices, the flowing phrases of the former being frequently echoed by the latter. The basses will love to roll out a long quaver 'division' below the high E flat sustained by the solo voice.

The men are followed by the ladies (soli or semi-chorus in three parts) in a graceful 6-8 *Andante* movement to the words 'Per singulos dies benedicimus te,' &c., which, in its turn, gives place to one of the most affecting points in the work, the short setting of the 'Miserere nostri, Domine.' Beginning *p*, with a short suppliant phrase sung in imitation by the six parts into which the choir is divided, we soon reach the thrilling climax, the word 'miserere,' uttered with poignant effect *ff* in solid harmony, after which the words 'Domine, miserere,' are sung more and more softly to short wailing phrases, ending *ppp*—

After a short duet for the two soloists, commencing at the words 'Fiat misericordia tua,' we reach the *finale* (laid out for soli and chorus), one of the most imposing and masterful pieces of contrapuntal architecture which even Sir Hubert has ever raised as a monument to his own genius and for the admiration and delight of his fellow-men. To do justice to such an elaborate display of consummate musicianship and overpowering yet elevating effect would require a separate article. We can only quote the remarkable principal subject, virtually consisting of only four notes of the scale—viz., C, D, B flat, A—

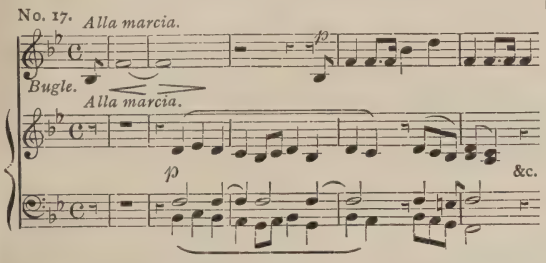


Enough that the magnificent movement will ring superbly through the vast spaces of Hereford Cathedral, a wonderful musical illustration of a confession of the firmest trust in God. No other

living composer could have thus given expression, as it were, to a whole nation's prayer: 'In Thee, O Lord, have I trusted; let me never be confounded,' nor would it be possible to conceive a nobler contribution to a solemn Service of Thanksgiving to the Almighty.

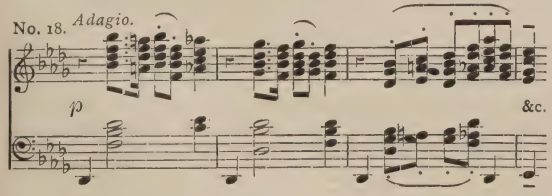
PROFESSOR STANFORD'S 'LAST POST.'

Professor Stanford's setting for chorus and orchestra, with bugle *obbligato*, of Mr. W. E. Henley's poem, 'Last Post,' is likely to prove one of his most popular works, for it deals with a pathetically stirring 'khaki' subject, the music is direct in expression and as effective as the composer of the 'Revenge' knows how to make such patriotic pieces. The introduction of the long bugle call, known as 'Last Post,' one of the finest 'calls' in use in the British Army, is sure to lend a special attraction to the musical ear of many listeners, and will bring tears to many an eye.

The work begins appropriately with the 'call,' played, as we have intimated, on the bugle, and *in extenso*, while the orchestra discusses a wailing theme, which will be frequently met with in the course of the work, *e.g.*—

The orchestral introduction is no longer than the 'call'—thirty-four bars. When that is finished, the chorus sings in close harmony, partly unaccompanied—

> The day's high work is over and done,
> And these no more will need the sun:
> Blow, you Bugles of England, blow!

After a long pause over a drum-roll (we suppose), the orchestra starts a Funeral March, in which, as might be expected, drums and trumpets appear to have a lion's share of the music. This is the subject—

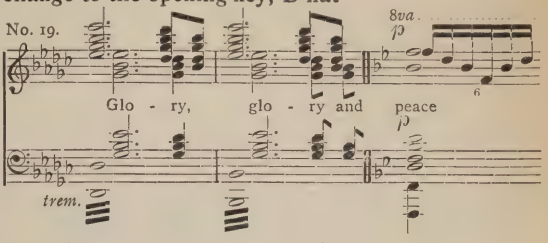


With a return to the *tempo primo*, the 'call' re-appears above a fresh orchestral accompaniment, while the chorus admonishes the 'Bugles of England' to blow—

> Over the camps of her beaten foe,
> Stern in the thought of the victor Mother!

This is followed by an impetuous *Allegro molto*, built upon fresh material, and working up to a broad climax at the words, 'Thus they felt it, and thus they died,' when the Funeral March music (No. 18) returns, in the key of G major.

At the last command, 'Blow, you Bugles of England,' we reach an *Allegro maestoso*, in which the orchestra discusses the bugle call with stirring military effect. A change to G flat at 'Glory and praise to the everlasting mother' introduces new matter of a somewhat stereotyped 'celestial' character (flowing arpeggios for the harp, &c.). A good, though scarcely new effect is this sudden change to the opening key, B flat—

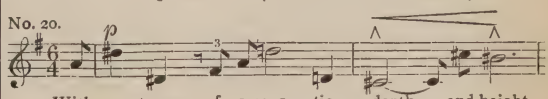


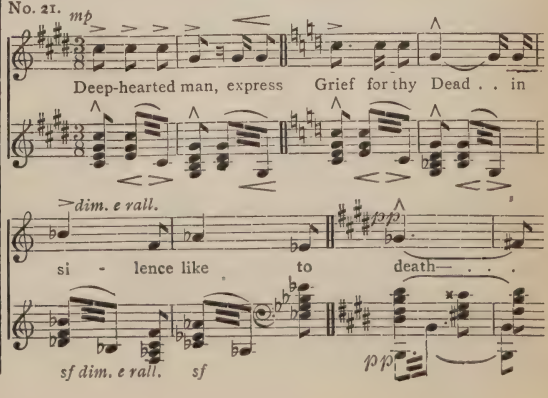
With a return to the opening orchestral theme (No. 17), given out *molto maestoso* (*ff*), we reach a short orchestral *coda*, and the work ends with the 'call' (bugle solo) and two *pp* chords for the orchestra. Professor Stanford's novelty is one of the very few serious works of art in which extensive use is made of military bugle calls. Bruneau's very beautiful and shamefully neglected opera, 'L'Attaque du Moulin' is another. Can any of our readers recall further works which present this interesting feature?

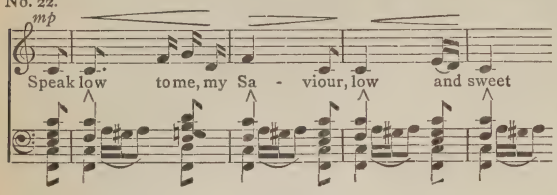
MR. COLERIDGE-TAYLOR'S SONG-CYCLE.

Mr. Coleridge-Taylor's settings of four of Elizabeth Barrett-Browning's sonnets will add to his reputation. They are very serious, deeply felt and forcibly expressed meditations rather than songs in the ordinary sense of that term. Mrs. Browning's sonnets do not at the first glance suggest that they yearn for musical expression. But Mr. Taylor has a way of successfully dealing with poems which most composers would prefer to leave severely alone, while laying, perchance, the flattering unction to their souls that 'what we best conceive we fail to speak.' While others content themselves with 'conceiving,' Mr. Taylor speaks out boldly, and in the present case he has not spoken until after much hard thinking. Of this we have ample proof on every page. The result is a set of songs in which intellectuality and spontaneity go hand in hand. They are as original as anything Mr. Taylor has ever done, yet they show more clearly than some of his most recent works how much even the rarest spontaneity of utterance will gain from the application of the severest self-criticism, of the file and the pruning knife.

The songs do not lend themselves very well to quotation, but we must draw attention to this strange piece of 'pictorial' music from the first sonnet, 'The Soul's expression' (note the 'octaves'!)—



One of the strongest points in the work is this fine, bold passage, from 'Grief'—

and the opening of the last of the set, 'Comfort,' will give an idea of the tuneful, soothing nature of a beautiful song which will assuredly often be heard apart from the cycle—

No. 22.

The songs are all in slow tempo (*Larghetto, Lento, Andante appassionato, and Larghetto*), but they are sufficiently varied in character to keep the interest alert. We consider them worthy of Mrs. Browning's poems; higher praise we know not.

A personal touch seems to be introduced into the first of the set, where the composer sets to one of the finest passages in the cycle the poetess's pathetic confession:—

> With stammering lips and insufficient sound
> I strive and struggle to deliver right
> That music of my nature, &c.

We shall be disappointed if Mr. Taylor will not be considered to have 'delivered right' the music of *his* nature, *his* 'song of soul.'

A. J. J.

CHURCH AND ORGAN MUSIC.

THE TUNE 'MELCOMBE.'

The origin and history of our familiar hymn-tunes is a subject that is often invested with a peculiar and little suspected interest. So it is with Samuel Webbe's Long Metre tune 'Melcombe.' Most Psalmodic authorities assign its first appearance to a book entitled:—

A Collection of | Motetts or Antiphons | for 1, 2, 3, and 4 voices | or chorus | Calculated for the more Solemn parts | of | Divine worship, | by | S. Webbe. Published by his permission, and under his immediate Inspection.

London: | Printed for T. Jones, the proprietor, and sold by him at 63, Paternoster Row.

The Preface to this publication is dated 'August, 1792,' which year is invariably given as that of the tune's initial publicity. But as a matter of fact 'Melcombe' appeared *ten years earlier* in a practically unknown publication. Here is its title:—

An | Essay | on the Church Plain Chant | Part second, | containing | several anthems, litanies, proses and hymns, | as they are sung in the | Public Chapels at London.

With Approbation.

London: | printed and published by J. P. Coghlan, | in Duke Street, Grosvenor Square MDCCLXXXII.

Part I. of this little volume—each section of which has its own title-page—consists of 'Instructions for learning the Church Plain Song'; and Part III. is 'a Supplement of several anthems, litanies, proses and hymns, which have been omitted in the second part yet are sung in the Public Chapels at London, and are added at the request of some particular persons.' The 'Approbation' is signed by four Roman Catholic dignitaries who, having perused the book, found in it 'nothing contrary to the Doctrine and Discipline of the Church.'

The publisher thus naïvely takes the public into his confidence on matters typographical:—

ADVERTISEMENT.

J. P. Coghlan requests the Public will observe, that it is near Four Years since he was first advised the Re-establishment of Printing the Gregorian or Church Plain Song in this Kingdom:—That it was with Difficulty, and at a Great Expence, that he obtained, about Two Years ago, the Type; but having no Compositor versed in setting that Sort of Musick, naturally delayed the Work; which, if through the infant State of the Attempt, should be found any where erroneous, he hopes what has been said will be a sufficient Apology; and that the nice Observer will honour him with their Remarks against another Edition.

No one will deny that this is very nicely put. After soliciting 'any choice Pieces which may contribute to the Piety and Harmony of Religious Music,' Mr. Coghlan concludes his 'Advertisement' in these terms:—

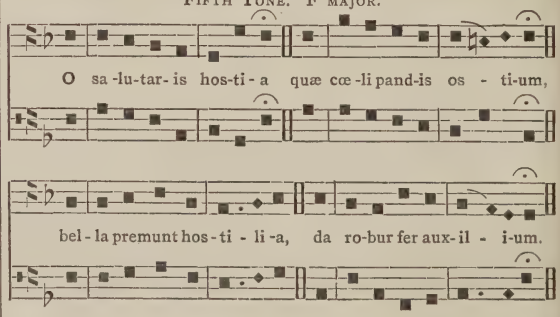
It is necessary to observe, that the Third Part, or Supplement to this Work, was not compiled by the Gentleman who did the other Two Parts, but was added, at the particular Desire of some distinguished Friends, for whom J. P. Coghlan had too much Regard and Esteem to refuse.

The name of 'the Gentleman who did the other Two Parts' is not given. Was it Samuel Webbe?

The melody of 'Melcombe,' though not so named, appears in Mr. Coghlan's 'Essay' anonymously, and in this form:—

At Exposition, Elevation, or Benediction of the Blessed Sacrament.

Fifth Tone. F major.



In the same book are to be found Webbe's tunes known as 'Corinth' and 'Milan,' and also the 'Adeste Fideles.'

As we have already stated, 'Melcombe' appeared, but in ordinary notation, in Webbe's Motetts in 1792. It is there, as in the 'Essay,' set to an 'O Salutaris' and in two parts. As a hymn-tune, and in four parts, it is to be found in Vol. II. of the Rev. Ralph Harrison's 'Sacred Harmony,' published in 1791, where it is headed 'Melcombe. L.M. ♯.' It probably derived its name from Melcombe Regis, the Northern portion of Weymouth, which rapidly rose into repute through the frequent visits of King George III., dating from 1789.

Although we have traced the tune back to 1782, it may have been in existence still earlier. Perhaps some of our readers may make another Melcombe discovery which may go even 'one better' than Mr. Coghlan's 'Essay' of 118 years ago.

LOST! FINAL CONSONANTS.

That witty divine, the Rev. Rowland Hill, was wont to be thankful for the aspirate: 'were it not for that,' he remarked, 'I should have been *ill* all my life.' With the general spread of education

there seems to be less likelihood of poor letter H being badly treated as time goes on. But what of final consonants, especially in singing? Some such question strongly suggested itself to us during the past month when attending a service in a world-famed parish church in 'the heart of England.' In listening to the rendering thereof one could not help recalling Shakespeare's line,

An old abusing of God's patience and the King's English.

The reason was not far to seek. The finals of such words as 'God,' 'Lord,' 'Ghost,' 'Christ,' 'world' were sadly maltreated. But this was by no means an isolated experience. Such instances of vocal imperfections could be multiplied indefinitely up and down the country, so common and apparently so unobserved and unchecked is the fault. While by no means depreciating the searching examinations of the Royal College of Organists, we are strongly of opinion that the diploma of Fellowship needs to be considerably strengthened in its choirmastership qualification. The paramount duty of an organist and choirmaster is to cause the choral portion of the service to be rendered in a devout, intelligent, and efficient manner; the performance of Bach's Fugues should take a secondary place.

THE ROYAL COLLEGE OF ORGANISTS' EXAMINATIONS.

THE following are the questions—apart from the strictly musical tests that had to be worked—which were set at the last examinations of the Royal College of Organists. It will be observed that these questions contain no reference whatever to choir-training; and it is a question whether any one of them can be said to have much *practical* bearing upon the duties of an organist, and, more especially, of a choirmaster of a church.

EXAMINATION FOR ASSOCIATESHIP.

Candidates should answer (as briefly as possible) three of the following questions, selecting one, *and one only*, from each group.

1. What is the difference between a Plagal and an Authentic melody?
2. Explain the rhythm of a 'short measure' Hymn.
3. What is the essential difference between the ancient modes and the scales in present use?

---

4. What were (*a*) short octaves, (*b*) organ beaters, (*c*) mounted cornets?
5. Mention anything you know about Snetzler, Jordan, Byfield, and Coll.
6. State what you know about the introduction of the C organ into England.

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7. Why does a stopped pipe give a hollow sound compared with the sound of an open pipe?
8. Why does a major seventh sound more dissonant than a major second?
9. Why should students of music study the elements of Acoustics?

EXAMINATION FOR FELLOWSHIP.

Candidates should answer (as briefly as possible) three of the following questions, selecting one, *and one only*, from each group.

1. Give a list of the principal English Church composers from Tallis to Wesley, in chronological order.
2. When were fully written accompaniments (instead of figured bass) first introduced into England? and by whom?
3. Give the approximate date of the complete transformation of the whole system of Tonality.
4. Upon what does the tone of a Reed Pipe mostly depend?
5. Does a Flute Pipe of 'small scale' require to be longer or shorter than one of 'large scale,' producing a note of the same pitch?
6. From what forms of musical compositions are the modern Sonata and Symphony evolved?

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7. What influence had the Miracle Play on the progress of music?
8. Name Symphonies in which deviation from the customary form of the last movement has been made.
9. To what has the word 'Melodrama' been applied? In which of his works did Mendelssohn use the term?

AN EARLY ORGAN FOR BARBADOES.

In turning over some files of old London newspapers recently we came across the following interesting paragraph in the *London Post* of October 2-4, 1699:—

A new Organ is set up in the Banquetting-house Chappel, with a Dial in the middle of it, this being the first of that make; the other is packt up in Boxes there, in order to be sent to Barbadoes.

Is there any reader of THE MUSICAL TIMES in that far away West Indian island who can furnish any further information about this old instrument that was 'packt up in Boxes' at Whitehall?

THREE interesting historical organ recitals, representing the English, French, and German schools, were given by Dr. Alan Gray in Trinity College Chapel during the University Extension Summer Meeting recently held at Cambridge. We give the programme of the 'English School' selection.

ENGLISH SCHOOL.

1.	(*a*) Pavane, "The Earl of Salisbury"	William Byrd, 1538-1623.
	(*b*) Minuet	Thomas Arne, 1710-1778.
2.	Voluntary in D minor	H. Purcell, 1658-1695.
3.	Overture in C minor	Thos. Adams, 1786-1858.
4.	Voluntary	S. Wesley, 1766-1837.
5.	Air with variations	H. Smart, 1813-1879.
6.	Movement in F	S. S. Wesley, 1810-1876.
7.	Sonata in F, No. 3	Alan Gray, 1855—

MR. ROGER ASCHAM continues to give, on Sunday evenings, his Municipal concerts (so-called) at Port Elizabeth, which are really organ recitals with vocal and other instrumental solos. These Natal music-makings are offered free to all those who care to spend a pleasant hour in the Feather Market Hall.

ORGAN RECITALS.

Canterbury Cathedral, by Mr. H. C. Perrin, who played Bach's Prelude and Fugue in A; Glasgow Cathedral, by Mr. Herbert Walton, who played Horatio Parker's Scherzo in D minor; Framlingham College, by Mr. R. S. Barnicott; Holy Trinity Church, Scarborough, by Mr. R. J. Pitcher; Pleck Church, Walsall, by Mr. J. Flint; St. Michael's Church, Coventry, by Mr. Walter Hoyle; Holy Trinity Church, Margate, by Mr. John E. Campbell, who played Smart's Andante in F; St. David's Cathedral, by Mr. W. H. Harris, who played Best's Air with Variations, Mr. Albert N. Bulmer, who played Smart's Air with Variations, and Mr. Herbert C. Morris (organist of the Cathedral), who played Bach's Toccata and Fugue in D minor; St. Paul's Church, Covent Garden, by Mr. Sidney A. Mosdell, who played Silas's Fantasia on 'St. Anne's' tune, and Mr. P. Tottenham Lucas, who played Bach's Fantasia in G; St. Edmund's Church, Hunstanton, by Mr. E. E. Chasteney, who played Merkel's Fantasia and Fugue in A minor; St. Clement's Church, Ilford Park, by Mr. Alfred H. Allen who played Brosig's Fantasia (Op. 10); Parish Church, Leigh (Kent), by Mr. George S. Evans, who

played Stainer's Prelude and Fughetta in C; St. Cynbryd's Church, Llanddulas, by Mr. Ernest H. Smith; Union Chapel, Hunstanton, by Miss May Cliff and Mr. H. T. Gilberthorpe; Cartmel Priory Church, by Mr. George Rathbone, who played Elgar's Triumphal March from 'Caractacus,' Miss Wakefield contributing two songs by Coleridge-Taylor; Parish Church, Lowestoft, by Mr. H. D. Flowers, with violin and violoncello solos played by Messrs. Henry and Percy Such; Emmanuel Church, Margate, by Mr. H. A. Grant; St. Bee's Priory Church, by Mr. F. J. Livesey, who played Best's Fantasia (No. 1 of Six Concert Pieces); and St. Mary's Parish Church, Broughton (opening of new organ), by Mr. S. Herbert March.

ORGANIST AND CHOIR APPOINTMENTS.

Mr. Arthur R. W. Scott, Norwood (Middlesex) Parish Church.

Mr. G. F. Vincent, St. Michael's Church, Cornhill.

Mr. W. S. Woods, Mossely Hill Parish Church, Liverpool.

Mr. F. W. Wadely, organ scholar of Selwyn College, Cambridge.

Mr. Charles H. Nutton, Parish Church, Brompton, Cumberland.

Mr. John Mactaggart, Darlington Place, United Presbyterian Church, Ayr.

Mr. Herbert E. Williams, Emmanuel Congregational Church, Dulwich.

Mr. Percy Lawson, Parish Church of Edward the Confessor, Romford.

Mr. Frank Wrigley, St. Michael's Church, Southfields.

Mr. J. S. Buxton (tenor), Southwell Cathedral Choir.

REVIEWS.

CHURCH MUSIC.

Three Kyries and *Sevenfold Amen*. By Arthur E. Godfrey.

Benedictus in F. By Edwin H. Lemare.

(*Novello's Parish Choir Book*. Nos. 430 to 432.)

[Novello and Company, Limited.]

There are still a large number of churches where the only portions of the Communion Service that are sung are the responses to the Commandments. The custom is not very rational, but organists, who have to adapt themselves to those circumstances, may be recommended to adopt Mr. Godfrey's settings. They are simple and medodious, and the third arrangement acquires distinctiveness by the melody being given to the basses.

The same composer's 'Sevenfold Amen' will be found a worthy companion to the familiar one by Sir John Stainer, for which it provides an admirable alternative. It is in the key of G and is printed in convenient form on a card.

Mr. E. H. Lemare is one of our most accomplished and talented church musicians and his Benedictus in F well sustains his reputation. It is of festival character, but will not by any means be found beyond the abilities of an ordinary well-trained choir. Verses 5 and 6 are set for the tenors in unison, and the two following verses in similar manner for the sopranos. The Gloria opens in five parts fugally, and leads up to an impressive ending. The organ accompaniment is simple but effective and admirably supports the voices.

SONGS.

Chieftain of Tyrconnell. Words by Alfred Perceval Graves. Music arranged by C. Villiers Stanford.

[Novello and Company, Limited.]

The 'Chieftain of Tyrconnell' is described as 'A woman's lament,' and it is one in which the tragedy of life speaks with romantic intensity. This is greatly intensified by the music. That this should be so will be assumed by those who know Dr. Stanford's felicity in dealing with Irish ballads, and in this instance he has provided contralto vocalists with a fine and remarkably impressive song.

ORGAN MUSIC.

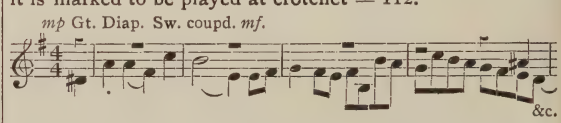
Twelve Pieces for the Organ. Book II. By J. Stainer.

[Novello and Company, Limited.]

The first instalment (six pieces) of this interesting contribution to the literature of the organ was noticed in these columns in January, 1898. Since then Sir John Stainer has visited the sunny South of Italy and the Riviera, as certain 'dates' to some of these compositions testify. The first, written at Florence, is an 'Andante pathétique,' in E; but it is not hyper-solemn and it has the merit of being melodious and musicianly withal. This and the other slow movements in the collection are of the type of those extempore voluntaries which Sir John used so often to play at St. Paul's Cathedral, to the delight of those who listened to them.

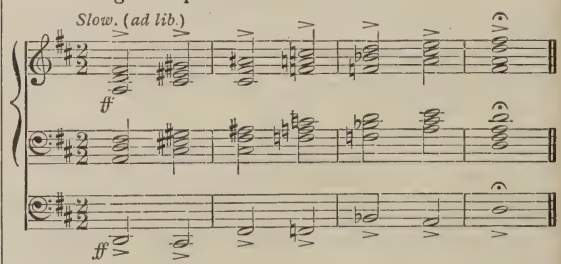
The next is a home production, as it is dated 'Oxford, 1898.' The title, 'Præludium Pastorale (*super gamut descendens*),' speaks for itself. The *gamut descendens* is the scale of C given to the pedals. It starts from the upper C of the pedal board and very cautiously descends, throughout a compass of two octaves, to its lowest note, the operation occupying seventy-four bars of 6-4 time. The superstructure of this 'down, down, down' progression is highly ingenious, and the entire movement bears upon it the stamp of marked originality.

'Mentone, January, 1899,' was the birthplace of 'A Church Prelude' in E flat. This is not only a well developed movement, full of contrasts and showing the hand of the practical organist, but it is the handiwork of the thoughtful musician who has something to say and the ability to express himself in an acceptable manner. An 'Introduction and Fughetta'—without which no collection of organ pieces would seem to be complete—is also a Riviera production. Here is the subject of the Fughetta, somewhat skittish, perhaps, in its Mentonity, as it is marked to be played at crotchet = 112.



The Fantasia which follows needs an adequate organ to do it full justice. It opens with an *Allegro*, in which agile quavers are strongly in evidence, to which succeeds a charming little *Andante* in A flat, whose only demerit is its apparent brevity. But our composer has by no means done with its material. He employs the various phrases of the *Andante* in the last movement—which is brimful of contrapuntal devices—treating them in an exceedingly clever and highly exciting manner. A very effective pedal solo prepares the way for a stately re-entry of the main theme and its final triumphant presentation.

The concluding number, a 'Finale alla marcia,' opens with this dignified procession of chords—



Thereupon follows a *moderato maestoso*, with plenty of work in the pedals, to which succeeds an *Allegro con brio*, very semiquaverishly inclined. After a return to the *tempo primo*, a repetition of the opening chords brings the piece and these pieces to a worthy termination.

In looking through these organ compositions by a distinguished performer on the instrument, the thought naturally arises, Why do not the names of native composers figure more largely in organ-recital programmes? A number of such programmes pass through our hands month by month, and we frequently notice that in many of them not a single English (or British) name appears. This should not be.

VOCAL PART-MUSIC.

It comes from the misty ages. By E. Elgar.
England, glorious England. By G. F. Huntley.
The Clarion Sounds. ('The Romance of the Roses.') By Oliver King.
(*Novello's Octavo Choruses.* Nos. 777, 779 and 780.)

[Novello and Company, Limited.]

The above compositions are peculiarly appropriate to passing events. Mr. Elgar's chorus is the epilogue from the 'Banner of St. George,' and is a stirring choral march, in which the pulse of patriotism beats strong. It is also excellent music—music that, if well rendered, would rouse the spirit of enthusiasm in any audience.

'England, glorious England,' is an excerpt from Mr. G. F. Huntley's cantata 'Victoria,' and sings the praises of our 'right little, tight little Island' with jubilant elation, the angels being asked to lend assistance. Need anything more be said?

It is scarcely necessary to describe the character of Mr. Oliver King's composition. Naturally when 'the clarion sounds, the charger bounds,' and the rest can be left to the intelligence of the reader. In this case the 'charger bounds' in polonaise rhythm, and goes 'away, away, while trumpets bray' with all the vigour of the god of war.

MUSICAL LITERATURE.

Organ Construction. By J. W. Hinton.

[The Composers' and Authors' Press, Ltd.]

In the preparation of this book the object of the author has been twofold: (1) 'To state concisely the main principles of organ-building; and (2) to assist organ students, organists, and candidates for diplomas and certificates.' This he does in a series of seven chapters, in addition to a slight historical introduction and an appendix. The practical nature of the volume is unquestionable. Dr. Hinton treats of organ stops (with their ridiculous Tower of Babel nomenclature), tuning, new organs and reconstructions, scales of various stops, and so on. Fourteen plates, as well as eighteen illustrations in the text, are useful aids in grasping the contents of the letterpress, which, of necessity, is more or less technical in its subject-matter. One chapter is devoted to the questions on organ construction set in the examination papers of the Royal College of Organists from 1888-97. These interrogatories are answered by Dr. Hinton, and to intending candidates the usefulness of the replies is obvious. We notice that the author gives the following reason for not furnishing a reply to one of these Royal College of Organists' questions. To do so 'would require at least two pages of very involved explanation, together with a diagram, and could be of no service to students.' Examiners, please note. One of the diagrams is that of a propped-up tree, having as its roots '32 and 16,' its trunk 'diapasons 8 feet,' its branches harmonic-flute, clarabella, &c., the timber supports being '12th,' '19th,' and '26th.' All the branches are in foliage, except the *voix céleste*, which, in its twin twig delineation, has a withered and woe-begone appearance. The 'reeds' stump growing by the side of the full-leafed tree reminds one of a scarecrow. The book is one that will prove very useful in many an organist's library. We notice (p. 5) that Dr. Hinton gives the name of the clockmaker to whom the introduction of inverted ribs is assigned as 'Cummins, or Commins': it should be Cumming; also (p. 100) that the birth year of the late Dr. Gauntlett is given as 1806, instead of 1805. There is a good index.

The Pianist's A B C Primer and Guide. By W. H. Webbe.

[Forsyth Brothers.]

Apart from its merits and demerits, this book claims attention by reason of its being a product of Greater Britain. The author is, we believe, a professional musician in practice at Auckland, New Zealand, and this volume certainly speaks volumes for his industry and patient toil. The 727 pages practically form an encyclopædia of pianoforte teaching, and it is but bare justice to the compiler to state that he has produced a work of distinct value as a book of reference.

Within the limits at our disposal it is impossible to give a detailed notice of the contents of this 'A B C.' But as giving some idea of its scope we may mention a few of the headings of the twenty-eight chapters, including the appendix:—General faults in pianoforte playing, the art of practising, the pedals, sight reading, &c., hints to teachers, the pianoforte, musical history, some music to play, musical journals, and books for musicians, in addition to several chapters on pianoforte technique and the theory of music. Not the least valuable aid that can be rendered to a teacher is a list of suitable teaching pieces. In the section headed 'What music to play,' Mr. Webbe devotes thirty-three pages to titles of tutors and technical studies, and seventy-eight to graded lists of pieces. This is an excellent feature. The selection is, however, too large by reason of the inclusion of several pieces that can scarcely be regarded as desirable to give to pupils, whose artistic tastes ought to be carefully formed and nurtured. This duty is one of the teacher's greatest responsibilities, and the selection of artistic music is one of its most important features. The doctrine of the evolution of the great stave of eleven lines from the two five-line staves, *plus* an extra line, is suggestive of topsy-turvyism: it should, of course, be the other way about, or some teachers might be misled. But the shortcomings of Mr. Webbe's book—which may be rectified in another edition—should not blind us to the many excellent points of this industriously compiled manual.

Duality of Voice and Outline of Original Research. By Emil Sutro.

[New York and London: G. P. Putnam's Sons.]

In spite of a hardihood born of a diligent study of many modern theories of voice production, we confess to feeling staggered on reading this astonishing book. The author has persuaded himself that by dint of incessant efforts at physical introspection he has acquired the capacity to literally see inside himself, and he claims to have discovered that the voice is made not merely by the lungs and larynx, but that 'the original source of tone production has its location in various vessels of the viscera—in the lungs, the kidneys, and the bladder for the most part' (p. 46). These organs act through the œsophagus, and the tongue acts as a vocal cord or lip in fixing the pitch. The tone is also produced by the lungs *viâ* the trachea and vocal cords, the two processes uniting in the mouth and constituting the 'duality of voice.' Mr. Sutro naturally considers this discovery one of the most remarkable ever made by mankind and he foresees wonderful developments. So impressed is he with the mysterious nature of his achievements that he has sometimes doubted whether a higher power intended such matters to become known, and, therefore, whether he had a right to go on with his investigations! It is impossible here to discuss the innumerable and complex questions raised by the book. We must be content to indicate its principal contention. The author's earnestness and belief are unmistakable. The style of the writing is discursive to the irritating point, but when all is said on that score there is enough in the book to stimulate thought on many interesting matters connected with utterance and speech generally.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Festival Choral Society held its annual meeting at the Midland Institute, on July 25, when Dr. George Robertson Sinclair was unanimously elected conductor, in succession to the late Dr. Swinnerton Heap. The concert scheme for the forthcoming season was presented, the works to be performed being Gounod's 'Redemption' and 'Faust,' Coleridge-Taylor's 'Hiawatha' Trilogy, and Schumann's 'Paradise and the Peri.' Mr. A. J. Cotton, the Society's able accompanist, was appointed assistant chorus-master, to act in Dr. Sinclair's absence. Feeling allusion was made to the loss the Society had sustained by the lamented death of Dr. Heap.

The Festival chorus re-assembled, after a short vacation, on the 20th ult. Considerable progress has already been

made in the choral preparations, and at this date Mr. Elgar's 'The Dream of Gerontius' was taken in hand. Mr. Stockley prefaced the rehearsal with a few remarks on the early career of Mr. Elgar as a composer. It was at one of his (Mr. Stockley's) concerts in 1883 that Mr. Elgar, then a violinist in Mr. Stockley's orchestra, was first represented in Birmingham as a composer.

The City Choral Society, encouraged by the success of its concerts last season, proposes to give three more next winter. The works to be brought forward are Stanford's 'Revenge,' Sullivan's 'Golden Legend,' and Rossini's 'Messe Solennelle,' with miscellaneous selections to complete each programme.

The Midland Musical Society and the Choral Union intend to perform Gounod's 'Redemption' and Mendelssohn's 'Elijah.'

MUSIC IN WALES.

(From our own Correspondent.)

On July 23 the combined forces of the Royal Rhondda Male Voice Choir (conductor, Mr. T. Stephens), the Barry Male Voice Choir (conductor, Mr. D. Farr), and the Royal Welsh Ladies' Choir (conducted by Mrs. Novello Davies) competed at the Paris Exhibition and were awarded its 'highest honours,' in the form of crowns, medals, and certificates, by M. Saint-Saëns and his co-jurors. The choirs also gave a concert at the Trocadero.

On July 25 a choral festival for the rural deanery of Arwystl was held in the Parish Church, Llangurig, Montgomeryshire, the Lord Bishop of the diocese, that of Bangor, being present. In addition to hymn-tunes and chants, the musical services included Sir Hubert Parry's Te Deum in D and Goss's anthem 'The glory of the Lord.' The Rev. W. D. Roberts, Llanidloes, conducted, Miss Marshall, of the same town, acting as organist. The music selected and the manner of performance were considerably higher than that which usually prevails at country festivals.

A memorial window to the late Mr. F. P. Atkins has been placed in St. John's Parish Church, Cardiff, where the deceased musician had filled the post of organist and choirmaster for thirty-five years. One of Mr. Atkins's anthems, 'Man goeth forth to his work,' was sung on the occasion. His son, Mr. Ivor Atkins, is organist of Worcester Cathedral.

A number of Eisteddfodau were held, as usual, on the August Bank Holiday, the most important being the annual and long-established meeting at Corwen, North Wales. In the chief choral competition, 'Lift up your heads' (Handel) and 'Sleep, my Beloved' (J. H. Roberts), Cefnmawr Choir took first and Talke (Staffordshire) second honours. The Festiniog and Llangollen Male Voice Choirs were declared equal in Mr. Maldwyn Price's 'Crossing the Plain,' and Cefnmawr Ladies' Choir best in Gwilym Gwent's 'Summer' (arranged by Mr. Emlyn Evans). Mr. W. T. Samuel, Cardiff, discharged the duties of adjudicator. In the evening a concert was held at which the Royal Welsh Ladies' Choir, conducted by Mrs. Novello Davies, took part.

FOREIGN NOTES.

Athens.—A new opera, entitled 'The Two Brothers,' by the talented Greek composer, L. Lavranga, was brought out, with great success, at the Royal Theatre last month. The young musician is now engaged upon a second and more ambitious operatic score.

Bayreuth.—The scheme for next year's representations at the Festspiel-Haus has now been definitely arranged. There will be two performances of the 'Nibelungen' tetralogy, five of 'Der fliegende Holländer,' and seven of 'Parsifal.' Several highly promising young singers are now being trained at Bayreuth, with a view to their taking part in the performances. The conductorship is to be divided between Dr. Richter and Herr Siegfried Wagner.

Berlin.—A music-making in commemoration of the 150th anniversary of the death of J. S. Bach took place on July 25, at the Marienkirche, which was completely filled. The performances, consisting entirely of compositions by Bach, included the Toccata in F, the Chromatic Fantasia, a number of airs from the cantatas, excerpts from the B minor Mass, and other choral numbers. Professor Dienel was the conductor.——Under the style of 'Berliner Tonkünstler Orchester,' a new orchestral society has been formed, under the direction of Herren C. Gleitz and F. von Blon, by which symphony concerts will be given twice a week during the season.——It is stated that Lady Hallé, the eminent violinist, has accepted a professorship at the Stern'sche Conservatorium, where she will conduct an advanced class for violin playing.

Cologne.—Amongst the special performances given, as usual, towards the end of the academical year by pupils of the Conservatorium, considerable interest was created by the production of a new opera in one act, entitled 'Alexander,' the work of C. Ramrath, a former pupil of the Institution.——At a recent concert of the Musikalische Gesellschaft, a new pianoforte concerto by Herr Otto Neitzel was introduced for the first time, by the composer, to a numerous audience, and received with much favour.

Florence.—The competition opened last year by the Royal Musical Academy, for a five-part setting, with organ accompaniment, of the forty-sixth Psalm, has resulted in the first prize being awarded to the young Maëstro Baldi Zenoni, of Venice.

Leipzig.—Dr. O. Goebler, an excellent musician, has been appointed to the conductorship of the well-known academical choral society 'Arion,' which post had been vacant for some time.——An autograph cantata by J. S. Bach has recently been acquired by the authorities of the Municipal library for the sum of 3,000 marks, its former possessor, Fräulein Karthaus, having handed the proceeds to the University Students' Fund in connection with St. Thomas's School, where Bach occupied the post of cantor.

Lisbon.—A Society devoted to the performance of oratorios and other important choral works has been founded under the direction of Signor Alberto Sarti, and has already rendered a good account of itself by the performance of Perosi's 'Lazarus.' It is the only institution of its kind in the Portuguese capital.

Munich.—The newly created Chair for Musical Science in connection with the University has been filled by the appointment of Dr. Adolf Sandberger, of Vienna.

Orange (France).—The interesting special performances which took place, on the 11th and 12th ult., at the Antique Theatre, consisted of the 'Pseudolus,' one of Plautus's comedies, and the 'Alceste,' of Euripides (the latter with Gluck's music, adapted for the purpose), both interpreted by the artists of the Théâtre Français, on the first day; while on the second day, Gluck's 'Iphigénie en Tauride' was given by the members of the Paris Opéra, with Mdlle. Halto in the title-part, M. Jéhin conducting the combined Lamoureux and Colonne orchestras.

Paris.—Amongst interesting concert performances in connection with the Great Exhibition last month were those given by the Philharmonic Orchestra, of Helsingfors, under the direction of Herr Kajanus. The programmes consisted entirely of works by Finnish composers, many of them highly characteristic and admirably executed by the orchestra.——M. Oscar Nedbal, the excellent viola player of the well-known Bohemian Quartet, gave two concerts, with the Colonne orchestra, of Bohemian music. The works performed included Smetana's symphonic poem, 'Vltava'; Dvorák's symphony, 'From the New World'; and an orchestral composition, 'Frühlings Abend,' by Zdenko Fibich.——At the Colombes Cemetery a monument erected over the grave of Henri Litolff, who was formerly well known as a highly popular pianist and composer, was recently unveiled.

Rome.—Verdi has been officially requested to compose a Requiem Mass to the memory of the ill-fated King Humbert. Should the veteran Maëstro find himself unable to accede to the request, the work will most likely be undertaken by Mascagni.

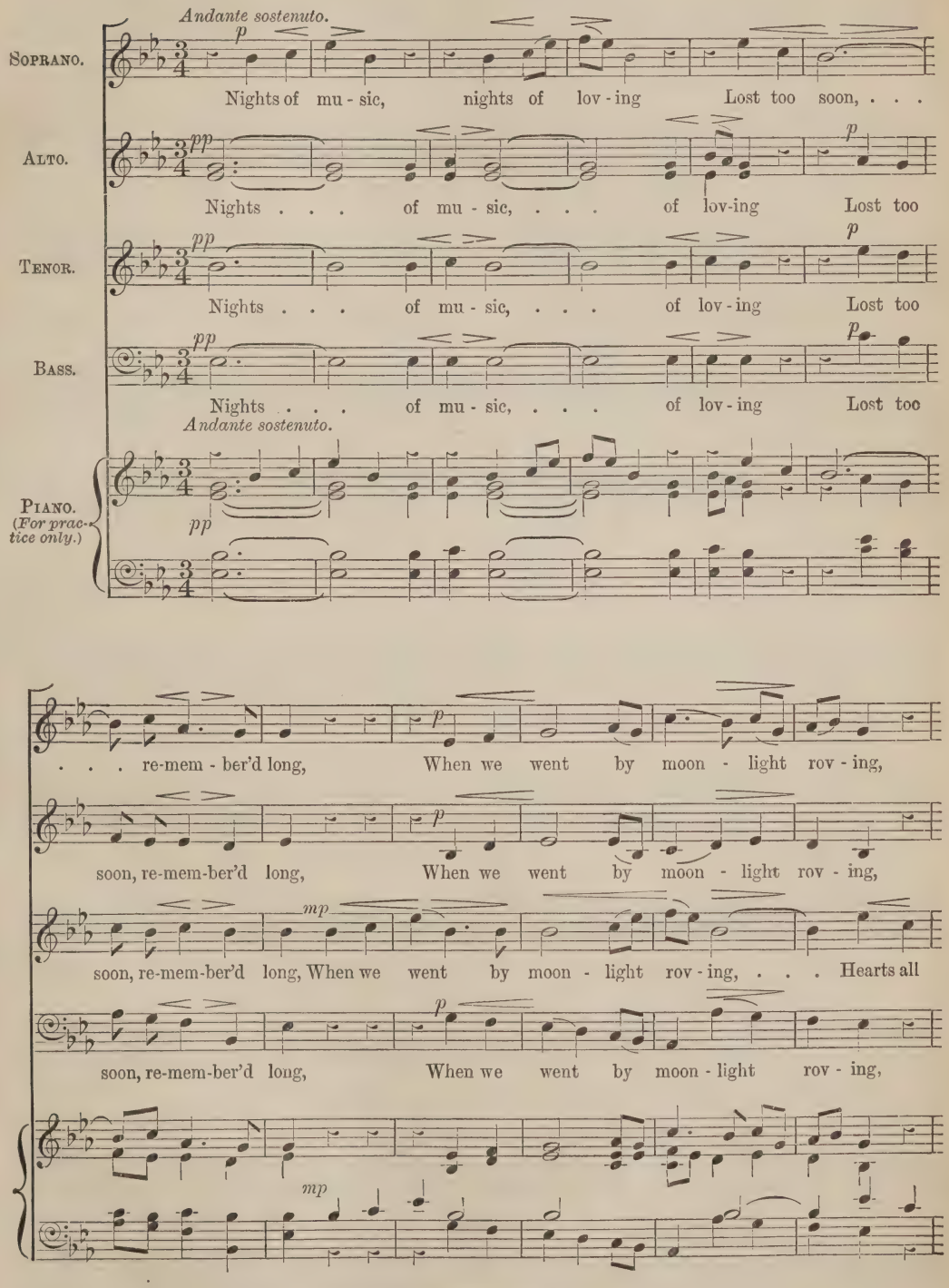
Ruhla.—A monument was unveiled, on July 22, in the picturesque surroundings of the so-called 'Dichterhain,' to the late Friedrich Lux, the famous Mayence organist and composer, who was born at Ruhla in 1820.

Nights of Music.

PART-SONG.

Words by THOMAS MOORE. Composed by CHARLES WOOD.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Andante sostenuto.
SOPRANO.
Nights of mu - sic, nights of lov - ing Lost too soon, . . .
ALTO.
Nights . . . of mu - sic, . . . of lov-ing Lost too
TENOR.
Nights . . . of mu - sic, . . . of lov - ing Lost too
BASS.
Nights . . . of mu - sic, . . . of lov - ing Lost too
Andante sostenuto.
PIANO. (For practice only.)
. . . re-mem - ber'd long, When we went by moon - light rov - ing,
soon, re-mem-ber'd long, When we went by moon - light rov - ing,
soon, re-mem-ber'd long, When we went by moon - light rov - ing, . . . Hearts all
soon, re-mem-ber'd long, When we went by moon - light rov - ing,

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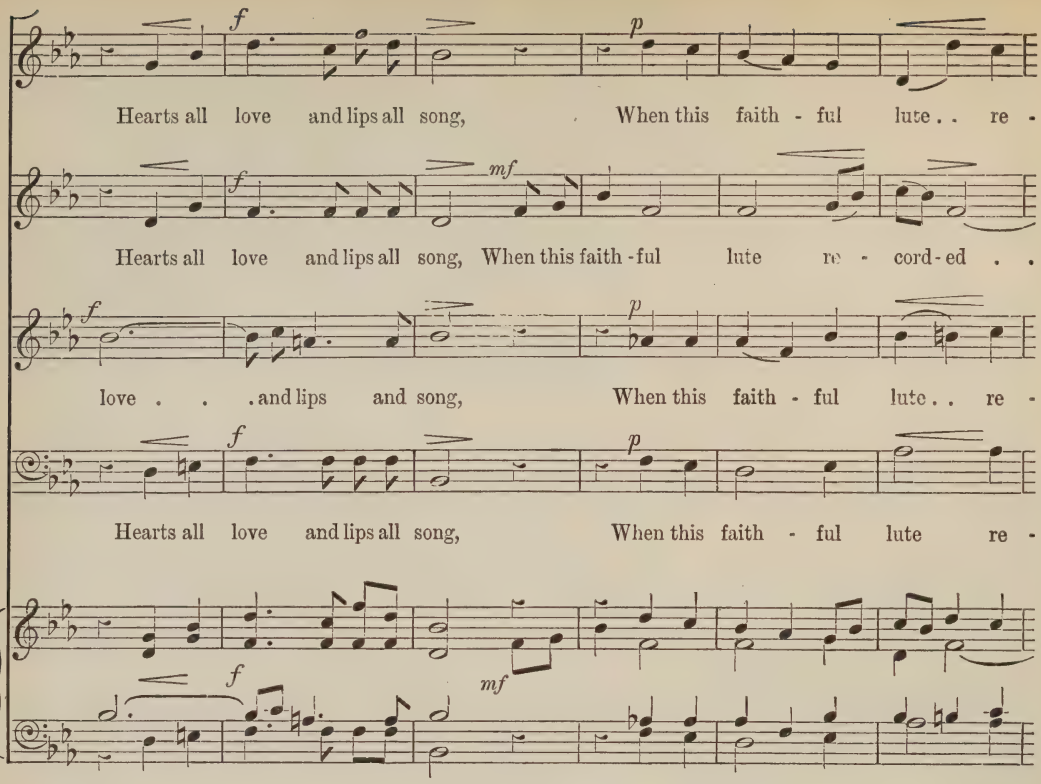
f
p
Hearts all love and lips all song, When this faith - ful lute . . re -
f
mf
Hearts all love and lips all song, When this faith - ful lute re - cord - ed . .
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love . . . and lips and song, When this faith - ful lute . . re -
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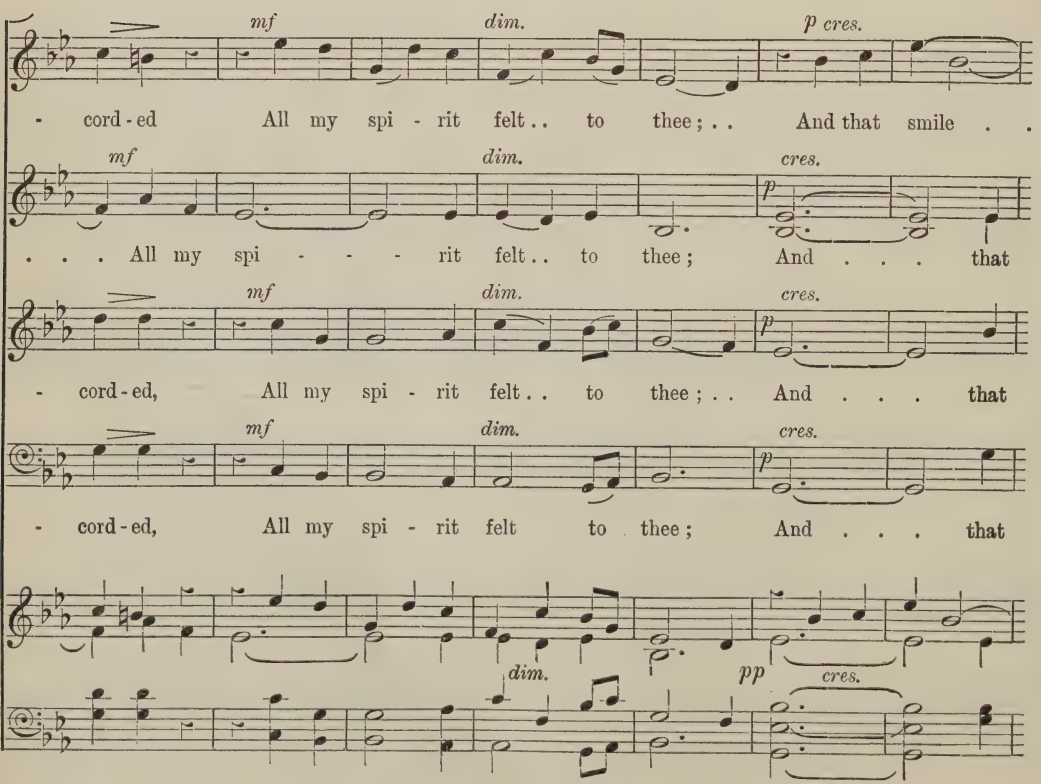
mf
dim.
p cres.
- cord - ed All my spi - rit felt . . to thee ; . . And that smile . .
mf
dim.
cres.
p
. . . All my spi - - - - rit felt . . to thee ; And . . . that
mf
dim.
cres.
p
- cord - ed, All my spi - rit felt . . to thee ; . . And . . . that
mf
dim.
cres.
p
- cord - ed, All my spi - rit felt to thee ; And . . . that
dim.
pp
cres.

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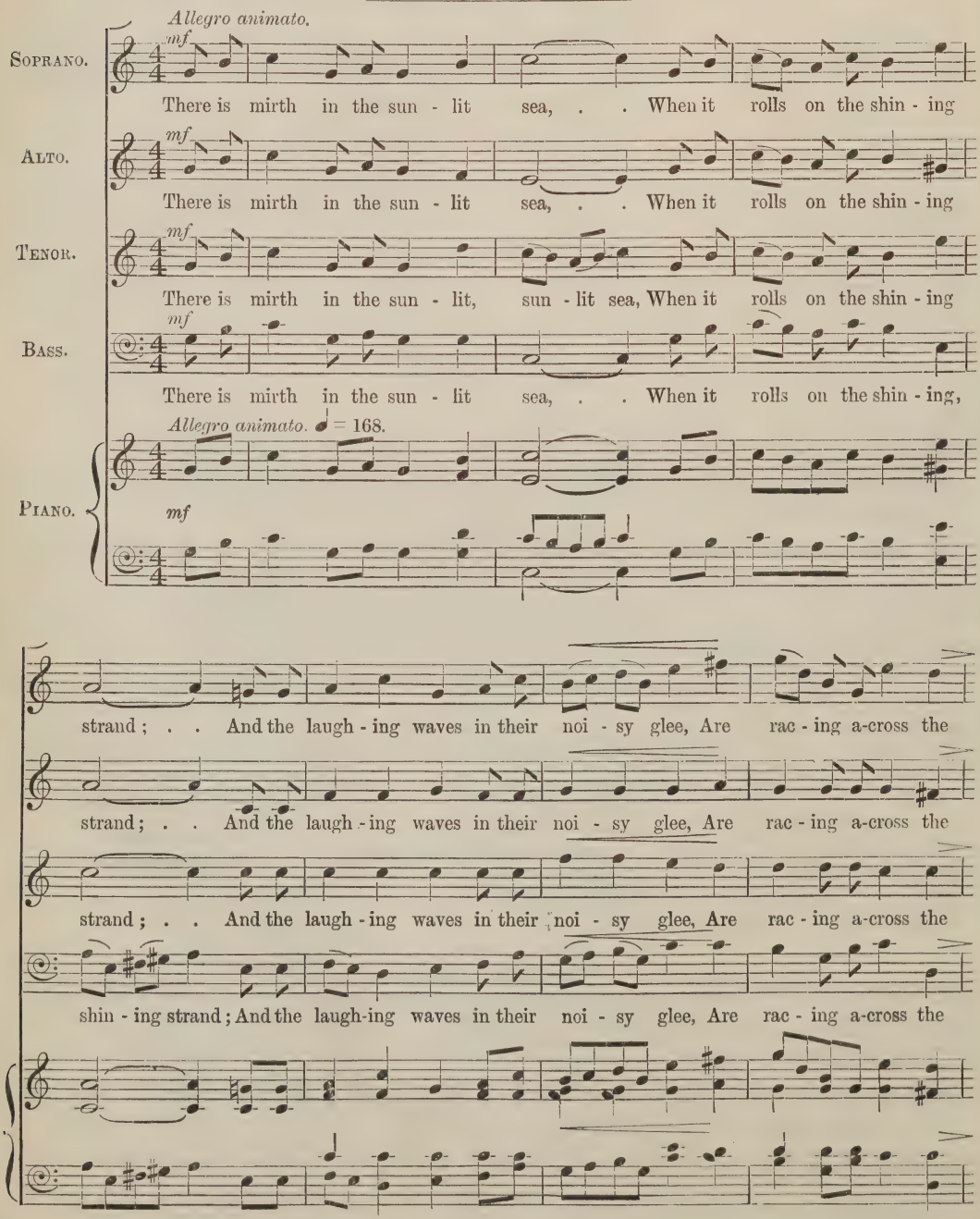
Allegro animato.
mf
Soprano.
There is mirth in the sun - lit sea, . . When it rolls on the shin - ing
Alto.
There is mirth in the sun - lit sea, . . When it rolls on the shin - ing
Tenor.
There is mirth in the sun - lit, sun - lit sea, When it rolls on the shin - ing
Bass.
There is mirth in the sun - lit sea, . . When it rolls on the shin - ing,
Allegro animato. ♩ = 168.
Piano.
mf
strand; . . And the laugh - ing waves in their noi - sy glee, Are rac - ing a-cross the
strand; . . And the laugh - ing waves in their noi - sy glee, Are rac - ing a-cross the
strand; . . And the laugh - ing waves in their noi - sy glee, Are rac - ing a-cross the
shin - ing strand; And the laugh-ing waves in their noi - sy glee, Are rac - ing a-cross the

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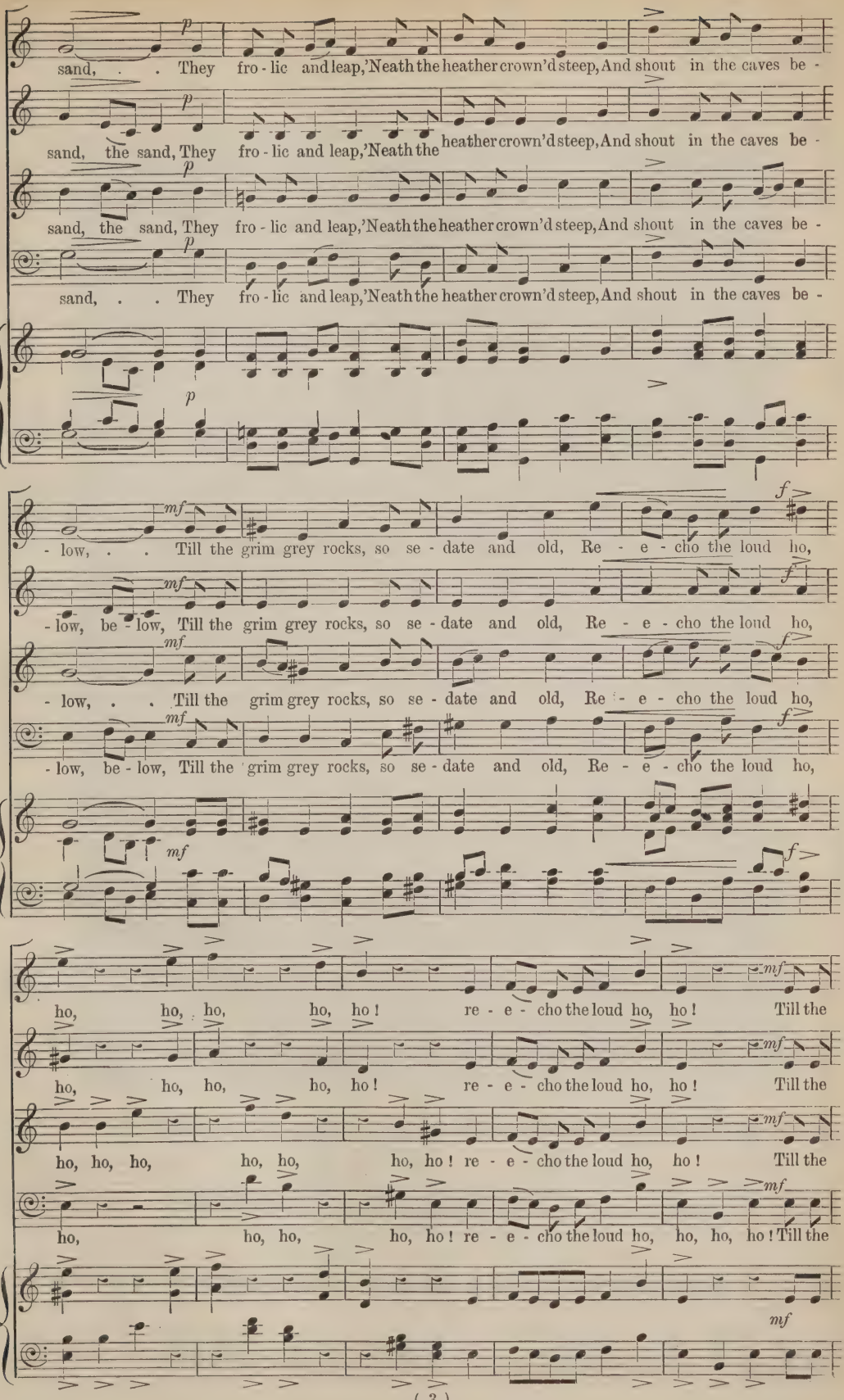
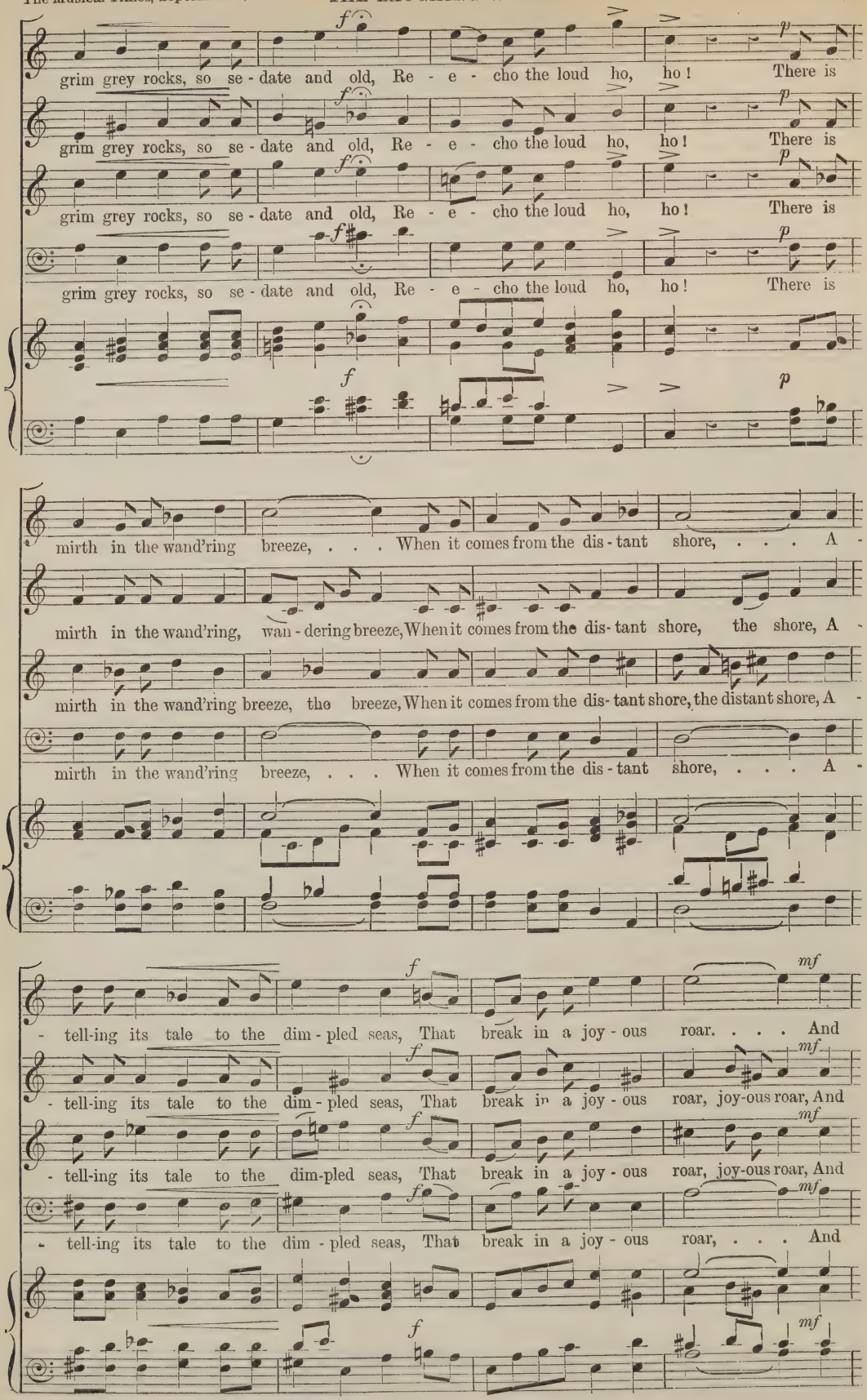
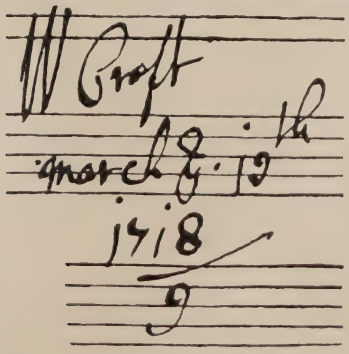

sand, . . They fro - lic and leap,'Neath the heather crown'd steep, And shout in the caves be -
sand, the sand, They fro - lic and leap,'Neath the heather crown'd steep, And shout in the caves be -
sand, the sand, They fro - lic and leap,'Neath the heather crown'd steep, And shout in the caves be -
sand, . . They fro - lic and leap,'Neath the heather crown'd steep, And shout in the caves be -
- low, . . Till the grim grey rocks, so se - date and old, Re - e - cho the loud ho,
- low, be - low, Till the grim grey rocks, so se - date and old, Re - e - cho the loud ho,
- low, . . Till the grim grey rocks, so se - date and old, Re - e - cho the loud ho,
- low, be - low, Till the grim grey rocks, so se - date and old, Re - e - cho the loud ho,
ho, ho, ho, ho, ho! re - e - cho the loud ho, ho! Till the
ho, ho, ho, ho, ho! re - e - cho the loud ho, ho! Till the
ho, ho, ho, ho, ho, ho, ho! re - e - cho the loud ho, ho! Till the
ho, ho, ho, ho, ho! re - e - cho the loud ho, ho, ho, ho! Till the


grim grey rocks, so se - date and old, Re - e - cho the loud ho, ho! There is
grim grey rocks, so se - date and old, Re - e - cho the loud ho, ho! There is
grim grey rocks, so se - date and old, Re - e - cho the loud ho, ho! There is
grim grey rocks, so se - date and old, Re - e - cho the loud ho, ho! There is
mirth in the wand'ring breeze, . . . When it comes from the dis - tant shore, . . . A -
mirth in the wand'ring, wan - dering breeze, When it comes from the dis - tant shore, the shore, A -
mirth in the wand'ring breeze, the breeze, When it comes from the dis - tant shore, the distant shore, A -
mirth in the wand'ring breeze, . . . When it comes from the dis - tant shore, . . . A -
- tell-ing its tale to the dim - pled seas, That break in a joy - ous roar. . . . And
- tell-ing its tale to the dim - pled seas, That break in a joy - ous roar, joy-ous roar, And
- tell-ing its tale to the dim-pled seas, That break in a joy - ous roar, joy-ous roar, And
- tell-ing its tale to the dim - pled seas, That break in a joy - ous roar, . . . And


W Croft
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1718
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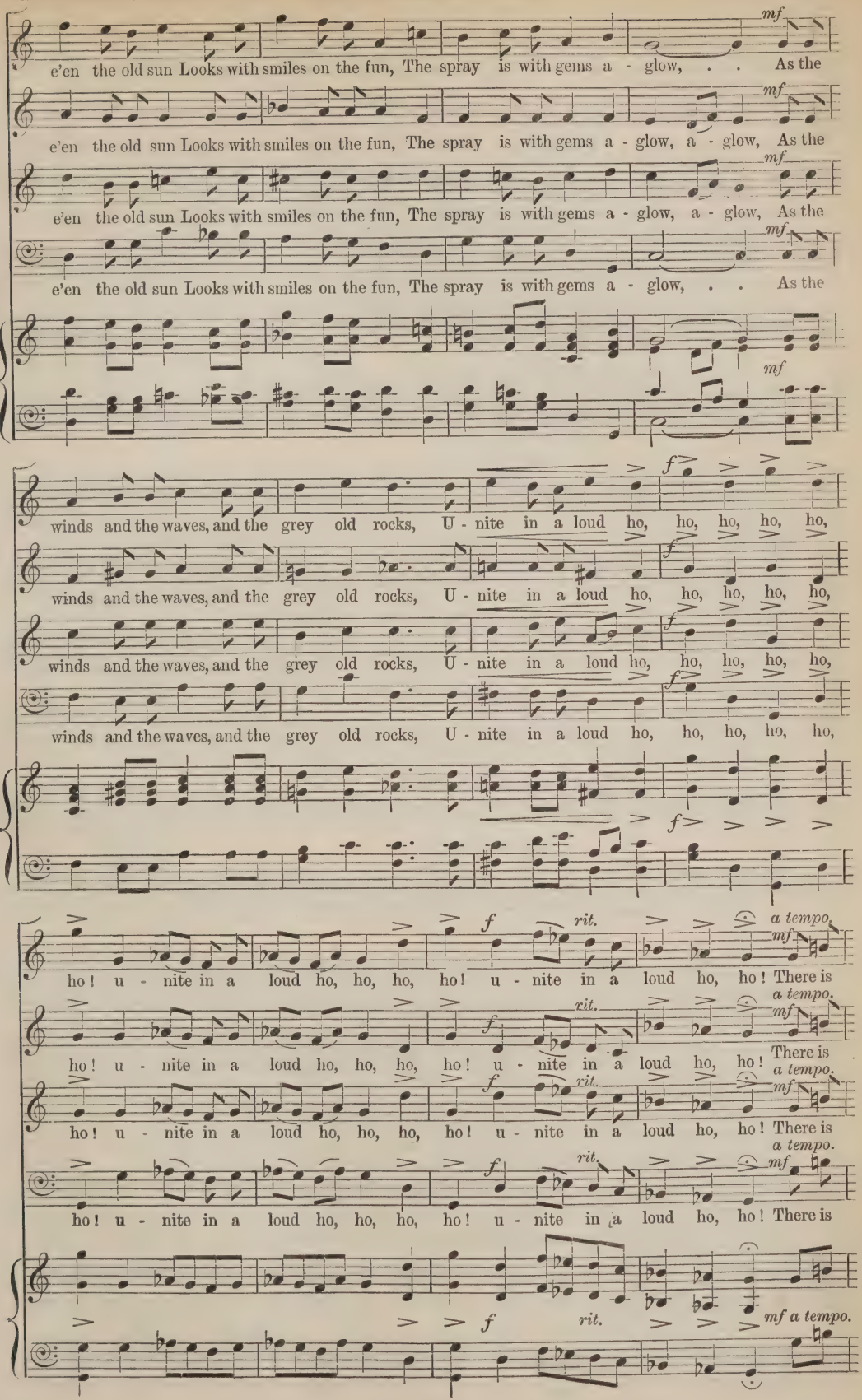
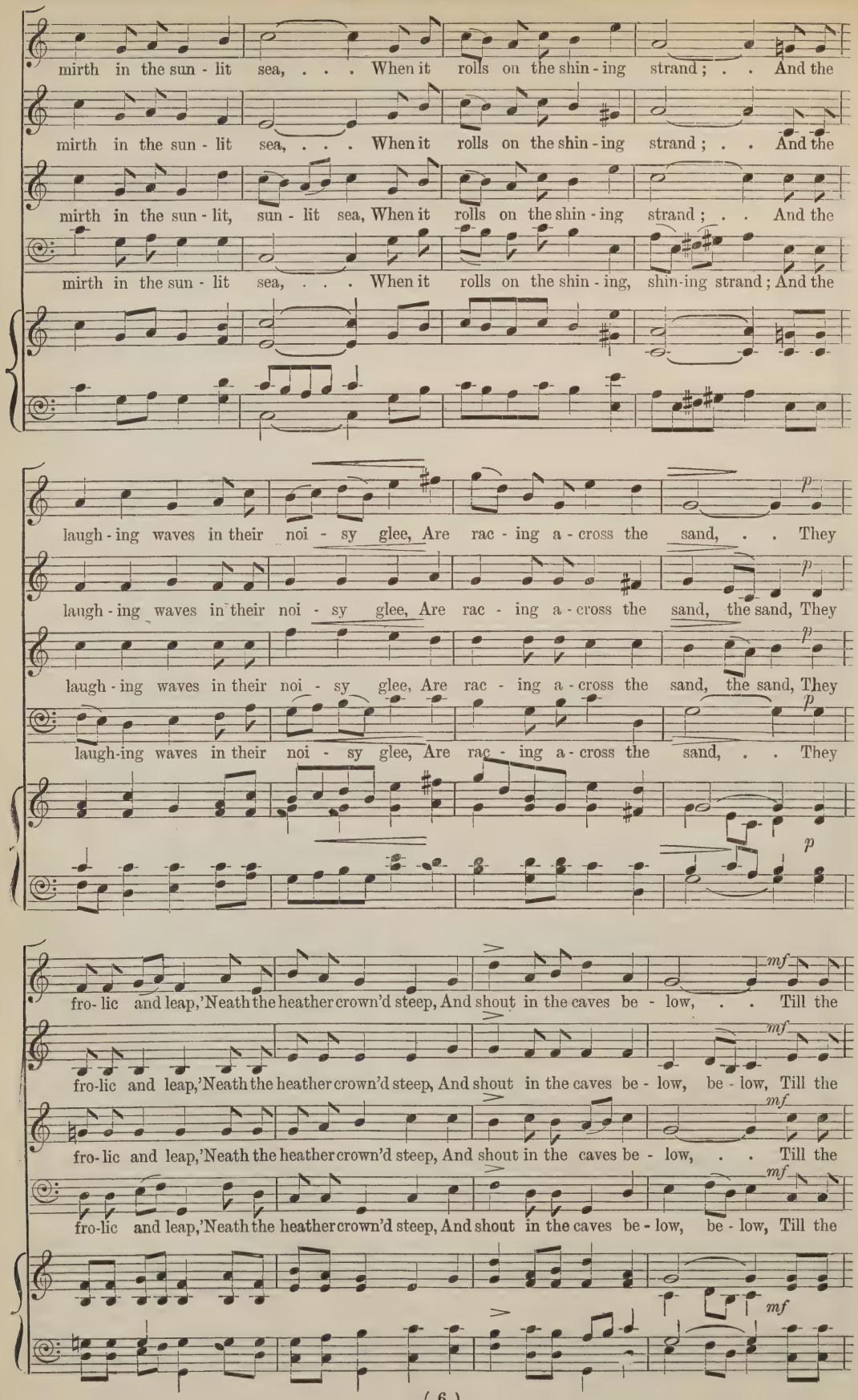
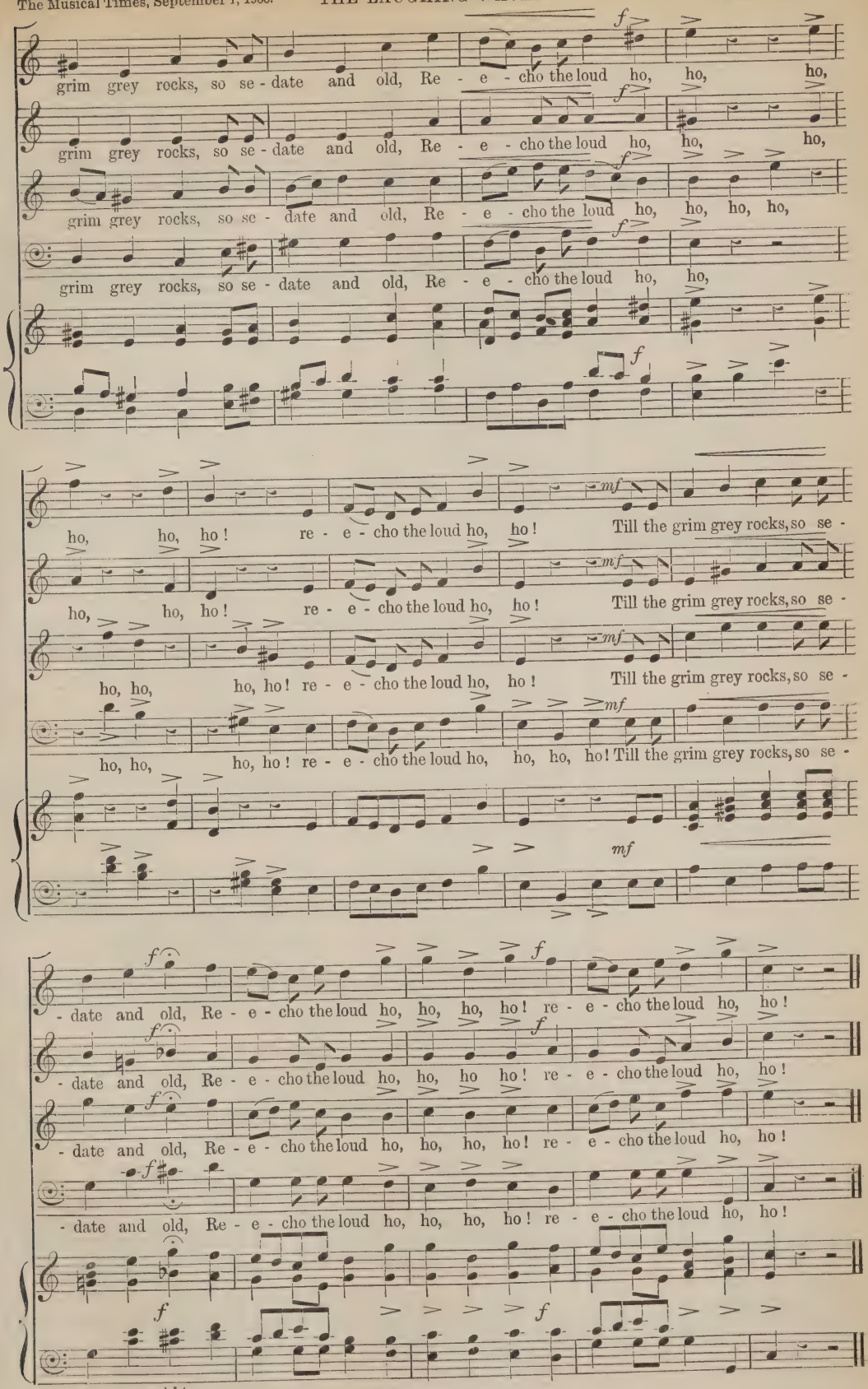

mf
e'en the old sun Looks with smiles on the fun, The spray is with gems a - glow, . . As the
e'en the old sun Looks with smiles on the fun, The spray is with gems a - glow, a - glow, As the
e'en the old sun Looks with smiles on the fun, The spray is with gems a - glow, a - glow, As the
e'en the old sun Looks with smiles on the fun, The spray is with gems a - glow, . . As the
f
winds and the waves, and the grey old rocks, U - nite in a loud ho, ho, ho, ho, ho,
winds and the waves, and the grey old rocks, U - nite in a loud ho, ho, ho, ho, ho,
winds and the waves, and the grey old rocks, U - nite in a loud ho, ho, ho, ho, ho,
winds and the waves, and the grey old rocks, U - nite in a loud ho, ho, ho, ho, ho,
rit.
a tempo.
ho! u - nite in a loud ho, ho, ho, ho! u - nite in a loud ho, ho! There is
ho! u - nite in a loud ho, ho, ho, ho! u - nite in a loud ho, ho! There is
ho! u - nite in a loud ho, ho, ho, ho! u - nite in a loud ho, ho! There is
ho! u - nite in a loud ho, ho, ho, ho! u - nite in a loud ho, ho! There is
mf a tempo.


mirth in the sun - lit sea, . . . When it rolls on the shin - ing strand; . . And the
mirth in the sun - lit sea, . . . When it rolls on the shin - ing strand; . . And the
mirth in the sun - lit, sun - lit sea, When it rolls on the shin - ing strand; . . And the
mirth in the sun - lit sea, . . . When it rolls on the shin - ing, shin-ing strand; And the
laugh - ing waves in their noi - sy glee, Are rac - ing a - cross the sand, . . They
laugh - ing waves in their noi - sy glee, Are rac - ing a - cross the sand, the sand, They
laugh - ing waves in their noi - sy glee, Are rac - ing a - cross the sand, the sand, They
laugh-ing waves in their noi - sy glee, Are rac - ing a - cross the sand, . . They
fro- lic and leap,'Neath the heather crown'd steep, And shout in the caves be - low, . . Till the
fro- lic and leap,'Neath the heather crown'd steep, And shout in the caves be - low, be - low, Till the
fro- lic and leap,'Neath the heather crown'd steep, And shout in the caves be - low, . . Till the
fro- lic and leap,'Neath the heather crown'd steep, And shout in the caves be - low, be - low, Till the



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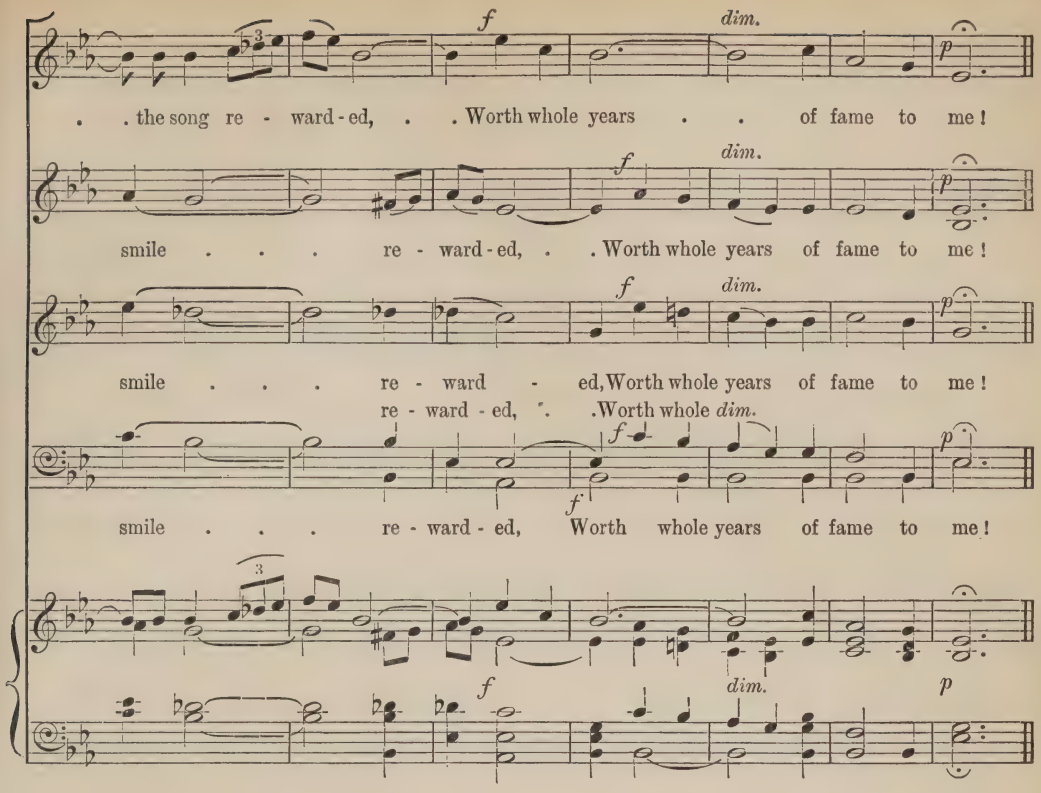
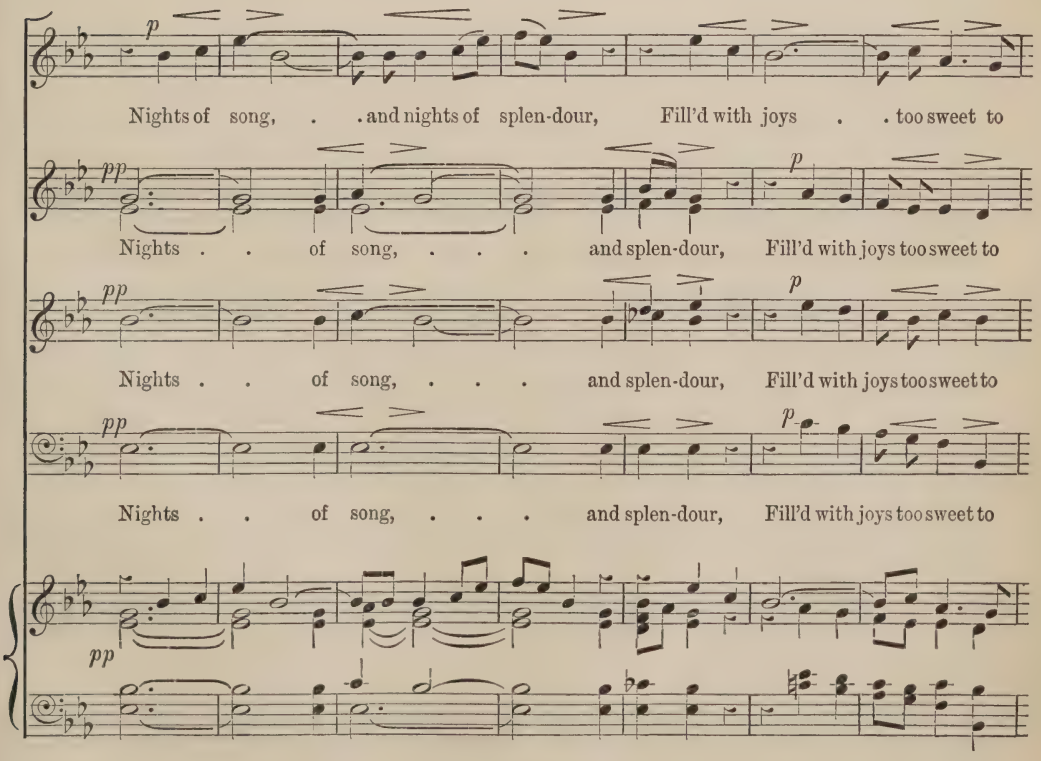
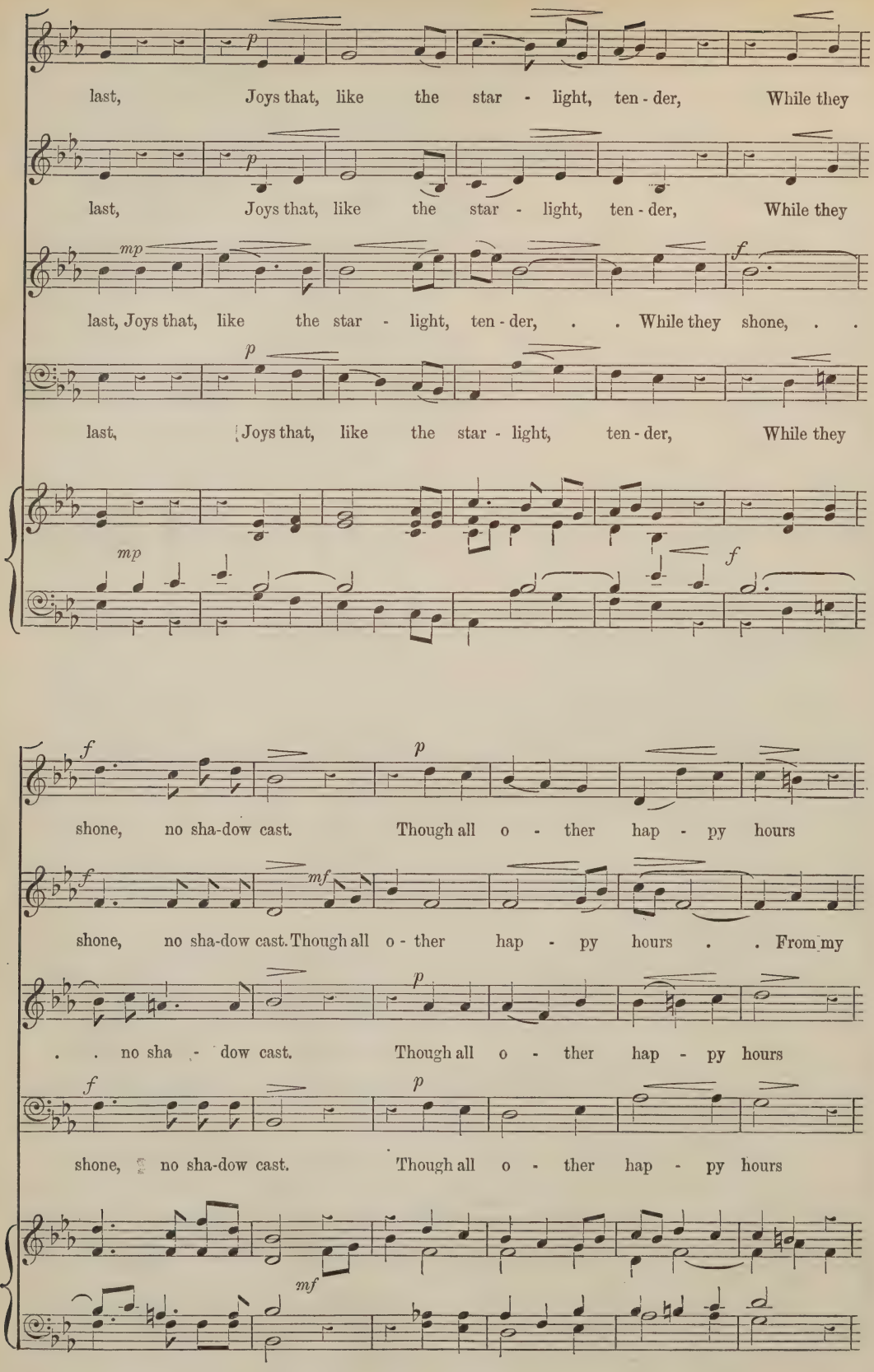
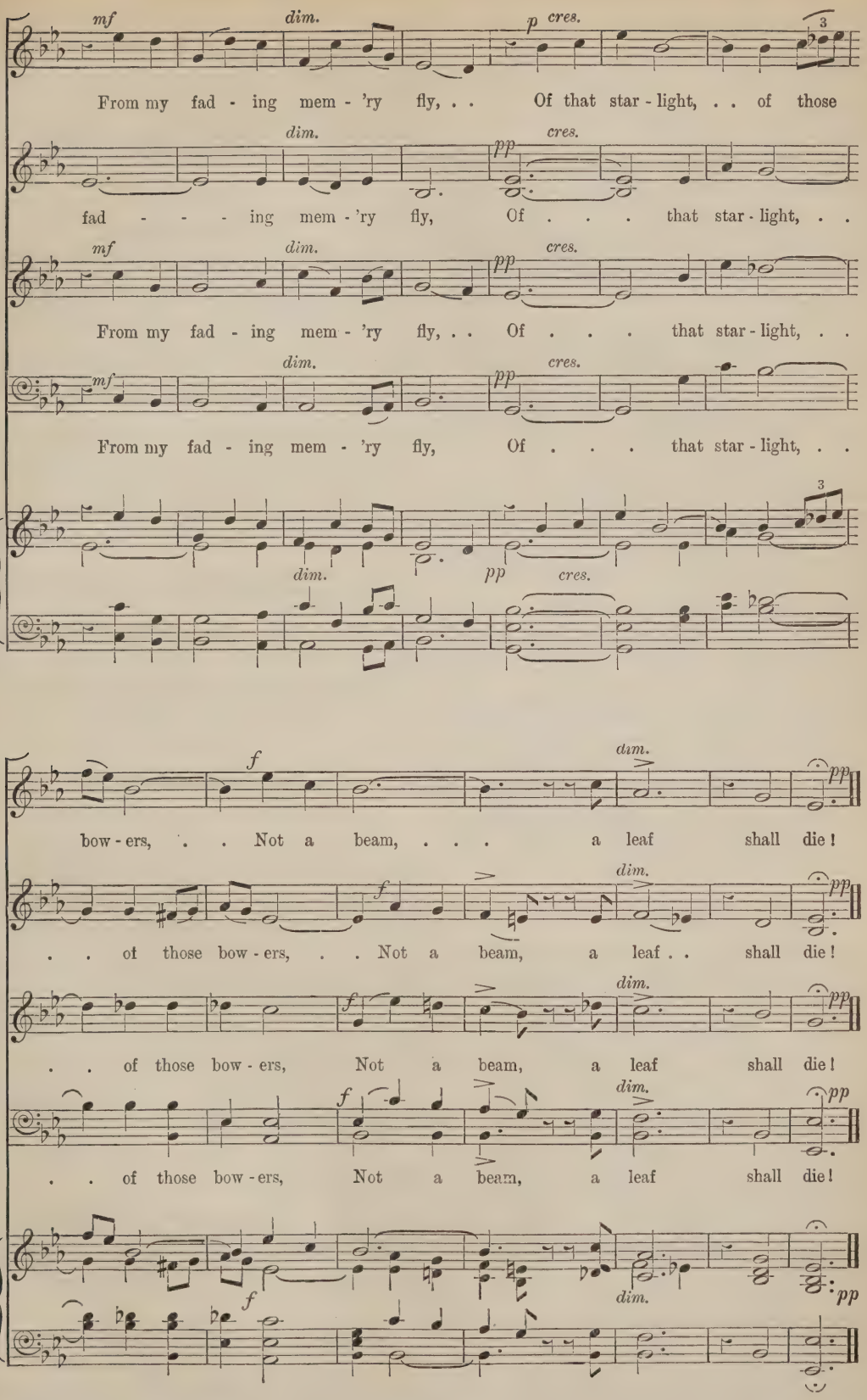
372 The swing ... ... ,, 3d.
373 The wrecked hope ... ,, 3d.
374 Twilight ... ... ,, 1½d.
375 Twilight now is round us ,, 3d.
376 What is got by sighing? ,, 3d.
377 Where shall the lover rest ,, 1½d.
378 Night ... ... Gounod 3d.
379 The dawn of day ... S. Reay 4d.
380 The calm of the sea ... H. Hiles 4d.
381 The wreck of the Hesperus ,, 6d.
382 Uncertain light ... ... Schumann 3d.
383 Confidence. Double Chorus ,, 3d.
384 The Dream ... ... ,, 1½d.
385 The Boat... ... ... ,, 3d.
386 Spring's approach. Seymour Egerton 3d.
387 Wild rose... ... ,, 3d.
388 In the woods ... ,, 3d.
389 The rose and the soul ,, 1½d.
390 Adieu to the woods ,, 3d.
391 King Winter ... ,, 3d.
392 The Miller ... G. A. Macfarren 3d.


. . the song re - ward - ed, . . Worth whole years . . of fame to me!
smile . . . re - ward - ed, . . Worth whole years of fame to me!
smile . . . re - ward - ed, Worth whole years of fame to me!
re - ward - ed, . . Worth whole
smile . . . re - ward - ed, Worth whole years of fame to me!
f
dim.
p


Nights of song, . . and nights of splen-dour, Fill'd with joys . . too sweet to
Nights . . of song, . . . and splen-dour, Fill'd with joys too sweet to
Nights . . of song, . . . and splen-dour, Fill'd with joys too sweet to
Nights . . of song, . . . and splen-dour, Fill'd with joys too sweet to
pp
p


p
last, Joys that, like the star - light, ten - der, While they
p
last, Joys that, like the star - light, ten - der, While they
mp
f
last, Joys that, like the star - light, ten - der, . . While they shone, . .
p
last, Joys that, like the star - light, ten - der, While they
mp
f
f
p
shone, no sha-dow cast. Though all o - ther hap - py hours
f
mf
shone, no sha-dow cast. Though all o - ther hap - py hours . . From my
p
. . no sha - dow cast. Though all o - ther hap - py hours
f
p
shone, no sha-dow cast. Though all o - ther hap - py hours
mf


mf dim. p cres.
From my fad - ing mem - 'ry fly, . . Of that star - light, . . of those
dim. pp cres.
fad - - - ing mem - 'ry fly, Of . . . that star - light, . .
mf dim. pp cres.
From my fad - ing mem - 'ry fly, . . Of . . . that star - light, . .
mf dim. pp cres.
From my fad - ing mem - 'ry fly, Of . . . that star - light, . .
dim. pp cres.
f dim. pp
bow - ers, . . Not a beam, . . . a leaf shall die!
f dim. pp
. . of those bow - ers, . . Not a beam, a leaf . . shall die!
f dim. pp
. . of those bow - ers, Not a beam, a leaf shall die!
f dim. pp
. . of those bow - ers, Not a beam, a leaf shall die!
f dim. pp

St. Petersburg.—The well known Russian composer, M. Soloviev, who has just completed the thirtieth year of his artistic career, has been granted a pension of 1,500 roubles by the Emperor, in recognition of his services to the national art.——A monument has been erected in the Alexander Gardens to Michael Glinka, the composer of the opera 'Life for the Czar.'

Stuttgart.—In connection with the annual meeting of the Gustav Adolph Stiftung, a most successful performance was given last month of Max Bruch's new oratorio 'Gustavus Adolphus,' by the Singverein, which had been reinforced for the occasion by several church choirs. Professor Seyffardt conducted, Herr Georg Nack playing the important organ part. Much enthusiasm was displayed by the audience, who, on the final chorale, 'Ein feste Burg,' being commenced, rose *en masse* and joined in singing the fine old tune.

The Hague.—The Berlin Philharmonic Orchestra, under the conductorship of Capellmeister Rebiceck, is now giving its annual series of concerts at Scheveningen with very great success. Amongst the works so far produced by this admirable body of instrumentalists, those by Dvorák and Tschaïkowsky appeared to be most in favour with the distinctly international audiences who attended the concerts.

Tübingen.—Anton Bruckner's stupendous Mass in F minor was produced (for the first time in Germany) last month by the Academical Gesang-Verein, under the direction of Professor Kauffmann. The noble work, which produced a great impression upon a numerous audience, will doubtless be taken up ere long by other choral societies in the Fatherland.

Vienna.—Herr Alexander von Zemlinsky, the talented Viennese composer, whose fairy opera 'Once upon a time' achieved such a great success at the Imperial Opera during last season, has been appointed musical director of the Carl Theater.

Weimar.—A highly interesting and impressive performance was given, on July 31, before an invited audience, by the eminent pianists MM. Busoni and V. da Motta, to commemorate the fourteenth anniversary of the death of Franz Liszt, their revered teacher and friend. Amongst the works performed by these artists were the variations, by Liszt, on Bach's 'Weinen, Klagen'; the fantasia and fugue on the chorale 'Ad nos ad salutarem undam'; as well as arrangements for two pianofortes of Liszt's 'Faust' and of Beethoven's Ninth Symphony.

OBITUARY.

We regret having to place on record the sudden death, the result of an apoplectic stroke, of Dr. James Taylor, which took place at his residence, Threllfall, Banbury Road, Oxford, on the 1st ult. The only son of Mr. William Taylor, of Gloucester, Dr. Taylor was born in that city in 1833. He received his first tuition in music from Mr. G. W. Morgan, who was deputy-organist to John Amott, the Cathedral organist. At the age of seventeen he became organist of the Church of St. Mary-le-Crypt, Gloucester. The great event in his life came in 1865, when he was appointed organist of New College, Oxford, which post he held with much distinction to the time of his lamented death. He took the degree of Bachelor in Music at Oxford in 1873, and in 1894 he, with Sir Walter Parratt, received the rare distinction of being created Doctor in Music, *honoris causâ*, by the University. Upon the removal of Sir John Stainer to London, Dr. Taylor was appointed organist to the University and this post also he held up to the time of his death. For twenty-two years he conducted the Philharmonic Society in Oxford with great ability and he was an old member of the Musical Club. Not only was he an able teacher of music, but he was a remarkably fine pianoforte player. A man of fine musical taste, sensitive and modest, he lived a quiet life of devotion to the art he loved so well. Dr. Taylor will be greatly missed not only by his own college, but in the University with which he had been so long connected and where he was greatly esteemed.

Julius Zeller, the well-known Viennese composer, on the 4th ult., at Mürzzuschlag, in Styria, at the age of sixty-eight. Amongst his most successful compositions are a symphonic poem, 'Melusine,' and the highly popular choral work entitled 'In the Highlands.'

The death took place, on the 16th ult., at his residence at Harlesden, of Edward Lawrence Hime, who was formerly known as a composer of songs and a tenor vocalist. Mr. Hime was born at Liverpool, on July 26, 1823.

MISCELLANEOUS.

At Trinity College, London, the following scholarships, tenable for three years, and exhibitions, tenable for one year, have been awarded:—Henry Smart Organ Scholarship, Ralph Richardson Jones; Violin Scholarship, Israel Goldwater; Vocal Scholarship, Edith Withecombe; Pianoforte Scholarship, Queenie Letitia Dando; Benedict Pianoforte Exhibition, Margaret Evelyn Withycombe; Sims Reeves Vocal Exhibition, Charles William Gardner; and Violin Exhibition, Frank Williams Greenfield.

Mr. G. F. Vincent, upon his removal from Sunderland to take up his duties as organist of St. Michael's, Cornhill, has been the gratified recipient of several tangible tokens of the esteem in which he is held in the Northern town. These tributes were from the congregation of St. Thomas's Church, Sunderland, the choir of the same church, the Amateur Operatic Society, and the singing class of Claremont House School.

Among the forthcoming publications of the Clarendon Press is 'The Polyphonic Period of Music,' by Professor H. E. Wooldridge.

Dr. W. E. Thomas (late of Bournemouth) has been appointed Professor of Music at Auckland University, New Zealand.

Mr. Joseph Ivimey has been appointed a Professor of the Violin at the Guildhall School of Music.

CORRESPONDENCE.

THE GRAVE OF DR. S. S. WESLEY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Those who, like myself, have perused the excellent biography of S. S. Wesley which appeared recently in The Musical Times, will be interested to hear of a visit which I have lately made to the old cemetery at Exeter, in order to view the grave of that great musical genius. After a prolonged search in that singularly mountainous grave-yard, I at last discovered the grave, which is situated in the higher part of the cemetery, near the path which follows the boundary wall. I was sorry to see that the stone is in great need of being cleaned, and the inscription requires to be re-cut and freshly painted.

Is it not a pity that the grave of so distinguished a musician should be suffered to fall into such a state of decay? I believe that the stone could be thoroughly renovated at a very small cost. It is, at any rate, the duty of English musicians to see that this is efficiently and promptly done.—Yours truly,

John D. Kenwood.

Broad Clyst, near Exeter,
August 12, 1900.

[We shall be very glad to receive any subscriptions that our readers may send for the renovation of the distinguished composer's grave, and to see that the work is satisfactorily done, subject to the consent and approval of the surviving members of Dr. Wesley's family.—Ed., *M.T.*]

'BLESSED BE THE GOD AND FATHER.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Now that attention has been called to this anthem, may I be permitted to reiterate a protest against the practice of many organists who disregard the rest at the

beginning of the final chorus by adding an unauthorised chord? The composer has indicated his intention by marking that rest 'silent,' according to the folio score. After the electrical chord at the close of the previous movement, there ensues this significant silence, and then the voices enter alone on the stupendous phrase which follows. This is grievously marred by any intrusion of the organ, even if only of a pedal note. Yet I have lately heard this done, among others, in a London church which possesses a choir of supreme excellence. Of course the reply is that such a chord or note is necessary in order to secure a prompt attack by the voices. But it appears that Dr. Wesley refused to acknowledge this necessity, and we can imagine the scorn with which he would have repudiated such a plea. Nor is there any such necessity in the case of a well-trained choir. *Experto crede*, I can cite the testimony of a quarter of a century's rendering of the anthem here.

Yours truly,

Ardingly College, A. L. Lewington.
August 14, 1900.

[We heartily endorse the protest of our correspondent.—Ed., *M.T.*]

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Coventry.—The Bank holiday morning recitals, inaugurated at Eastertide at Holy Trinity Church, appear to meet a long-felt want. On the 6th ult. there was a crowded congregation, when Mr. C. H. Moody, organist of the church, included the following pieces in his programme: Bach's Grand Fugue in C major, Guilmant's Sonata in D minor, Schubert's Serenade, Schumann's Allegretto in B minor, Salomé's Cantilena and Grand Chœur in A, and Freyer's Fantasia on the Russian National Anthem. In this comprehensive scheme the fine four-manual organ (recently modernised by Messrs. Hill and Son at a cost of upwards of £2,000) was heard to great advantage. Vocal solos were contributed by Mr. S. E. Loasby (alto) and Master H. Jones, of the Holy Trinity choir.

Durban.—The Orchestral Society gave a very successful concert on June 30, when the programme included Mozart's 'Don Giovanni' Overture and Moszkowski's Mazurka. Mr. Otto von Booth was the soloist in De Bériot's Seventh Violin Concerto. Mr. J. Frank Proudman conducted.

Durham.—The Festival of North-Eastern choirs held alternately at Ripon, York, and Durham took place in the Cathedral, on July 26, under the able direction of Professor Armes, when the work performed was Mendelssohn's 'St. Paul.' The choral forces, gathered from the counties of Durham and York (and including the Cathedral choirs of Durham, Ripon, Wakefield, and York), numbered over 500 voices, and there was a complete orchestra of fifty-seven performers, led by Mr. Arthur Wallerstein and Mr. E. Laws. The service preceding the oratorio included the conductor's anthem, 'I was glad when they said unto me' and Smart's Service in E flat, scored for orchestra by Sir George Martin. The solos were effectively sung by members of the Cathedral choirs named above, and the choruses received full justice from the combined choirs. The service was concluded with Handel's Overture to the 'Occasional' Oratorio.

Invercargill (New Zealand).—The Musical Union commenced its series of concerts for the winter season at the Theatre Royal, on June 29. The orchestral pieces included Schubert's 'Rosamunde' and Thomas's 'Raymond' Overtures, the ballet music from Massenet's 'Herodiade,' the same composer's 'Le Dernier sommeil de la Vièrge,' and selections from 'La Traviata' and 'Lohengrin.' The vocalists were Mrs. R. H. Hogg and Mr. J. E. Taylor.

Llandudno.—The improvement which has taken place of recent years in the class of music performed at our fashionable watering-places has been most marked, and some of the local orchestras, notably those at Bournemouth (Mr. Dan Godfrey), at New Brighton (Mr. Granville Bantock), at Southsea (Mr. G. Miller), and at Eastbourne (Mr. Norfolk Megone), have already received due recognition in these columns. The efforts of the bandmaster at Llandudno Pier, Mr. A. E. Bartle, now call for notice; and the mere recapitulation of the programmes for the afternoon and evening of the 3rd ult. will suffice to indicate the excellence of the concerts under his direction. The programmes referred to included Imperial March, Gavotte, and Serenade Mauresque (Elgar); Overture, 'Much Ado about Nothing' and Masque, 'As you like it' (German); Characteristic Waltzes and Ballade in A minor (Coleridge-Taylor); 'Little Minister' Dances and Rhapsodie on Scotch Airs (Mackenzie); Maypole Dance (John E. West); and Overture di Ballo and Selection from the 'Gondoliers' (Sullivan). It cannot be said that these British 'prophets' are 'without honour' in their own country. All honour, therefore, to Mr. Bartle and his excellent orchestra.

Strabane (Co. Tyrone).—An organ and vocal recital was given in St. Saviour's Church, Sion Mills, on the 7th ult. The selections on the organ included 'Andante religioso' (Guilmant), played by Miss G. Herdman, the organist of the church, and 'Toccata' (D'Evry), played by Mr. A. C. Thompson. The vocalists were Mrs. Unsworth, Mrs. Sherwin, Master Dick Watson, Mr. John Watson, and Mr. J. C. Herdman. Miss G. Herdman was an excellent accompanist.

Totnes.—The annual festival of choirs connected with the Moreton and Totnes Deaneries took place on July 31, in Totnes Parish Church. Eleven choirs, representing about 260 choristers, assisted in the rendering of music taken from this year's festival book, issued by the Exeter Diocesan Choral Association. The organ was supplemented by a string orchestra, with Miss Annie S. Holman as principal, and a quartet of brass instruments, the latter being most effective in certain portions of the music. Under the conductorship of Mr. Harold O. Jones, organist and choirmaster of Ashburton Parish Church, an excellent performance was secured. Mr. Herbert Worth, organist of Totnes Parish Church, presided at the organ, and the Rev. T. J. Yarde, as usual, undertook the secretarial duties. It should be added that a short recital of music preceded the service, which included Gounod's 'Meditation,' performed by Mr. Worth (organ), Miss Holman (violin), and Miss B. Kellock (violoncello).

ANSWERS TO CORRESPONDENTS.

A. B. C.—(1) *You had better address this question to the Secretary of the Royal Academy of Music.* (2) *In regard to the slow movement of Beethoven's Pianoforte Sonata in D minor (Op. 31, No. 2), the only possible semblance of a plagal cadence is in the* coda. *The late Mr. Banister designated this 'a* coda *in which the* plagal cadence *is extended.' But with all due respect to him and to the author you quote, we can only regard this semblance as an ordinary six-four chord on the tonic, which here forms the 'pedal.' Therefore, it is not a plagal cadence pure and simple.* (3) *As to the performance of the fugue at the examination, it is difficult, except for nervousness, to account for your shortcomings, unless your teacher has not set up a sufficiently high standard in judging your fitness. Clearness, certainty, steadiness, good tone, the individualisation of the subject, counter-subject, &c., all mixed with brains, are some of the factors that go towards the attainment of perfection in part-playing. What may be termed an* intellectual *grasp of the fugue may help you. To this end write it out in score, and thoroughly study it away from the pianoforte.*

W. K.—(1) *We do not give the names of teachers.* (2) *In regard to any comparison between this or that foreign Conservatoire, it is purely a matter of opinion as to their relative merits. One thing is certain: you can get excellent lessons in England; but any good master, of whatever nationality, would naturally strengthen your technique if it were necessary to do so, though, if he be a true artist, not to the extent of blunting your musical feeling.*

VEGA.—*Most of the words you give are not musical terms, but ordinary German words, the English equivalents of which you will find in any German-English dictionary. Schumann, in a letter written in* 1834 *to his friend Henrietta Voight, thus indicates that he had some poetical idea as the basis of his 'Papillons': 'I could tell you much about this if Jean Paul did not do it better. If you have a spare moment, I beg you will read the last chapter of the "Flegeljahre," where all stands in black and white up to the Riesenstiefel in F sharp minor (at the end of the "Flegeljahre" I feel as if the play were surely finished, although the curtain had not yet fallen). I must tell you that I put the words to the music, not the reverse; for else I should think it a silly proceeding. Only the last, which the play of chance formed into an answer of the first, was evoked by Jean Paul.'*

V. C. J.—*You might find the following numbers of Novello's Albums for Pianoforte and Stringed Instruments useful: 'Benedictus,' Mackenzie; 'Judex' ('Mors et Vita'), Gounod; and the following Marches by Mendelssohn: 'Wedding,' 'Athalie,' and 'Cornelius.' You could easily arrange a part for your cornet player, and, with a little management, the pianoforte part could be effectively played on the organ.*

REBEC.—*Joseph Joachim Raff was born at Lachen on the Lake of Zurich and in the Canton of Schwyz. But he received his early education at Wiesenstetten, in Würtemberg, the home of his parents. Thus, although he was a Swiss by the accident of birth in that country, Raff remained throughout his life a thorough German.*

AMATEUR.—*The 'Parsifal' performance to which you refer is probably that given by the Royal Choral Society, under the late Sir Joseph Barnby, at the Royal Albert Hall, on November* 10, 1884, *and repeated on the* 15*th of the same month. This, of course, was a concert presentation of Wagner's last opera.*

RUSTICUS.—*There would be no objection to your publishing a song of which the words are by Bret Harte providing the copyright for this country has not been assigned to an English publisher. In that case you should obtain his permission before printing the words.*

LENTO.—(1) *Yes, Löwe is considered to be one of the best composers of ballads.* (2) *Mr. Henschel's songs are published by Novello, Simrock, Breitkopf and Härtel, and Rahter.* (3) *Lalo's Serenade from his opera 'Le Roi d'ys' and Massenet's 'La Souhait' may be obtained from Messrs. Novello.*

F. B. (Tasmania).—*The melody of your tune is not at all bad, but the harmony is faulty, some of the chords being incomplete, &c. But you should be encouraged to go on with further theoretical study.*

A. S. (Demerara).—*We are unable to explain the similarity in the two chants you name. In all probability it is not an instance of actual plagiarism but of the nature of a chance coincidence.*

A. R. A.—*Purely a matter of temperament. If you feel that you are right in your rate of speed, then stick to it, predecessor or no predecessor, and thus have the courage of your convictions.*

VILLAGE ORGANIST.—*Thanks for your suggestion, which shall receive careful consideration.*

T. D.—*Bach's solo sonatas for violin and violoncello may be obtained from Messrs. Novello.*

PUZZLED.—*Mendelssohn's 'Judge me, O God,' may be sung at the following speeds: 1st movement, crotchet = 104; 2nd, quaver = 104; 3rd, crotchet = 138; but after the last movement has got well under weigh, it is better to beat two in a bar.*

SUBSCRIBER.—*See the answer to* T. D.

HIME.—Died at his residence, Lawrence Lodge, Fairlight Avenue, Harlesden, N.W., on the 16th ult., EDWARD LAWRENCE HIME, Musical Composer, aged 77. The only intimation. Country papers, please copy.

DURING THE LAST MONTH.

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DURING THE LAST MONTH—*continued.*

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1900.

Three extra Supplements are presented gratis with this number. A Portrait of Mr. Edward Elgar, from a Photograph specially taken for The Musical Times *by Messrs. Russell and Sons; a Part-Song, entitled 'As Torrents in Summer,' by Edward Elgar; and a Thanksgiving Hymn, 'Praise the Lord,' by J. Barnby.*

EDWARD ELGAR.

In a somer seson · whan soft was the sonne,
I shope me in shroudes · as I a shepe[1] were,
In habite as an heremite · vnholy of workes,
Went wyde in þis world · wondres to here.
Ac on a May mornynge · on Maluerne hulles,
Me byfel a ferly[2] · of fairy, me thoug3te.

Langland's '*Piers the Plowman.*'

While beyond, above them mounted,
And above their woods also,
Malvern hills, for mountains counted
Not unduly, loom a-row—
Keepers of Piers Plowman's visions, through the sunshine and the snow.[3]

Elizabeth Barrett Browning.

The Malvern uplands are to be seen, not described. No appreciative mind can fail to be impressed with the bold outline, the imposing abruptness, and the verdant loveliness of these everlasting hills. Nature has left the impress of her smile on this favoured region, and hill and valley combine to produce a landscape of fascinating picturesqueness. It is a steep climb to the hilltop above Malvern Wells, but it more than repays the wayfarer who has eyes to behold and a soul to satisfy. The enjoyment of a quiet stroll along these grassy heights is greatly enhanced by the companionship of one who habitually thinks his thoughts and draws his inspirations from these elevated surroundings. He points out a noble peak once the site of a Roman encampment, and as he tells you that its thereabouts is traditionally associated with Caractacus you instinctively think, 'and thereby hangs a tale'—if not a cantata. Not far off is Wind's Point, the charming retreat of Jenny Lind, where the great singer drew her last breath. In descending from the summit, on the Worcestershire side, an exceedingly pleasant detached house is reached. It stands on the steep hillside, and from the little terrace in front of the house the view is as beautiful as its range is extensive. It begins and ends with two cities so long associated with the Three Choirs Festivals—Worcester on the left, Gloucester on the right. Between these extremes, through which the Severn flows its tranquil course, lies the vale of Evesham, where Muzio Clementi, 'the father of modern pianoforte-playing,' had his cottage and where he died. The venerable Abbey of Tewkesbury comes within the range of vision, and, on a clear day, even the historic battle-field of Edge Hill, although forty miles distant. Here, in the midst of these delightful Malvern surroundings—how welcome their tranquillity—is located the home of him who forms the subject of this biographical sketch.

Edward William Elgar was born at Broadheath, four miles from Worcester, June 2, 1857. His patronymic is of Saxon origin, and may be found as Aelfgar, which being interpreted means 'fairy spear.' He is the eldest surviving son of Mr. W. H. Elgar, of Worcester, and of Ann Greening, descended from a fine old yeoman stock of Weston, Herefordshire, and therefore intensely English. In the eventide of their lives Mr. and Mrs. Elgar have the satisfaction of witnessing the fame of their gifted son. A native of Dover, his father became an assistant in the music-publishing house of Messrs. Coventry and Hollier, then in Dean Street, Soho. There he used to hear Dragonetti play the pedal part of Bach's organ fugues on the double bass, and doubtless sold many copies of Dragonetti's special arrangement of the fugues for pianoforte and double bass (or violoncello), originally published by Coventry and which are now in Messrs. Novello's catalogue. In 1841 Mr. W. H. Elgar settled in Worcester and, with his brother (who was an excellent viola player and organist), started a musicselling business of his own. Mr. Frank Elgar, the composer's younger brother, is not only an excellent oboe player, but he is a born conductor. He has a complete military band, formed of civilians in Worcester, and instructs an instrumental class of about forty pupils at the Victoria Institute.

Mr. Elgar, Senior, was, however, much more of a musician than a business man. He was not only an excellent performer on the violin, but held the post of organist of St. George's Roman Catholic Church, Worcester, for the long period of thirty-seven years. At his instigation the Masses of Cherubini in D and Hummel in E flat were first heard at the Three Choirs Festival, in the orchestra of which (at Worcester) he played amongst the violins. Mozart and Beethoven were his 'dearly beloved' composers, and as his son Edward points to a portrait of Mozart on the wall of his study, he remarks: 'That is my man.' Thus the boy entered the world and was nurtured in a rarefied atmosphere of music. Who will say that he has failed to rise to the heights of so rich an inheritance?

[1] Shepherd. [2] A wonder.
[3] The Malvern Hills are the scene of Langland's visions, and thus present the earliest classic ground of English poetry.

EARLY YEARS.

Edward received some music lessons (pianoforte) at the inevitable dame school, but, like so many successful musicians, he has been almost entirely self-taught. Until his fifteenth year he received his general education at Littleton House, near Worcester As a boy he would sit by his father's side Sunday by Sunday in the organ loft of St. George's Church and would frequently extemporise the voluntaries and accompany the services. He worked through Rink, and Best's 'Organ School' entirely by himself, and read every book he could find on the theory of music. At the age of fifteen he began to learn German, with a view of going to Leipzig for the further study of music; but financial difficulties stood in the way, and thus the budding composer escaped the dogmatism of the schools. He played much of the pianoforte music of Kozeluch, Schobert, and others, and of Emanuel Bach, then not so much known as now, and gained much practical experience in reducing scores for the pianoforte.

After leaving school young Elgar entered a solicitor's office, but he remained at the desk for twelve months only, as his ambitions were set in the direction of other deeds than those associated with the law. Nevertheless this business experience has been of great value in developing those methodical habits which are so natural to him, but which so many musicians unfortunately lack. He read a great deal at this formulative period of his life. A pile of old books, shot on the floor of the loft of a stable, was a source of omnivorous attraction to the thoughtful youth. In this way he made the acquaintance of Sir Philip Sydney's 'Arcadia,' Baker's 'Chronicles,' Drayton's 'Polyolbion,' &c. He played the bassoon in a wind-instrument quintet of performers—two flutes, oboe, clarinet, and bassoon—and wrote 'lots of music for that combination.' But he by no means neglected his fiddle. He played in the orchestra of the Worcester Philharmonic Society (under the late Mr. Done), and in various orchestras in the regions round about Worcester, and made frequent appearances as a solo performer on the violin.

THE WORCESTER GLEE CLUB.

Not the least interesting feature of Elgar's picking-up period was the Worcester Glee Club. This old Society, founded so long ago as 1810, occupied a prominent place in the musical life of the city. Cathedral lay clerks and citizen amateurs week by week joined their forces in a feast of vocal harmony and right good fellowship. An additional accompaniment to these unaccompanied glees (if the suspicion of a bull may be allowed) was furnished by churchwarden pipes solemnly smoked by the senior Apollos. The proceedings always commenced with 'Glorious Apollo,' and seven other glees and two songs completed the programme. As a boy young Elgar attended many of the meetings, and later he played the accompaniments at the weekly gatherings, and led the small orchestra at the monthly concerts of vocal and instrumental music. He thus became familiar with the grand old school of English vocal music at a very impressionable period of his life. Concerning these meetings of the Worcester Glee Club, a well-known musician of that city sends us the following recollections:—

The Worcester Glee Club was founded in 1810, and held its meetings at the Crown Hotel weekly, from October to April, on Tuesday nights. These meetings were famous in their day, and brought together a large number of the citizens. The lay-clerks of the Cathedral were the mainstay of the vocal music, and they were reinforced for the 'instrumental nights' once a month by the leading professional and amateur performers in the city. The Elgar family became associated with the club about 1843, in the person of Mr. W. H. Elgar, father of Edward. He played second violin. At that time Louis D'Egville was leader, and the band included three or four members of the Hopkins family and Messrs. Holloway and Rickus of the Cathedral choir. Corelli was largely drawn upon, Handel's Overture to 'Saul' was a favourite, and Haydn's symphonies were often heard. The rich store of our great glee writers furnished the vocal music, and they were very well done in those days. Not many songs were sung, and they were of a healthy, vigorous type. 'Commodore' Hood was chairman, and his speeches on the opening night of the season, liberally interlarded with nautical terms, caused much amusement and are now remembered as being very remarkable. People came from far and near; one old clergyman from Bromyard was a regular attendant, walking in on Tuesday, staying at the hotel all night, and walking back on Wednesday. Commercial men so timed their journeys as to be at Worcester on a Tuesday, and one of the fraternity showed his appreciation of the pleasure he received by presenting to the club a grand pianoforte. The late Dr. Done was one of the pianists of those days, and many amusing stories are told of that time. One of the richest was of a visit to a double-bass player, who was found to be so engrossed in a passage of Corelli's that he did not hear the repeated knockings at the door of his room, which, when opened, revealed the artist, in a great state of determination to master the difficulty, keeping time by an improvised metronome which consisted of a half-brick slung by a rope from a hook fixed to one of the beams in the ceiling.

Mr. Edward Elgar was drafted in to play first violin when a small boy, Mr. Spray being leader, and Mr. A. R. Quarterman, pianist. Mr. Henry Elgar (who had joined in 1850) rendered very able assistance at the harmonium on 'instrumental' and ordinary nights. Great changes had taken place in the instrumental music—Rossini, Auber, Mozart, Wallace, Balfe, Bishop, Bellini, and others being represented by overtures. The glees, &c., of S. S. Wesley, Walmisley, Beale, G. W. Martin, Goss, and Cummings were added to those of the old composers, and the modern English and German part-songs found a place in the programmes, which also contained a goodly number of high-class songs. For about two years Edward was accompanist. In this his marked ability was at once manifest, though he would always insist that he was not a pianist. His accompaniments were a great delight to singers and audience. Programmes had now been printed some years. In 1879 we find him announced as 'pianist and conductor,' and four members of the family appear in the list of the band, which then embraced all the wood-wind. The young conductor and leader, as was to be expected, brought forward music of the modern school, which he arranged for his small means with great skill, and took great pains to rehearse the young players in their, to them, perhaps, difficult parts, no doubt gaining in this way much knowledge which has proved very useful. Many pieces of his own composition for the glee party, band, and solo voices appeared in the programmes, and were always received with favour and created an interest in the future of the young musician, though few at that time discerned the bright light which was to break upon these later days.

Is it not a thousand pities that this time-honoured practice of glee and unaccompanied part-singing should be in danger of suffering neglect? It is an inheritance peculiar to this land of ours that should be cherished and carefully nurtured.

VIOLIN LESSONS FROM MR. POLLITZER.

A great event in the young man's life was his visit to London in the autumn of 1877 to take a short course of lessons on the violin from Mr. Pollitzer. He stayed in London for twelve days at a cost £7 15s. 9d., which amount included £3 12s. 6d. for his five lessons and his railway fare. Elgar had saved out of his scanty earnings the necessary wherewithal for this lesson-taking expedition, and he enjoyed the supreme satisfaction of relying upon his own resources and making the most of his self-made opportunities during his sojourn in London 'down Pimlico way.'

Mr. Pollitzer, in recalling those days, says: 'I always thought him a most earnest musician. . . . Mr. Elgar, although leaning towards the modern German school, does not lose either his love or respect for the composers of the past.'

THE BIRTHPLACE OF EDWARD ELGAR.

(From a Drawing.)

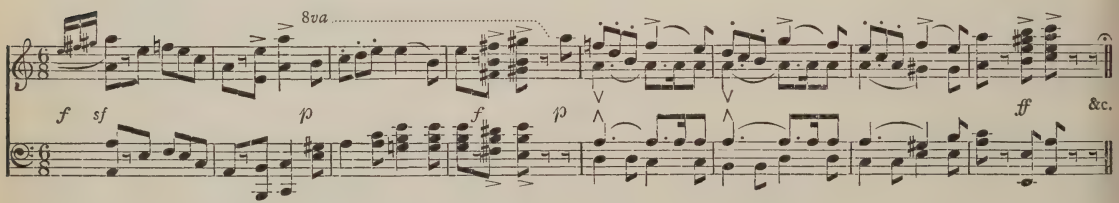
BANDMASTER AT A LUNATIC ASYLUM.

In the year 1879 Edward Elgar, aged twenty-two, became bandmaster at the County Lunatic Asylum, which post he held for a period of five years. 'No wonder that Elgar's music is so mad,' some unthinking individual may be ready

to exclaim; therefore it may be just as well to state that the young bandmaster's duties were associated with the attendants, and not with the poor unfortunate patients in the wards. One whole day every week Elgar spent at the Asylum, where he not only conducted the band, formed of the attendants, but coached the individual players in their respective instruments. The band consisted of

Flute	Euphonium	Violins (1 and 2)
Clarinet	Bombardon	Pianoforte (with occasional additions)
Cornets (1 and 2)	Double bass	

For this curious combination of players upon instruments Elgar wrote some sets of quadrilles, polkas, &c., for which he received from the Board the regulation payment of five shillings per set! He also arranged accompaniments for Christy Minstrel songs, at the remuneration of eighteenpence per burnt-cork ditty. 'How lowering to his taste,' someone may be inclined to remark. Not so, good reader. This practical experience proved to be of the greatest value to the young musician and the future composer of 'The Dream of Gerontius.' He acquired a *practical* knowledge of the capabilities of these different instruments—not only by hearing them, but in those hours of 'coaching,' when flute, clarinet, and so on, talked to him, so to speak, in their own language. He thereby got to know intimately the tone colour, the ins and outs of these and many other instruments. Thus when he conceives a certain phrase he instinctively feels the double association of the melody and the instrument that is to play it—not a tune that might be given to this or that member of the orchestral family, but the colourable conception of the theme and its absolute fitness for a particular instrument. There is a great deal more in the cultivation of this tone-colour in music than most people realise. But to return to—or take our places for—the Elgarian quadrilles. It may not be without interest to give an eight-bar specimen of one of these dance tunes (unpublished, of course) composed for the Lunatic Asylum band which the composer has kindly reduced to pianoforte score specially for this article—

QUADRILLES FOR AN ECCENTRIC ORCHESTRA.

A SIGHTLESS PUPIL.

Mr. Elgar was professor of the violin at the Worcester College for the Blind Sons of Gentlemen. His most distinguished pupil there was Mr. William Wolstenholme, the well known composer, to whom Elgar showed great kindness. He wrote down the whole of young Wolstenholme's 'exercise' from his dictation. But this was not all. When young Wolstenholme was about to go up to Oxford to be examined for his Bachelor in Music degree, the Principal of the College said to Elgar: 'I don't know how Willie will get on at Oxford; he is so nervous with a strange amanuensis. Could you not manage to go up with him?' Always ready to lend a helping hand to anyone, Elgar at once said 'Yes,' and spent three days at Oxford, rendering valuable help to his clever sightless pupil.

WORCESTER AND BIRMINGHAM EXPERIENCES.

Up to the year 1889 Mr. Elgar continued to practise his profession in his native city and its neighbourhood by teaching and playing in the orchestra. He made his first appearance at a Three Choirs Festival in 1878 (at Worcester), when he played as a humble second fiddler in the orchestra. Some of his recollections of orchestral makeshifts at the Worcester concerts of his early days are very amusing. For instance, a performance of 'Elijah' with the accompaniment of strings, one clarinet, one trombone, and one harmonium. The opening phrase of Macfarren's overture to 'St. John the Baptist,' assigned by the composer to the trumpet (Shophar), played on the organ, with the registration of diapasons and mixtures! At the urgent request of Mr. Henry Elgar the passage was allowed to be played on the alto trombone. Again, the absence of any bass in purely wood-wind passages owing to there being no second bassoon player. No one, except Elgar, seemed to miss it, and no one in authority thought of supplying the missing bass on any other instrument.

A much better state of things prevailed in Birmingham, where Mr. Elgar was a valued member of Mr. Stockley's orchestra. It was Mr. Stockley who first introduced our composer to a larger public than that of Worcester. The occasion was one of the veteran conductor's orchestral concerts, given on December 13, 1883, in the programme of which there figured 'Intermezzo' (Elgar). Even the title of this early achievement furnished a certain

amount of 'copy' for one of the critics, just as the 'Variations' did for certain of the London scribes sixteen years later. This is what the gentleman of the press said:—

Judging from results, the director will not regret giving a helping hand to rising talent. The 'Intermezzo' written by a permanent member of Mr. Stockley's orchestra, Mr. Elgar, justifies his assumption of a place in the programme. He dubs his piece 'Mauresque'; but why Mauresque? If we eliminate some of the unimportant effects supposed to give local colour, the term goes by the board. After all, however, 'What's in a name?' and waiving this prevalent but not always justifiable musical nomenclature, we hasten to give Mr. Elgar every credit for a musicianly work. A unanimous recall served to discover quite a young composer to the audience; and, as Mr. Elgar is not deficient in scholarship, has plenty of fancy, and orchestrates with facility, we may hope he will not 'rest and be thankful,' but go on in a path for which he possesses singular qualifications.

One is sometimes tempted to ask: 'What's in a criticism?'

In connection with the performance above referred to, Mr. W. C. Stockley writes us under date September 12, 1900:—

Mr. Elgar played in my orchestra for some little time as a first violin. But my first real knowledge of him came from Dr. Herbert Wareing, who told me that Elgar was a clever writer, and suggested that I should play one of his compositions at one of my concerts. At my request Wareing brought me a Romance (I think it was), and I at once recognised its merit and offered to play it. This I did, and his modesty on the occasion is certainly worth notice, for on my asking him if he would like to conduct, he declined, and, further, insisted upon playing in his place in the orchestra. The consequence was that he had to appear, fiddle in hand, to acknowledge the genuine and hearty applause of the audience. Soon after he did me the honour of dedicating an orchestral piece to me, entitled 'Sevillaña,' which I also did at one of my concerts. The occasion I have referred to was, *I think*, the first introduction, on a large scale, of any of Elgar's compositions, and thus you may think it worth mentioning.

MR. ELGAR'S COTTAGE IN THE WOODS.
(From a Photograph by S. Jebb Scott, Esq.)

HIS ORGANIST PERIOD.

Returning to the Worcester period, it must be recorded that in the year 1882 Mr. Elgar paid a visit to Leipzig, where he sojourned for three weeks, listening to all the music that was available in that musical centre. In the same year (1882) he became conductor of the Worcester Amateur Instrumental Society, and wrote notes for the analytical programmes of the interesting concerts given by that Society. In 1885 he succeeded his father as organist of St. George's Roman Catholic Church, Worcester. Anyone going into the organ loft of that church may find large manuscript volumes containing many sketches and small compositions written by the composer of 'King Olaf.' He resigned this organistship in 1889, and has not since held an appointment. All this time of weary waiting to be 'discovered,' Mr. Elgar was composing, composing, composing. He wrote several Masses and other church music and heaps of chamber music, all of which, it is perhaps hardly necessary to say, remains in manuscript.

MARRIAGE. LONDON.

On May 8, 1889, Mr. Elgar married the only daughter of the late Major-General Sir Henry Gee Roberts, K.C.B., a very distinguished Indian officer, and who received the thanks of Parliament for his brilliant military services. On her mother's side, Mrs. Edward Elgar is descended from the celebrated Robert Raikes, the founder of Sunday Schools.

After his marriage he decided to reside in London, though he still retained a connection with his native heath by a weekly visit to Malvern to fulfil teaching engagements. He also led the orchestra in important concerts at Worcester. For these performances he always charged a fee, which, however, he remitted on the understanding that the amount (three guineas) should be expended on making the band more complete. But no one in London would look at his compositions. Three chances presented themselves, each of which would have been a good 'open door' to the young man from the faithful city; but the great metropolis proved unfaithful to him and the wind of fate closed those doors with a bang, almost before the handles had been turned. He left London in 1891 and for the last nine years has resided at Malvern, where, on the production of 'King Olaf' in 1896, at the Hanley Festival, appreciation and fame at length came to him. He now devotes himself entirely to composition, amidst ideal surroundings for a composer of poetic temperament who loves the open-air life and all the delights of hills, and fields, and flowers.

COMPOSITIONS.

The following is an attempt at a complete list of Mr. Elgar's *published* compositions, with the names of librettists of choral works and the dates of first performances:—

CANTATAS.

The Black Knight (Der schwarze Ritter), Op. 25. The poem by Uhland, translated by Longfellow. (Worcester Festival Choral Society, 1893.)

Scenes from the Bavarian Highlands (Op. 27), chorus and orchestra. (Worcester Festival Choral Society, April, 1896.)

Scenes from the Saga of King Olaf (Op. 30). Poem by Longfellow, with additions by H. A. Acworth, C.I.E. (North Staffordshire Musical Festival, Hanley, 1896.)

The Banner of St. George (Op. 33). The words by Shapcott Wensley. (The Queen's Diamond Jubilee celebrations, 1897.)

Caractacus (Op. 35). Words by H. A. Acworth, C.I.E. (Leeds Musical Festival, 1899.)

SACRED WORKS.

The Light of Life (Lux Christi), Op. 29. The words written and arranged by the Rev. E. Capel-Cure. (Worcester Musical Festival, 1896.)

Te Deum and Benedictus in F (Op. 34), for chorus, orchestra, and organ. (Hereford Musical Festival, 1897.)

The Dream of Gerontius (Op. 38). Words by John Henry Newman. (Birmingham Musical Festival, 1900.)

Litanies and other church music.

ORCHESTRA.

Froissart, Concert-Overture (Op. 19). (Worcester Musical Festival, 1890.)

Three Pieces (Op. 10), Mazurka, Sérénade Mauresque, and Contrasts (the Gavotte, A.D. 1700 and 1900).

Imperial March (Op. 32). (Queen's Diamond Jubilee, 1897.)

Variations on an original theme (Op. 36). (Richter Concert, London, June 19, 1899.)

VOCAL MUSIC.

Spanish Serenade (Op. 23) for chorus and orchestra. Sea Pictures (Op. 37), words by various poets, for contralto solo voice and orchestra (sung by Miss Clara Butt at the Norwich Musical Festival, 1899). Three-part songs (Op. 26) for female voices; part-songs (unaccompanied), songs, &c.

INSTRUMENTAL (VARIOUS).

Pieces for violin and pianoforte; pianoforte solos; a Sonata for the organ (composed for the visit of the American musicians to Worcester Cathedral in July, 1895), and a book of organ voluntaries.

Amongst a large number of manuscript compositions are symphonies, quartets, trios, &c.

AS CONDUCTOR.

As we have already mentioned, Mr. Elgar now devotes himself entirely to composition, with, however, one exception—that is, the conductorship of the Worcestershire Philharmonic Society. This organisation, founded in 1898, is in an extremely flourishing condition with its 300 subscribing members. All the rehearsals and concerts take place in the daytime. Every work is given absolutely complete in regard to detail. 'If a composition required forty harps, forty harps would be supplied, even if they had only to play three notes,' emphatically observes the enthusiastic and thorough-going conductor. It is no wonder that the motto of the Society is 'Wach' auf!' It is only just to a valued colleague to mention that Mr. Elgar receives the greatest assistance from his excellent accompanist and sub-conductor, Mr. G. Street Chignell, of Worcester.

PERSONALIA.

It is now time to refer to the personality of the subject of this biographical sketch, though this is not an easy matter through the medium of cold type. In the first place, Mr. Elgar is another instance of success following upon self-help of which so many examples have been furnished in this series of biographical sketches during the last three years. With the exception of those violin lessons from Mr. Pollitzer, Mr. Elgar is entirely self-taught. He has spared no pains, energy, or trouble in the acquirement of the necessary equipment for his life-work. For instance, in his youthful days he would leave his home at Worcester at six o'clock in the morning, and travel all the way to London, a distance of 250 miles, in order to listen to a Crystal Palace Saturday concert, returning at 10.30 p.m.

ORCHESTRATION.

'I have never had a lesson in orchestration in my life,' says Mr. Elgar. All his achievements in this direction are the result of practical experience, keen observation, and constant study of scores. There are some people who think that he could only have acquired this wonderful knowledge of orchestral

artisticness—the word 'effects' is too commonplace in such a connection — from some ponderous theoretical tome. Here is a letter that he has recently received :—

Sir,—I am anxious to study orchestration. As you appear to have mastered the art, kindly tell me from which book you learnt it.—Yours truly,

* * *

Another is from a correspondent who frankly confesses entire ignorance of the 'Euphenium,' and whose communication implies that the air should occasionally be given to the drums! But the would-be orchestratist must speak for herself :—

I am sending my humble attempt. *I copied* the *names of the instruments* from a score that was *lent me last summer. What the Euphenium* is, *or how to write for drums I have* no idea. It would be a great help if you would write over the piano score in pencil when to give the air to other instruments. I have *no conception of how what I have written would sound.* If I could borrow *some more scores* of waltzes, I feel it would help me very much. Do the cornets and violas have the tum tum accomp. always? *That must be dull for them to play.* I have not sent the *coda* as it will be the same as the first movement, with a few bars to finish with. I forgot to pack up Mr. Prout's book on instrumentation so I daresay the double notes to *second violins may be all wrong, and a great deal else besides.* It is very good of you to take so much trouble.

. . . . . .

P.S.—You see I have condensed every two bars into one in the first movement since I showed it you.

The use of the *Leitmotiv* is a well-known characteristic of Mr. Elgar's method in composition. In this connection he has been charged with copying Wagner. 'But,' he observes, 'I became acquainted with the representative-theme long before I had ever heard a note of Wagner, or seen one of his scores. My first acquaintance with the *Leitmotiv* was derived (in my boyhood) from Mendelssohn's *Elijah*, and the system elaborated from that, as my early unpublished things show.'

AN EPISTOLAR.

The personality of a man often shows itself in his letters. Here are a few extracts from sundry communications to the present writer which may be offered as samples of an epistolary style that is decidedly fresh and unconventional in its mode of expression :—

. . . As to myself the following are F A X about me. Just completed a set of Symphonic Variations (theme original) for orchestra—thirteen in number (but I call the *finale* the fourteenth, because of the ill-luck attaching to the number). I have in the Variations sketched portraits of my friends—a new idea, I think—that is, in each variation I have looked at the theme *through* the personality (as it were) of another Johnny. I don't know if 'tis too intimate an idea for print, it's distinctly amusing. . . .

Other compositions are nebulous at present.

Also the bulbs are coming up at the Cottage and the draw-well is being pumpified —but that won't interest you.

In connection with these much discussed Variations, Mr. Elgar tells us that the heading 'Enigma' is justified by the fact that it is possible to add another phrase, which is quite familiar, above the original theme that he has written. What that theme is no one knows except the composer. Thereby hangs the 'Enigma.'

. . . I've just finished a *Partrigal** (S.A.T.B.) to order and feel weak.

Always yours,
Edward Elgar.

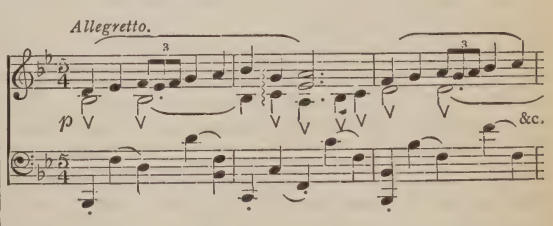
* I make you a present of this word. It is what is known to the cataloguist as a 'Madrigalian Part-Song.'

. . . I say: I went over to Sheffield to conduct a Festival rehearsal. Do you know that the chorus is absolutely the finest in the world! Not so large as Leeds, but for fire, intelligence, dramatic force, they are electrical. *Do* go to the Festival. For the first time in my life I've heard *my* choral effects (*Olaf*) and very terrifying they are.

Laus Deo!
(and Cowardus).

MUSICAL HUMOUR.

Like many earnest and even serious-minded men, Mr. Elgar has a pretty wit in his walk (or walks) and conversation. A clever musical instance of this is furnished in the following Tschaïkowskian version of 'God save the Queen,' which, notwithstanding its *à la Russe* superstructure of five-four time, furnishes a sort of sixes and sevens touch to the rhythm of our National Anthem :—



One of the treasures in the study is the baton used by Mr. Elgar on all festival occasions, and on which he has inscribed the titles of works conducted therewith and the dates of all their various performances. Upon his attention being directed to the remarkable indentations of the upper end of the stick, Mr. Elgar says: 'Oh! Parry did all those. He used this baton at a performance of his "Judith" at Worcester in 1891. I played first fiddle then and put my stick on his desk. I wanted to make it immortal. He did not break it!'

HOBBIES.

The composer of 'King Olaf' is a great lover of books. He not only reads and digests them, but carefully marks what seem to him to be striking points as specially worthy of

attention. Some prized first editions are in his library. Pictures of every school, and literature, especially of the last century, have a strong fascination for him, also old furniture, of which he has many interesting specimens. In addition to his house at Malvern he has a tiny cottage in the woods, far away from the hum of human life, trains, and even tramps. Here, five miles from a railway station, he makes sketches and orchestrates amidst surroundings that are as beautiful as they are tranquil and brain-refreshing. We give a view of this solitary domicile where dress suits are unsuitable.

KITE FLYING.

A former hobby of our composer was scientific kite flying. His great idea was to invent a kite which would enable him to vary its surface resistance according to the force of the wind that was blowing. He made many experiments, but as the Americans are similarly at work on a colossal scale, he has given up the pastime of kite flying. He used to have a string of kites, of various shapes and sizes, one under the other. So strong in mid air was their resistance to their captive rope that, on one occasion, he and a friend, pulling with all their might, could not bring high-flyer down to earth without invoking the aid of a strong navvy. Golf—how he loves it—and bicycling have superseded kite flying as outdoor recreations.

'THE DREAM OF GERONTIUS.'

Before bidding adieu to one of the foremost of British composers of the present day, it is only natural that some information should be sought from him on the subject of his latest work, 'The Dream of Gerontius,' which is so soon to be produced at the Birmingham Festival. 'This is the beginning of it,' he says, as he hands us a little copy of Newman's famous poem. 'The book was a wedding present to me (in 1889) from the late Father Knight, of Worcester, at whose church I was organist. Before giving it to me he copied into its pages every mark inserted by General Gordon into his (Gordon's) copy, so that I have the advantage of knowing those portions of the poem that had specially attracted the attention of the great hero. It seems absurd to say that I have written the work to order for Birmingham. The poem has been soaking in my mind for at least eight years. All that time I have been gradually assimilating the thoughts of the author into my own musical promptings.'

It is in this spirit that Edward Elgar conscientiously follows the bent of his genius. A man of high ideals, the possessor of a fine artistic temperament, and an intensely poetical musician, he is known and respected for his kind-heartedness, his modesty, his sincerity, and his steadfastness of purpose. He has already achieved great things in the realm of art and has come into the front rank of English composers.

PIANOFORTE TEACHING

SOME PRACTICAL HINTS BY

FRANKLIN TAYLOR.

Among the numerous teachers of the pianoforte in this country there must be some who would welcome the publication of a few practical suggestions which might tend, if only in a slight degree, to lessen the labours of both teachers and pupils. Such, at least, is the opinion of the Editor of this journal, who has invited me to write down some of the ideas which have occurred to me from time to time, during a teaching practice extending over considerably more than thirty years. With this request I willingly comply, and I should be very glad to think that my 'hints' may suggest to any of my colleagues a fresh light in which to view details of pianoforte instruction, and so may help to lighten their arduous work. For that teaching is arduous work no conscientious teacher will deny—indeed, I have before now heard bitter complaints of the 'drudgery,' but that it is drudgery in a hateful sense I do not for one moment admit, and, speaking for myself, I can truly say that I know no greater satisfaction than to watch the definite and steady progress of a willing pupil, and even especially if, as not infrequently happens, the pupil has appeared dull and uncomprehending at first. In fact, I believe that the one thing necessary to make a teacher in love with his work is a sufficient measure of success with his pupils.

It is not my intention to propound any untested theories, but merely to give the results of actual experience, and my suggestions must therefore apply to the training of pupils who are not absolute beginners, for the reason that, so far as I recollect, it has never fallen to my lot to teach a pupil his notes.

What are the qualifications of a good teacher? Unlimited patience, of course, as well as a competent knowledge of his subject, and a certain (not too limited) power of performance, that he may teach the pupil through the ear as well as through the understanding. But there are other qualities which appear to me to be equally important; for one, the power of looking at things from the pupil's point of view. If one can bring oneself to feel exactly the pupil's difficulty, and then, from one's fuller experience, realise how one would conquer it, one is able to give help in a far more practical form than by saying, 'Try that over again,' or 'That requires more practice.' Perhaps, by the way, this power has its disadvantages occasionally. Sometimes, in the presence of an incapable pupil stumbling over a simple passage, I have found myself for a few minutes actually thinking that such difficulties ought not to be written, and cannot be expected to be played perfectly. Perhaps the pupil hypnotises me!

It is not always easy to make sure that the pupil understands what he is told. I always

mistrust the pupil who cheerfully and promptly answers 'Yes' to all my observations. I have generally found, after a week or two of this procedure, that the pupil knows nothing at all. Therefore, encourage pupils to ask questions; get them to tell you how they would explain the point to an ignorant person, and, as a rule, tell them the same thing at least three times. It is safer.

A good teacher will always strive to make the pupil take an interest in *all* his work, and especially in that part of it which is generally called 'dry'—technical exercises and so forth. This is with many pupils anything but an easy matter, but a good deal may be done by making the pupil feel that the source of interest lies in continually watching the movements and position of the fingers, and that the ear is scarcely concerned in the business at all, except for observing the proper connection of the sounds, and cannot expect to feel interested. Further, it should be pointed out to the pupil that certain kinds of passages, such as scales, broken chords, arpeggios, &c., form the material used by all composers alike, and that what the composer uses continually the player must be able to play readily and perfectly, not only for the sake of better performance, but in order to avoid waste of time in learning the passages as and when they occur. Examples may be given—for instance, the subject of the last movement of Beethoven's 'Moonlight' Sonata, which consists almost entirely of the so-called 'first chord-passage.'

METHODS OF STUDY.

Pupils should be taught to distinguish between learning and practising. Practising means the repetition of the right thing *after it has been learnt*, and not the continual correction (or, worse, the repetition) of mistakes made in learning. Consequently, the first reading of a new work should be slow and very careful, and the piece should be divided for the purpose into quite short sections, not more being studied at a time than can be kept well in mind, so that each successive difficulty may receive a certain amount of treatment at once, before the attention has become weakened from being spread over a large number of points for consideration.

In making this division, pupils are very apt to begin each section at the beginning of a bar, or of a line, regardless of the musical sense. This is unmusical and wrong, and tends to prevent the development of the pupil's feeling for phrasing. Each separate section must begin with the beginning of a phrase (the point at which one breaks off is less important), no matter on what part of the bar it may commence.

In the slow practice of difficult passages, a pupil should be taught to play always *forte*, irrespective of the proper effect of the passage when perfectly rendered. The reason for this is that a strong touch, produced of course without undue pressure, necessitates a rapid finger, and rapidity of finger is naturally the object of all technical practice. Thus the pupil is preparing himself to play the passage in rapid *tempo*, at the same time that he is acquiring security by playing the notes slowly.

A pupil should never be allowed to correct a wrong note by playing the right note immediately after it, an error which pupils are very likely to commit, and which inevitably produces insecurity in playing. All pianoforte playing is the result of certain movements of the fingers, and to play a wrong note means to make a wrong movement. If, then, the right note is played at once, immediately after the mistake, the finger executes a *second* wrong movement (from the wrong note to the right)—and two wrongs do not make one right. In the case of a wrong note played the pupil must accustom himself always to go back a bar or two, and so to play the right note at the right moment, repeating the phrase until the tendency to go wrong has disappeared.

Pupils very generally take in fresh music by the eye alone at first, the ear not coming into operation until later. One curious result of this is that if a fairly intelligent pupil meets with a seeming contradiction in notation, say, F sharp and F natural struck together, he refuses to believe in it, and considers it abominable. If, however, the teacher plays the phrase in a different key, so that he shall not *see* the imagined discrepancy, his ear accepts it readily enough, and he becomes reconciled. Similarly, if he misreads a note and does not correct it at once, his ear may easily become so accustomed to the false note as even to prefer it to the right one when pointed out. Here, again, if the phrase be transposed, his ear, being free to listen, will at once perceive the fault.

Unless the music is very complex, reading with one hand at a time is not advisable, as it tends to weaken the power of reading at sight; but the *practising* of difficulties with separate hands is most necessary, especially with the left hand, which is not only physically weaker, but less readily obedient to the will than the right.

A teacher should always take care that the pupil understands the meaning of all the Italian or other foreign terms which are met with in the course of his piece, writing the English translation in the margin of the copy. Mere learning of the words from a vocabulary is of little use, but if each term is explained as it occurs, there is a present example of its intended effect, which helps greatly to fix it in the pupil's memory. Thus no pupil will be in the position of the young lady who, being asked why she played a certain Adagio so quickly, replied, 'Well, it's marked "express."'

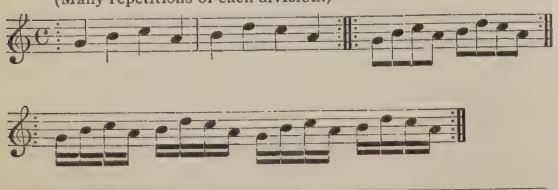
TECHNIQUE.

In my youthful days, technique pure and simple used to be taught in a very perfunctory manner; according to my recollection, pupils were supposed to begin with five-finger exercises and scales, invariably followed by Czerny's '101 Exercises' (which contain much material quite unsuited to beginners) and the same author's 'Étude de la Velocité.' Thanks to the general improvement in musical education, however, a more intelligent method is followed at the present time, but I find with regret that one important branch of technique is very generally neglected—namely, broken-chord passages, as distinguished from continuous arpeggios. In teaching technique, a distinction should be drawn between those exercises in which the hand keeps its natural position, and those in which the thumb passes under the fingers. To the first class belong the five-finger exercises and the four-chord passages more fully described in my 'Primer of Pianoforte Playing';* to the second, scales and arpeggios; and the second class should never be attempted until the fingers have acquired sufficient strength and freedom of movement by the help of the first. This is not to say that the *theory* of scale-construction should not be taught in the earliest stages, indeed, it is necessary, in order that the chord-passages may be understood.

Formerly it was the custom to teach the melodic form only of the minor scale, but of late I have observed that this form is frequently neglected, and only the harmonic form practised. Both forms should of course receive equal attention, as both are used by composers. Scales fingered with the thumb on black keys should never be practised, except by very advanced pupils, and the same warning applies to arpeggios, with the obvious exception of F sharp major and E flat minor, in which the keys are all black.

When practising five-finger exercises, they should be commenced in slow *tempo* and after a while the speed should be doubled—not slightly increased—without stopping to make the change, and if the pupil's technique is equal to it, the speed may be doubled again with advantage. By this method the pupil's sense of rhythm and proportion is strengthened, whereas the custom of *gradually* quickening finger exercises induces the bad habit of hurrying in passage-playing. The following example may help to make my meaning clear:—

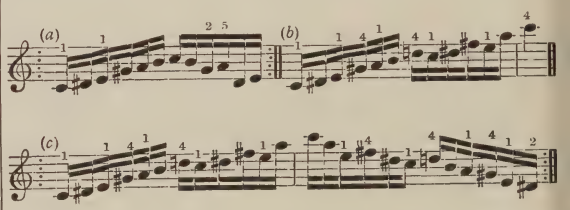
(Many repetitions of each division.)

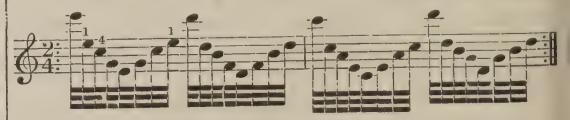
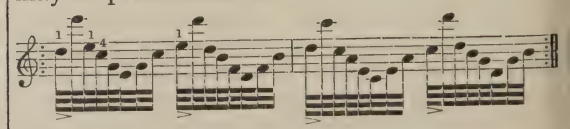


* Macmillan and Co., Ltd.

When able to undertake wrist-staccato, the pupil must be made aware that there are two kinds: full wrist, in which the hand is thrown back as far as possible, and half-wrist, in which it rises from the key to a horizontal position only. Before coming to octaves or chords, it is best to practise on single notes with the thumb and middle finger pressed gently together at the tips, the keys being struck by these two together, while the other three fingers are raised and kept clear of the keys. By this means all interfering movement of the finger-joints is prevented, and the player is compelled to strike from the wrist only.

In learning a difficult legato passage of single notes, it is a good plan to play it backwards and forwards many times without stopping, unless the form of the passage is such that it can be made continuous by mere repetition. The reason for this is that security is attained more readily in a continuous passage than by a series of interrupted repetitions. For instance, the first of the three following examples would become continuous by repetition alone, but (*b*) would require to be practised as at (*c*) to make it so—

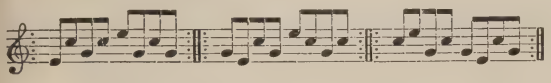


It sometimes happens that, owing to the position of the hand, one note in a sequence of similar figures gives trouble by remaining persistently weaker than the rest, or even missing altogether. In such a case the defect may be cured by re-arranging the grouping of the passage so that the accent falls on the note which is inclined to fail. A little practice of the new arrangement will equalize the touch, and on returning to the proper form the improvement will be felt at once. For example, the following passage, in which the eighth note of each group is likely to be weak—

may be practised thus—

Perhaps it may be well to conclude this portion of my subject with a table of technical work, arranged in the order in which I think the various items should be undertaken. Of course they would not be kept entirely separate,

but would overlap to some extent for the sake of variety in the daily work, care being taken not to attempt too much at once:—

ORDER OF TECHNICAL WORK.

I. Two-finger exercises on consecutive notes (slow trill), to be practised on white keys, black keys, and black and white mixed.
II. Five-finger exercises, with similar variety of black and white keys.
III. Exercises on broken chords, with fixed position of hand, in the following and similar forms—



These accustom the fingers to move freely in extended positions, in which the hand is naturally less flexible, and at the same time teach the various major and minor chords and their inversions.
IV. Exercises with one finger pressed down (inaudibly), the other fingers moving.
V. The four principal chord-passages, on common chords.
VI. Diatonic scales.
VII. Common-chord arpeggios.
VIII. Chromatic scale.
IX. Chord-passages and arpeggios on chords of the seventh.
X. Slow trill in double-thirds.
XI. Scales with the hands separated by various intervals, also in contrary motion.
XII. Wrist and half-wrist work in single notes.
XIII. Double scales.
XIV. Octaves.
XV. Various kinds of special technical difficulties, which it is better not to attempt to classify, such as broken chords on extended positions of the tenth or eleventh, repetition exercises, skips, unbroken chords (staccato), part-playing, &c.

FINGERING.

Since the pianoforte is an instrument which depends entirely on finger-movements for the production of music, it follows that the Art of Fingering—that is to say, the use of the fingers in such a manner that the particular key required for each successive note of a composition shall be within easy reach—is one of the most important branches of technical instruction. Now the manner in which this art is commonly taught does not appear to be quite satisfactory; it is too mechanical and unintelligent. The customary method is to mark the notes, or most of them, with a corresponding numeral, and then to tell the pupil to 'pay attention to the fingering.' This advice, sound enough as far as it goes, does very little towards enabling the pupil to choose his own fingering, and it is only after years of practice, and innumerable repetitions of passages similarly fingered, that habits are formed, sufficiently fixed to allow of the fingers going their own way, as it were, instinctively. But the principles of fingering are few and simple, and their practical application is by no means uninteresting, and it is quite possible so to present these principles to the pupil, even in the early stages, that he shall not only see what he ought to do, but shall know why it is done. Once this is accomplished, the fingering ceases to be a command to do so and so, and becomes what it ought to be, a reminder of a certain change of position, made with a definite object in view.

Taking, then, the right-hand part of a simple piece of music of legato character, preferably one in which there is no great variety in the length of the notes, and starting from the obvious fact that five fingers cover five consecutive notes, and that consequently no marked fingering would be needed if the piece did not exceed this compass, the first step would be to point out to the pupil the earliest moment at which the fingers would be all used up, and a change from the original position would become necessary. The teacher would then write the appropriate number over the first note of the new position, and at the same time explain the method by which the change was effected, whether by contraction, extension, or passing of the thumb. Then the pupil would be required to find out for himself how far he could continue in the new position, and as soon as further progress became impossible without break of legato, by what means he could enter upon another position so as to cover the largest possible number of the succeeding notes. Having determined this, and marked the figure over the first note of the new position, he would proceed onwards, the object being to arrive at the end of the piece with as few changes of position as possible, the first note of each change being marked with its proper figure, thus illustrating the chief principle of all good fingering, and at the same time the use of the marks. For such exercises as these, pieces without printed fingering are naturally best, but unfingered editions are rare now-a-days, and if it is necessary to use a fingered copy a small circle should be drawn round the important figures, thus ③, which will cause them to stand out prominently from among the others.

To assist the pupil in choosing the means of escape from one position to another, two general rules may be laid down—first, that contractions are better than extensions when both are available; and, secondly, that both extensions and contractions are better when the thumb is employed than when made between any two of the fingers. Of course these general principles apply equally to the

left hand, but in either hand to legato passages only, and the teacher will naturally take the opportunity to explain the fingering of chords, repeated notes, &c., as occasion serves.

Some editions there are, but not many, in which the method just described is strictly adhered to, moments of change of position alone being marked, and with a single figure, but it will be found better, as a rule, to mark *two* figures, the first giving the change of position, and the second showing the direction which the passage takes after the change. Editions which are very full of fingering, and especially those which make a point of marking every note—and there are such—should be avoided; the mass of figures dazzles the eye, and the reasons for the marking not being obvious, the pupil usually disregards them altogether, and fingers by the light of nature, with lamentable results. But even here there is a remedy: the teacher should draw a small circle round each really important figure, and so enable the pupil to distinguish it from the remainder. It is also well for the pupil to do this for himself, in the case of any note which he may have practised with false fingering and finds a difficulty in correcting.

To ensure quick and correct reading of the fingering, pupils should be taught that it is best, when attacking a new piece, to read the fingering first and the note afterwards. As a rule, a pupil seeing the note G plays it, and then (perhaps) looks to see if he has got the right finger on it. This requires two distinct mental efforts, and takes more time than the method, easily acquired after a little practice, of reading, say, 'second finger on G,' when his second finger moves instinctively towards its note, and the thing is done at once.

One more point of importance. The pupil should never be allowed to depart from the marked fingering, even for the better, without marking in the alteration legibly. Although he may remember the new fingering perfectly, the fact of playing a note with one finger while he sees a different finger marked tends to destroy that intimate connection between eye and finger which, when established, is of such great assistance in learning fresh music.

The difficulty of acquiring certainty in reading fingering is no doubt aggravated by the unfortunate fact that there are two systems in use, English and foreign, and as most pupils begin with one system alone, the other has to be learnt subsequently, and dire confusion, for a time at least, is the consequence. To avoid, or at any rate to lessen this confusion, the best plan is to consider the new system as consisting not of numbers at all, but of *signs* representing certain fingers. For instance, in passing from English to foreign, the number 5 for the little finger offers no difficulty, the 1 (considered as a vertical line merely) is easily understood to represent the thumb, and the only figure which really needs learning is the 3 for the middle finger, since the remaining two, 2 and 4, occur far less frequently, and then nearly always in immediate connection with 3 or 1, which makes them comparatively easy to read.

(To be continued.)

LADY HALLÉ'S FIRST APPEARANCE IN ENGLAND.

The announcement that Lady Hallé is about to retire from the concert platform and devote herself to teaching is one that will be received with widespread regret, and nowhere more so than in this country, as for many years she has formed an important part of our musical life. It may, therefore, not be inopportune to recall the circumstances attending the initial visit to Great Britain of the most distinguished of lady violinists.

Half-a-century, *plus* one year, has passed since little Wilhelmine Neruda, a child of nine, first set her foot on these shores. Like Joachim —who, as a boy, made his first bow before an English audience at Drury Lane at a 'benefit' of Mr. Alfred Bunn—Miss Neruda was introduced within the walls of a theatre and not a concert-room. In the year 1849 Mr. J. M. Maddox was giving operatic representations at the Princess's Theatre, in Oxford Street. Playbills of these performances are preserved in the British Museum. That of 'Monday, April 30, 1849,' contains the following announcement—

> Extraordinary attraction.
> First appearance in England of
> The sisters Neruda and brother Victor
> From Vienna—celebrated for their musical talent, who are engaged for *two nights only*, this evening and to-morrow.

Thus it will be seen that the child-fiddler was not heralded as a great star, but as one of a constellation. The *Musical World*, then edited by Mr. J. W. Davison, warmly welcomed the clever family, with a special tribute to the genius of little Wilhelmine. 'J. W. D.' said:—

> THE NERUDA FAMILY.
>
> On Monday evening [April 30, 1849], after the performance of Carafa's opera, the *Heart of Mid Lothian*, at the Princess's Theatre, these talented children appeared for the first time before an English audience, by whom they were welcomed in a most encouraging manner. The Neruda family consists of two girls and one boy—viz., Amalie, aged about twelve (pianist), Wilhelmine, aged nine (violinist), and Victor, aged eleven (violoncellist). Victor and Amalie have been most highly commended by the German critics: on this occasion, Wilhelmine, the little violinist, had the position assigned her of sustaining the reputation of the family, and the little violinist came off with the greatest *éclat;* she may justly be deemed a prodigy. Vieuxtemps's 'Arpeggio,' for violin, violoncello, and piano, gave Wilhelmine an opportunity of displaying her effective bold style of bowing to great advantage, which was excellently relieved by the clever accompaniments of Victor and Amalie on the violoncello and piano. We are sorry the public did not hear the two last named in more

important pieces, knowing, as we do, their great talent from the frequent opportunities we had of hearing them when in Berlin. Ernst's celebrated *Carnaval de Venise* was the next piece selected to display the extraordinary capabilities of the young Wilhelmine. This humorous piece, calculated to display, to the utmost, the violinist's command over the instrument, was executed with so great a degree of taste, precision, and confidence, that it elicited the most rapturous applause from the audience, and an encore was vociferously called for, but Wilhelmine would only return and acknowledge the compliments by a graceful obeisance. We have no doubt that Mr. Maddox, to whom the credit is due of introducing to the musical public these clever children, will be rewarded by the patronage of the public. (*Musical World*, May 5, 1849.)

The same critic (Mr. Davison), who called Miss Neruda the 'Arabella Goddard of violinists,' thus noticed the little prodigy in *The Times*:—

PRINCESS'S THEATRE.

A remarkably clever trio of children have made their appearance here, and have obtained unanimous applause. The Neruda family consists of two girls, Wilhelmine and Amalie, violinist and pianist, and Victor, violoncellist. Their respective ages are stated to be 9, 12, and 11. Wilhelmine, the violinist, aged 9, appears to be the star. Her performance of Vieuxtemps's *Arpeggio* and Ernst's Carnaval de Venise are really wonderful, nor does it require any apology on the score of her tender age. After the Milanollos we have no recollection of such remarkable precocity of talent. Those who are curious about musical phenomena may advantageously spend half-an-hour at the Princess's in listening to this little prodigy, whose style and execution are equally remarkable. Wilhelmine is accompanied to perfection by Victor and Amalie on the violoncello and piano. (*The Times*, May 7, 1849).

The extraordinary success that attended their wonderful performances, which 'completely took the audience by surprise,' resulted in a re-engagement for six nights. Moreover, further re-engagements followed, and instead of *two* nights—the limit of the original engagement—the Nerudas made eighteen appearances.

Amongst the pieces played by Miss Wilhelmine we find Ernst's 'Carnival of Venice,' De Beriot's Violin Concerto, Vieuxtemps's 'Les Arpeges,' his celebrated 'Recollections of America,' and Variations on the air 'Yankee Doodle' for violin, with accompaniment for violoncello and pianoforte, the last-named instruments being played by Amalie and Victor Neruda. For her 'benefit,' on May 15, the playbill furnishes this interesting announcement as No. 4 of the programme:—

God save the Queen,
composed and performed by
Mademoiselle Wilhelmine Neruda.

It may not be generally known that the great little fiddler appeared, at the age of nine, as a composer!

The scene of Wilhelmine Neruda's triumphs was soon to be removed from the theatrical atmosphere of the 'Princess's' to the purer air of the concert platform. At the Philharmonic Society's concert of June 11, 1849—then held at the now demolished Hanover Square Rooms—she played De Beriot's Concerto—the programme may, however, be given in full as a specimen Philharmonic programme of half-a-century ago:—

UNDER THE IMMEDIATE PATRONAGE OF
HER MAJESTY.

PHILHARMONIC SOCIETY.

SEVENTH CONCERT, MONDAY, JUNE 11, 1849.

PART I.

Sinfonia in C, No. 1, Grand .. .. Haydn.

Recit 'Vattene Prence' (Idomeneo) Miss Williams
Terzetto 'Pria di partir' Miss M. Williams & Mr. Lockey } Mozart.

Concert Stück, pianoforte, Madame Dulcken C. M. von Weber.

Aria, 'Lascia amor' (Orlando), Mr. H. Phillips Handel.

Concerto, violin, Mdlle. Wilhelmine Neruda De Beriot.

Aria, 'O salutaris hostia,' Miss Andrews Cherubini.

Overture, 'A Midsummer Night's Dream' Mendelssohn-Bartholdy.

PART II.

Sinfonia, No. 9 (composed expressly for this Society). Terminating with Schiller's Ode to Joy. Beethoven.

The principal voice parts by Miss Williams, Miss M. Williams, Mr. Lockey, and Mr. H. Phillips.

Conductor, Mr. Costa.

The musical critics of *The Times* and the *Athenæum* were redoubtable men in those days (though no reflection is cast on the present worthy holders of those important offices), and they were often of one mind as to 'anything new.' But in regard to Wilhelmine Neruda the two lions did not roar in unison. Mr. Chorley, of the *Athenæum*, had no fancy for prodigies. He gave vent to his feelings on this point in the following protest, which formed part of his notice of the Philharmonic concert in the columns of the *Athenæum*:—

With regard to the violin *solo*;—no just person (even supposing that he does not hold our opinions regarding precocious and prodigious exhibitions) could oppose the appearance of a child-player already hackneyed on the stage of the *Princess's Theatre*, when Ernst and Molique have compositions to offer yet unknown—when Joachim is here, the most promising genius of the day, and signally improved since his last visit. Mdlle. Wilhelmine Neruda—whom we may name since there is small chance of our remarks reaching her painfully—has been capitally trained—and may, in time, emulate those more distinguished *girl*-violinists, the sisters Milanollo; but childish curiosity and indulgent applause—were they not destructive to their victim—are not the emotions to excite which the *Philharmonic Concerts* were founded. An artistic exhibition is thereby sunk to one of those inane shows which persons of quality not nice in their pleasures may frequent, but from which the thoughtful and the accomplished will recoil. Neither music nor morality (in the high sense of the latter word) will accredit such puerile and catch-penny work. (*Athenæum*, June 16, 1849.)

It may be doubted whether Mr. Chorley ever looked upon any lady violinists with favour. Only thirty years ago, in writing on the subject in the *Athenæum*, he said: 'The fair sex are encroaching on all man's privileges.' Poor man! *Poor* Mr. Chorley! many a fair fiddler will compassionately exclaim.

A very interesting, and hitherto unpublished testimony to the extraordinary gifts of the child violinist is furnished in the following extract. It is from a letter dated June 12, 1849 (the day after the concert), and written by the late William Bartholomew (the translator of Mendelssohn's 'Elijah') to the late Mr. Joseph Moore, the factotum of the Birmingham Musical Festival, just as Councillor G. H. Johnstone is at the present time:—

> A little girl—a child in years and person—but a perfect miniature Paganini, played last night to the Philharmonic audience a concerto of De Beriot's on the violin. Her tone, her intonation, her execution, especially with the bow hand, were all perfect—the latter is beautiful: her graceful and elastic wrist produced some of the most sparkling staccatos by up and down bowing that I ever heard. Mr. Anderson found this child out, and brought her forward from the Princess's Theatre into her proper sphere. At the Saturday's rehearsal she played us the 'Carnival of Venice' after she had ended the De Beriot concerto. I hope she may meet with the patronage she merits.

Has not Bartholomew's wish been fully realized?

OCCASIONAL NOTES.

As special attention will be called to Cardinal Newman's great poem 'The Dream of Gerontius' by reason of its musical setting by Mr. Edward Elgar, to be first performed at the Birmingham Musical Festival on the 3rd inst., a few particulars in regard to its history may not prove unacceptable. 'The Dream of Gerontius' was written in the year 1865, when Newman was in his sixty-fifth year, and shortly after the close of his great controversy with Charles Kingsley. It is recorded that he thought so little of the poem that when the editor of a periodical 'asked him for something,' he said: 'I have routed this out of a drawer'; and it is also said that he (Newman) consigned the manuscript to the waste paper basket, and that it was rescued therefrom by a friend. All this shows that the author little thought that his verses would attain the fame that has befallen them.

It is stated in the usually accurate Julian's 'Dictionary of Hymnology,' and also elsewhere, that the poem was first published in Newman's 'Verses on various Occasions,' in the year 1868. As a matter of fact, 'The Dream of Gerontius' made its first appearance separately, in a 32mo booklet of fifty-five pages, published at sixpence by Messrs. Burns, Lambert and Oates, three years earlier—*i.e.*, in 1865. Moreover, it appeared anonymously, so far as the title-page of the tiny publication was concerned, the only indication of its authorship being a modest 'J. H. N.' at the foot of the Latin dedication to 'Fratri Desideratissimo, Joanni Joseph Gordon.'

'The Dream of Gerontius' attracted the attention of two of the most remarkable Englishmen of this century—Mr. Gladstone and General Gordon. In his 'Notes from a Diary, 1873-1881,' the Right Hon. Sir Mountstuart E. Grant Duff says, under date May 19, 1879, when the Gladstones were his guests: 'At dinner we talked of Newman, whose *Dream of Gerontius* Gladstone puts very high, so high that he speaks of it in the same breath as the *Divina Commedia!*' Could higher tribute be paid? In regard to General Gordon, we are told that 'it "took away his [Newman's] breath" to find, one morning in 1885, among his letters one from Frank Power's sister, to say that she possessed a relic from Kartoum—a copy of *The Dream of Gerontius* given to her brother by Gordon, and scored by Gordon with incisive pencil marks at such passages as "Now that the hour is come, my fear is fled" and "Pray for me, O my friends," and elsewhere throughout the poem.' Mr. Frank Power was the special correspondent of *The Times* in Kartoum. Further information in connection with this interesting incident is furnished by a letter, written by Mr. E. A. Maund to General Gordon's sister, under date, London, January 30, 1888:—

> Dear Miss Gordon,—On my return from Africa, I heard you were writing reminiscences of your brother, General Gordon, and at the same time recollected that there had been some controversy about that little book *The Dream of Gerontius*, which he gave to Mr. Power at Kartoum, and which the latter mentions in his letters home and afterwards sent to his sister. It may be of interest to some to know how it was that General Gordon had this little Roman Catholic poem with him in Kartoum.
>
> The day he left, your brother related to me how his spiritual life was changed by what he experienced at his father's death-bed, as, gazing on the lifeless form, he thought: 'Is this what we all have to come to?' This led to a strong discussion on death, when I remarked that some of his ideas reminded me of Dr. Newman's little book, *The Dream of Gerontius*. Whereupon he said he should like to read it; and I promised to send it after him to Egypt.*

The book was duly sent to Gordon, and acknowledged by him on a post card, dated 'Kartoum, March 7, 1884,' with the result already referred to—viz., those 'incisive pencil marks,' which took Newman's breath away. In conclusion, 'The Dream of Gerontius' has become widely known by the fine hymn 'Praise to the Holiest in the height,' which occurs and re-occurs in the poem. It first came into use on its appearance in 'Hymns Ancient and Modern' in 1868, where it is associated with Dr. Dykes's tune. Those who were fortunate enough to be present at the funeral of Mr. Gladstone in Westminster Abbey, two years ago, will not soon forget the thrilling effect of that noble hymn, sung by the great congregation over the body of the dead statesman on that memorable occasion.

The current issue of the *School Music Review* contains an interesting article, by Mr. C. Egerton Lowe, on 'The Associated Board Examinations.' Mr. Lowe has made a digest of all the pianoforte pieces used at these examinations since their commencement, with the result that of a total of 524 pieces, only *twelve* are by British composers! The number of composers represented is sixty-nine, of whom four are British. It is no wonder that a German musician should have remarked to the writer of the article: 'I cannot understand you English. You are so intensely patriotic in everything except music; but in *that* you apparently prefer the poorest stuff by a foreign composer to the very best and highest art your own countrymen produce.' Yes, we are not only a much-examined people, but a funny folk in matters musical.

* Letters of General C. G. Gordon to his sister, M. A. Gordon. Macmillan and Co., Ltd., 1888, p. 402.

Edward Elgar.

There could be no greater contrast between the equipment of and the music sung at Hereford Festivals of half-a-century ago and that just held than the meeting of 1846, which was one of curious interest. As the Cathedral organ was out of order at the time, an instrument was lent for the occasion by the Rev. R. L. Freer! Amongst the principal performers was John Liptrot Hatton, who appeared as composer, solo pianist, and vocalist at two of the evening concerts. Two songs by him, 'The Chapel' and 'The Shepherd's winter song,' were sung by Miss Dolby, concerning which the *Musical World*, by the pen of Mr. J. W. Davison, said:—

These songs are the composition of Mr. J. L. Hatton, an English artist of distinguished talent, who should know better how to regard his art and respect the public, than to adopt the questionable procedure of publishing them under an uncouth hyperborean signature 'Czapek.' They are exceedingly clever and musician-like, and will win favour on the score of their own merits, without the subterfuge of pseudonymous parentage.

Hatton cleverly performed Mozart's beautiful Pianoforte Concerto in D minor, and took part in Beethoven's Quintet for pianoforte and wind instruments. He also sang a chansonette of his own composition, 'Le Savoyard'—'a piece of drollery,' we are told, 'which was vociferously encored, and the words of which consisted of a mixture of the French and Italian languages, common on the Italian frontier.'

The Prospectus of the approaching Birmingham Festival is a very different publication from that of 1837, which was very much in the nature of a broadside. This document, a copy of which is before us, contained the following curious information as to the mode of transit from the Metropolis in the ante-railway days:—

'Coaches leave London at almost every hour of the day from the Swan with two Necks, Lad Lane [and nine other inns]: and as there will not be found sufficient conveyance for the whole Party on one day, a portion of the performers must secure their places on the Saturday, and the others on the Sunday!'

In the present day, of course, a Crewe locomotive can transport the 'whole Party' in less than three hours from the Metropolis to Hardwareopolis.

The Barrow-in-Furness second annual musical Festival and Eisteddfod is announced to be held on November 14 and 15, when various vocal and instrumental competitions will take place. Mr. T. J. Symons, 2, Strawberry Terrace, Barrow-in-Furness, is the honorary secretary. For the musical adjudications Dr. McNaught will be the judge—and a good judge too!

The Sacred Harmonic Society seems so entirely to belong to the dead past that the receipt of the 'Report [the forty-third] of the Benevolent Fund of the Sacred Harmonic Society for the year 1899' comes almost as a surprise, and recalls those never to be forgotten oratorio performances in Exeter Hall under Costa's autocratic sway. Yet the treasurer of the Benevolent Fund disbursed no less a sum than £184 in relief last year, and the invested funds, 2¾ per cent. Stock, are certified as standing at £1,620. There are now eleven annuitants on the fund. The first on the list is 'A professional member of the alto chorus for nearly twenty years, elected January, 1878.' What a number of interesting reminiscences she (or he) could tell!

Our true-born Briton correspondent (*vide* p. 591 of our last issue) has been carrying on his manufacture of foreignizing the names of native musicians. Here is a portion of his output for the past month:—

M. le Brasseur.
G. Bodenkammer.
Enrico Poltrone.
F. Vacheloupe.
Giovanni Occidente.
Edouard Réseau de la Brioche.
Versare Serratura.
Herr Lauter Mensch.

(*To be continued.*)

An Italian writer, Signor Cambiasi, has compiled biographical notices of all the composers known to have produced operatic works in Italy. Their number, in round figures, is 2,250, including 165 foreigners, while their compositions for the lyrical stage total in the aggregate to 14,000. Of these, only about 80 still remain on the repertory of operatic establishments; certainly a minority altogether out of proportion to the enormous 'output.' And how much anxious labour, disappointed hope, and many heartburnings may there not be represented by many of the remaining 13,920 now on the shelf and likely to remain there!

The Council of the University of Melbourne invite applications for the Professorship of Music and the Directorship of the University Conservatorium of Music in that city, which will become vacant on January 1 next. The fixed salary is about £800 per annum. All particulars can be obtained from the Agent-General for Victoria, General Sir Andrew Clarke, 15, Victoria Street, Westminster.

Those who wish to procure a copy of Sir George Grove's 'Dictionary of Music and Musicians' at the reduced price may be advised to do so without delay, as we understand that the special terms of purchase (two guineas for the four volumes) will be withdrawn on February 1, 1901. After that date the publishers intend to issue the work at the price of four guineas, just double that for which it may be obtained during the next four months.

With reference to the letter which appeared in our last issue (p. 612) relating to the grave of Dr. S. S. Wesley, we are glad to learn that the family of the distinguished composer have arranged to do everything that is necessary in the way of restoring the stone, including the recutting and releading of the inscription, &c. Therefore no subscriptions for this purpose will be needed.

The lecture arrangements for the forthcoming term at the Royal Academy of Music are as follows:—

Sir Alexander C. Mackenzie, four lectures on 'The History of Music,' September 26, October 3, 10, 17.

Miss Grace Jean Crocker, two lectures, October 24, 31.

Mr. E. F. Jacques, three lectures, 'The Æsthetics of Music,' November 7, 14, 21.

Mr. J. A. Fuller Maitland, three lectures on 'The development of Pianoforte Technique in the Nineteenth Century,' November 28, December 5, 12.

Dr. Arthur Henry Mann, organist of King's College, Cambridge, has been appointed chorus-master of the Norwich Musical Festival in succession to Dr. Horace Hill, deceased. On the 16th of May last Dr. Mann, who is a native of Norwich, completed his jubilee. He was a chorister in the Cathedral under the celebrated Dr. Zechariah Buck. The following organ appointments have been held by him: St. Peter's, Wolverhampton, 1870; Tettenhall Parish Church, 1871; Beverley Minster, 1875; and King's College, Cambridge, 1876, which post he has held and still holds with much distinction. Dr. Mann became a Fellow of the College of Organists in 1871, and took the degrees of Bachelor in Music and Doctor in Music at Oxford University in 1874 and 1882 respectively. He was appointed organist to the University of Cambridge in 1897, and he is an honorary member of the Royal Academy of Music. The Norwich chorus-master is well known as a great lover of Handel and as an editor. In the latter connection he has done good work in compiling (with Mr. Fuller Maitland) the Catalogue of Music in the Fitzwilliam Museum, Cambridge, as musical editor of the Church of England Hymnal, and of Tallis's Motet for forty voices. His compositions are almost exclusively for the church. For nearly a quarter of a century the musical service at King's College, Cambridge, has attained great and well-merited celebrity. As a church choirtrainer Dr. Mann stands in the front rank, and there is little doubt that the wisdom of the choice of the Norwich Committee will be fully justified. Hearty congratulations to Dr. Mann.

Amongst the Europeans in the Legations at Pekin during that recent terrible period of suspense was Mr. Berthold George Tours, eldest son of the late and much esteemed Berthold Tours. Young Mr. Tours, mainly by his own indomitable perseverance in the matter of hard study, succeeded in entering the Diplomatic service seven years ago. Here is his record, extracted from the official Foreign Office List:—

Tours, Berthold George

Passed a competitive examination, February 18, 1893, and was appointed a Student Interpreter in China, March 7, 1893. Promoted to be a 2nd Class Assistant, September 27, 1897. Has been in discharge of the duties of Accountant at Pekin since May 19, 1899.

Mr. B. G. Tours has inherited some of his father's musical gifts, as an Evening Service by him, in the key of D, is to be found in Messrs. Novello's catalogue. It is no wonder that Mr. Tours was proud of his son's success in the Diplomatic service; and it must be a source of supreme satisfaction and thankfulness to his mother that her son and his young wife and child have escaped the perils that were almost too awful to contemplate.

Mr. Edward Lloyd was announced to take his farewell of public life in December next. But, like other distinguished artists, he finds it exceedingly difficult to say 'Good-bye.' It appears that he intends to add a very considerable *coda* to his farewell, first by singing at the Cincinnati Musical Festival of 1902, and after that making an extensive professional tour in South Africa and in Australia. The eminent tenor has not hitherto visited these Colonies, and therefore it may be taken for granted that he will receive a right royal welcome from many sons and daughters in those parts of Greater Britain.

The Vice-Chancellor of Oxford has appointed Dr. Iliffe organist to the University in the place of the late Dr. Taylor. Dr. Iliffe came to reside in Oxford as far back as 1878, when he was for a time organist of St. Barnabas' Church. Since 1883 he has been organist of St. John's College, where his quiet, unostentatious work has earned for him the respect and regard of the President and Fellows. He duly proceeded to the degrees of B.A. and M.A., though fully occupied with his daily work as a musician. Besides devoting some of his leisure to composition, Dr. Iliffe is an ardent student of the art of music, and probably many of our readers have reaped the benefit of his admirable critical analysis of Bach's 'Wohltemperirte Clavier,' issued in No. 56 of Novello's Primers. As a conductor, Dr. Iliffe has also done good work in producing at the concerts of the Eglesfield (Queen's College) Musical Society new cantatas and other compositions from the pens of Prout, Mee, Bridge, Gadsby, Woods, Sweeting, and others.

The forthcoming issue is announced by Messrs. Breitkopf and Härtel of the first complete edition of the works of Victoria (better known as Vittoria), one of the classics of polyphonic music, and a contemporary and, to some extent, the successor of Palestrina. The publication, which is being prepared on the same liberal scale as the other standard editions of the great masters published by the eminent Leipzig firm, is edited by Dr. Felipe Pedrell, the distinguished Spanish musical savant, who has been engaged for many years in a special study of the compositions of his illustrious countryman. A complete and critically revised edition of Vittoria's works will be specially welcome to all earnest musicians, as many of his masses, motets, &c., have hitherto been almost inaccessible to the student.

Dr. McNaught—like the proverbial omnibus driver who spends his 'day off' in sitting beside a brother Jehu—improved the occasion of his holiday in Lakeland by delivering two addresses on choral singing. The first, at Morecambe, had reference to 'the preparation of music for competition, conducting, and the methods of adjudication'; the second, at Kendal, was entitled 'How to teach choral singing.' In the course of his many words of wisdom, Dr. McNaught said: 'It was true that the success of a conductor depended upon the material of the choir, but it was equally true that the choir depended upon the skill and sagacity of the conductor. Therefore, the study of the *training of conductors* must precede the study of the training of choirs.' No truer words have ever been spoken in connection with this important subject.

A provincial journal, in an appreciative notice of the article on 'The wives of some great composers,' which appeared in our last issue, states that the two wives of J. S. Bach are buried in Westminster Abbey. This is a grave perversion of the truth.

An echo of the Hereford Festival:

Q. Why is a baker like a Tonic Sol-faist?

A. Because he kneads the movable dough.

St. Michael's College, Tenbury, founded by and so long associated with the late Sir Frederick Ouseley, will form the subject of an illustrated and descriptive article in our next issue.

THE HEREFORD MUSICAL FESTIVAL.

(By our Special Correspondent.)

The pleasant city on the banks of the Wye furnished the locale of the 'One hundred and seventy-seventh meeting of the Three Choirs of Hereford, Gloucester, and Worcester, for the benefit of the Widows and Orphans of Clergymen in the three dioceses,' to give the Festival its full title. It would be hardly fair to make a comparison with the sister cities in the matter of the natural advantages which belong to Hereford; but one cannot help taking into account the spacious Close—and how beautiful that verdant setting of the venerable pile appeared on those sunshiny Festival days—the broad thoroughfares of the city, and the picturesque river flowing its tranquil course Severnwards—all these externals are not without their effect upon one who visits these music meetings in the right spirit.

Before placing upon record the daily doings of the Festival, I may refer to two features of the event because they deserve special mention. It is a matter of sincere congratulation that for the first time in the long history of these meetings the chorus was selected entirely from the trio of cities. Hitherto, outside assistance has had to be sought in the choral department; but the attainments of the chorus at the recent meeting have fully justified this new departure. Moreover, Dr. Sinclair had gathered together a body of voices of whom any conductor might feel proud. One of course missed the magnetising influence of the Sheffield folk, but for all that the Hereford Festival choir proved to be a very capable body of singers, and full acknowledgment must be made of their efficiency; it is their just due.

But however good a choir may be, it becomes backboneless without a conductor who knows his business. Such an one is Dr. G. R. Sinclair. Energetic, resourceful, tactful, and businesslike to a degree, the present organist of Hereford Cathedral proved himself to be the right man in the right place. He knew what he wanted and he got it without beating about the bush or wasting time. The performances conducted by him throughout the Festival reached a very high level of excellence, and any evidence of supergesture, resulting from his boundless energy, in the use of his baton may be forgiven when the results were so uniformly praiseworthy.

Statistics are dry reading, yet The Musical Times would belie its traditions of being a record for future reference were certain figures to be omitted. Exclusive of extra instruments for special works, the band (ably led by Mr. Arthur W. Payne) numbered some seventy players, of whom forty-two were 'strings,' who proved themselves to be a very capable body of performers. The Festival chorus consisted of 241 voices, distributed thus:—

Sopranos:	Ladies, 52 Boys, 23	Altos:	Ladies, 46 Men, 12	Tenors:	Basses:
	75		58	50	58

THE SPECIAL OPENING SERVICE.

The Festival was worthily inaugurated on Sunday morning, the 9th ult., by a special service in the fine old Cathedral. Whilst waiting for its commencement my thoughts retrospected, as it were, to some former organists of the fine old fane, of whom the most distinguished were Dr. John Bull (1582-1591), John Clarke-Whitfeld (1820-1832), and Samuel Sebastian Wesley (1832-1835). But one was soon recalled from the dead past to the living present by the strains of Sir Alexander Mackenzie's Benedictus (for orchestra), which, by reason of its solemnity, formed a fitting opening voluntary on this occasion. And here it may be stated that the entire Festival forces (with the exception of the soloists) took part in this service, that they occupied the temporary orchestra erected in front of the West door of the Cathedral, and that Dr. Sinclair—arrayed in the gorgeous robes of a Doctor of Music—conducted. The special Psalms (xlvi. and xlviii.) were sung to a very melodious single chant (in A) by Garrett and a double chant (in D) by Dr. Sinclair. The occasional employment of the orchestra in the Psalms was not only most judicious, but exceedingly effective, especially the drums in the verse 'Though the waters thereof rage and swell: and though the mountains shake at the tempest of the same,' and the brass at the words 'He maketh wars to cease . . . and burneth the chariots in the fire.' The *Glorias*, with full band and chorus of 300 performers, were overwhelming in their simple grandeur. The setting of the Te Deum and Benedictus was that in the key of F, composed by Mr. Edward Elgar for the last Hereford Festival (in 1897). No one can question the appropriateness of this very remarkable composition—a favourite of its composer's, I believe—on such an occasion. To those who would say 'This is not church music,' the composer might very naturally reply: 'I wrote my work on Festival lines, and therefore it should be judged from that point of view, and not from that of Gibbons in F.' It would be interesting to know what Tallis would have said to Smart in F! But to return to the service. The first anthem, Ouseley's 'It came even to pass' was doubtless selected as a tribute to the memory of a former Precentor and Canon of Hereford and one who did so much for the Cathedral and English church music. With its orchestral accompaniment it well merited a place in the service so eminently Festival in character, and the charming quartet 'For He is good' furnished a very pleasant contrast. 'All people that on earth do dwell,' sung to the Old Hundredth tune, in which the great congregation joined, was taken at a stately rate of speed, and not rushed along at an outrageous pace. An excellent and short sermon, preached by the Rev. Russell Wakefield, vicar of St. Mary's, Marylebone, was followed by the Offertory, during which Dr. C. H. Lloyd's melodious Festival Overture was played. Beethoven's 'Hallelujah' furnished the second anthem, and a very inspiring service was brought to a close with Sir John Stainer's devotional Sevenfold Amen. Mr. Percy C. Hull, who presided at the temporary Festival organ—specially erected by Messrs. Nicholson and Son, of Worcester—played Bach's noble G minor Prelude and Fugue on the Cathedral (Willis) organ as the great congregation of some 3,000 people dispersed.

A PATRIOTIC PERFORMANCE.

The whole of Monday was devoted to rehearsals. Tuesday morning witnessed what was termed a 'Patriotic Performance,' not a particularly nice definition in connection with the House of God. The occasion furnished two of the four novelties of the Festival. Following the National Anthem, Sir Hubert Parry came forward to conduct his Thanksgiving Te Deum, 'composed . . . to commemorate the noble achievements of the British Forces in South Africa.' The Te Deum has been so ably described in the September issue of The Musical Times that there is no need to give details of its constructive excellence. Suffice it to say that, in this, his latest work, Sir Hubert Parry fully sustains his high reputation for vigorous music, in which contrapuntal skill go hand in hand with broad choral effects and exciting climaxes. It was a worthy contribution to the Festival. The difficulties of the work were probably handicapped

by the Latin words to which the Hymn is set, as singers often fail to get their best tone when singing in a strange language, moreover, they are apt to be deficient in attack from the same cause. The rendering was hardly an ideal one, although all concerned did their best under the circumstances. The soloists were Madame Ella Russell, Miss Agnes Nicholls, Miss Muriel Foster, and Mr. Andrew Black.

To the Te Deum succeeded the noble Symphony in D (No. 2) of Brahms—a work that has long been accepted as a classic of high degree—which received a very satisfactory rendering under Dr. Sinclair's baton. The second Festival novelty, Professor Stanford's setting of Mr. W. E. Henley's expressive lines entitled 'Last Post,' was next performed. This 'Choral Song' gave evidence of that skill in craftsmanship and grasp of effect which has long been one of the attributes of the Cambridge Professor. As its title implies, the bugle call—blown over the grave of fallen warriors—is a prominent feature of the work; but at Hereford the bugle was replaced by a valve trumpet, not only in the opening symphony, but also in the concluding section, when the 'call' was heard echowise from far away in a distant part of the Cathedral. The work, which was performed at one of the State Concerts last year, received a very effective interpretation under the direction of the composer.

After the interval Verdi's 'Requiem' was presented, under Dr. Sinclair's conductorship. With the recollection of the memorable performances of the work in 1875 at the Royal Albert Hall, under the composer's direction, it would not be fair for me to make comparisons with the rendering it received at Hereford. But this may be said—in terms more or less military, as becometh a 'patriotic performance'—that Dr. Sinclair brought his forces through with flying colours. That the solo portions were in safe keeping, it is only necessary to mention the names of the soloists—Madame Albani, Miss Marie Brema, Mr. Edward Lloyd, and Mr. Andrew Black.

THE EVENING CONCERT.

This took place in the Shire Hall in the presence of a large audience. The attractive programme may be quoted in full:—

1. Overture—'Die Zauberflöte' .. .. Mozart.
2. Scene III. from 'Caractacus' (for Soli and Chorus) Edward Elgar
   Madame Ella Russell and Mr. Edward Lloyd.
   (Conducted by the Composer.)
3. Romance in F (for Solo Violin and Orchestra) .. Beethoven.
   Mr. Arthur W. Payne.
4. Ballade—'La Fiancée du Timbalier' .. .. Saint-Saëns.
   Miss Marie Brema.
5. 'Siegfried Idyll' .. .. Wagner.
6. Overture—'The Flying Dutchman' .. .. Wagner.
7. Scena—'Ocean, thou mighty monster' ('Oberon') .. Weber.
   Madame Ella Russell.
8. Preislied—'Die Meistersinger' .. .. .. Wagner.
   Mr. Edward Lloyd.
9. Songs—'Der Doppelgänger' (Orchestrated by Theodor Thomas) .. .. ..Schubert.
   'Der Erlkönig' (Orchestrated by Anton Seidl .. .. Loewe.
   Miss Marie Brema.
10. Hungarian Rhapsody (No. 2, in D minor and G major).. Liszt.

The outstanding features of the concert were the dramatically powerful scene from 'Caractacus,' in which Madame Russell and Mr. Edward Lloyd greatly distinguished themselves, and Saint-Saëns's delightful song, delightfully sung by Miss Brema. Beethoven's Romance in F was artistically interpreted by Mr. Arthur W. Payne, the well known leader of the Queen's Hall orchestra. In the various orchestral numbers Dr. Sinclair gave further evidence of his natural conducting gifts.

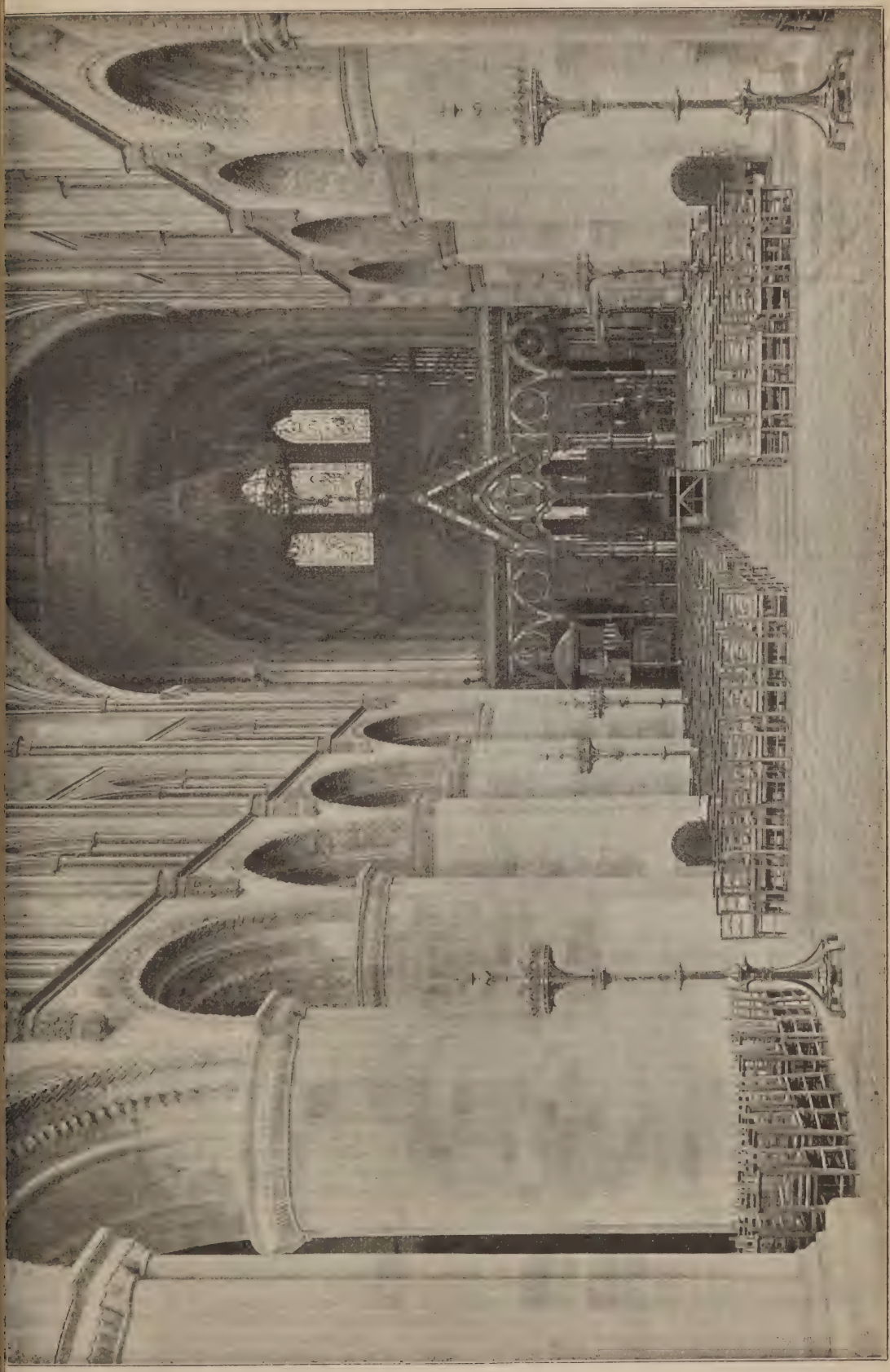
'ELIJAH,' TSCHAÏKOWSKY, AND OTHERS.

The golden orb of day put on one of his most smiling expressions on the Wednesday morning of the Festival. It was market day, and, considering that Hereford is such an agricultural centre, it is no wonder that the streets were more or less bucolic in appearance. But the farmers and their *entourage* by no means held possession of the city. Comfortable looking country parsons were very much in evidence, and so were many fair damsels, who, in the daintiest of costumes, gave just that touch of airy lightness to an animated scene that was typically English and pleasant of vision.

'Elijah' was the source of attraction to those on Festival bent. As at Worcester last year, I listened to Mendelssohn's great oratorio in the Ladye Chapel. There, in that distant place of seclusion, the familiar strains reached the ear with an ethereal beauty. Except that Mr. Santley again demonstrated his wonderful interpretation of the music assigned to the *Prophet*—with what Mendelssohnian impetuosity he sang 'Is not His word like a fire?'—it is only necessary to record the names of the solo singers who took part—viz., Mesdames Albani, Agnes Nicholls (who, in the music of the *Widow*, sang remarkably well), Hilda and Muriel Foster, Marian Blinkhorn, and Ada Crossley; and Messrs. Edward Lloyd, William Green, Daniel Price, and Santley. Master Treloar, a Hereford chorister, again took the part of the *Youth* with all due effect. The attendance was the largest during the Festival—there being present no fewer than 2,126 people. Those who are in the habit of asserting that 'Elijah' is an effete oratorio may derive all the comfort and satisfaction they can from those figures.

The evening performance began with Part I. of the 'Creation,' the solos in which were sung by Madame Albani, Mr. William Green, and Mr. Watkin Mills. The 'Dixit Dominus' of Leonardo Leo (1694-1746) followed. This fine work, for double chorus, soli, and orchestra, was a most welcome feature in a scheme that was not without certain blemishes. The autograph of the Psalm was discovered in the Fitz-William Library, Cambridge, and the work was edited by Professor Stanford and published by Messrs. Novello for a performance given by the Cambridge University Musical Society (then under Dr. Stanford's enthusiastic sway) in December, 1879. The splendid vigour and breadth of old Leo's choral writing, and the general interest which belongs to the work, should cause this noble specimen of church music to be better known than it is. With the addition of Miss Agnes Nicholls and Miss Muriel Foster, the solo singers were the same as in the 'Creation.'

What shall be said of Tschaïkowsky's 'Pathetic' Symphony, which concluded the day's proceedings? It was impossible to listen to those barbaric strains, and to gaze the while at those massive pillars and noble Norman arches—the glory of Hereford Cathedral—without a strong feeling of conviction that a grave mistake had been made in including this work in the Festival scheme. If our venerable and venerated cathedrals are to be turned into mere concert halls, and their sacred associations destroyed in the process, then there is nothing more to be said. It is all very well for young conductors to be ambitious and to be eager to walk in the paths of novelty; but enthusiasm in these respects should be tempered with discretion, and in getting out of



Hereford Cathedral.

ruts care should be taken to avoid treading in slippery places. It was a welcome relief to leave the heated and strenuous-charged atmosphere of the Cathedral and to wend one's way to Broomy Hill, there to breathe the fresh air of God's own heaven and to behold the stars.

PROFESSOR PARKER'S NEW WORK.

Thursday morning witnessed the first performance of Professor Horatio Parker's setting of Psalm cvii., composed expressly for the Festival. It will be remembered that the distinguished American composer visited the Worcester Festival last year, at which he conducted his 'Hora Novissima' with great success. This novelty, entitled 'A Wanderer's Psalm,' founded on the *Tonus Peregrinus*, furnishes the chorus with plenty of interesting work, and it occupies just under an hour in performance—a half-programme work, in fact. Of its seven numbers, two only are solos *per se*. Moreover, there is no difficulty in regard to an unknown tongue, as the music is set to English words. Many interesting features could be referred to did space allow, and had not the work been subjected to careful review in the last issue of this journal. But mention must be made of the vigorous bass solo and chorus, 'They that go down to the sea in ships,' and the melodious and well-written unaccompanied chorus, 'The righteous will consider this.' Yes, there can be no doubt that the Yale professor's latest production is not only an interesting, but a very practical production that ought to make its way in popular favour. The chorus gave every evidence of keen enjoyment in regard to their participation in the Psalm, and Professor Parker, who conducted, must have felt very gratified at the result of his labours. The soloists were Madame Albani, Miss Ada Crossley, Mr. William Green, and Mr. Andrew Black.

The remainder of the programme consisted of the Good Friday music (Act III.) and the *Finale* (Act I.) of Wagner's 'Parsifal,' which was as much out of place—if not actually irreverent—in a Cathedral as Tschaïkowsky's Symphony. Another attempted Cathedralisation was that of Beethoven's Choral Symphony, with a sacred (!) version of Schiller's words! Here again, while fully acknowledging Dr. Sinclair's splendid qualities and the valuable services he has rendered to the cause of music in Hereford, I must part company with him on a question that has caused many misgivings in the minds of not a few thoughtful people in regard to the wisdom of admitting essentially non-sacred works into cathedrals. Without discussing the question, what is or what is not sacred music, there is a deep-rooted feeling of association which should not be lightly set aside and which is entitled to respect even on Festival occasions.

Bach's church cantata, 'God goeth up with shouting,' opened the evening performance. This characteristic work of the great Cantor has probably not before been heard, in its complete form, in this country. Next to the opening and closing numbers, its principal feature is a lovely mezzo-soprano solo (well sung by Miss Brema), set to the words 'My spirit Him descries,' with its charming obbligati accompaniment of two oboes. The effect of the final choral, 'O Jesus Christ, Thou dearest Lord,' was simply stupendous, and again proved that in the hands of a master simplicity is a moving power in music. Mr. Coleridge-Taylor's contribution to the Festival novelties was a setting of four sonnets, by Mrs. Browning, under the generic title of 'The Soul's Expression.' This is really a cycle of songs—The Soul's Expression, Tears, Grief, Comfort. It seems strange that Mr. Taylor should have sought out these sonnets for the exercise of his muse, as it is a question whether they are at all suitable for musical treatment. But although thus handicapped, the young African composer has not failed to leave the impress of his great gifts on these gloomy lyrics, especially in the orchestration thereof. All possible justice was done to the songs by Miss Marie Brema, under the composer's conductorship. Mendelssohn's 'Hymn of Praise' terminated the proceedings. The soloists of the evening were Madame Ella Russell, Miss Agnes Nicholls, Miss Marie Brema, Mr. Edward Lloyd, and Mr. Daniel Price. The chorus, notwithstanding the demands made upon their voices by the long day's performances, again proved their fitness for the work required of them.

'The Messiah,' on Friday morning, practically brought the Festival to a close. The soloists were Madame Albani, Miss Agnes Nicholls, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Watkin Mills, while the important obbligato to 'The trumpet shall sound' was in the safe hands (or lips) of Mr. W. Morrow.

The Hereford Festival of 1900 turned out to be a great success from all points of view, and everyone connected with its organisation is to be congratulated thereupon. Concerning Dr. Sinclair as a conductor I have already spoken. It is only necessary to add that he engineered the whole Festival with remarkable skill and judgment. Mr. Ivor Atkins (of Worcester) and Mr. Herbert Brewer (of Gloucester) presided at the temporary organ with their customary ability at the morning and evening performances respectively. Full acknowledgment must be made of the courtesy and attention of the honorary secretary of the Festival, the Rev. Prebendary Ashley.

The following are the Cathedral attendance statistics and a comparison with those of the previous Festival:—

	1897.	1900.
Sunday	2,163	2,981
1st Day (Tuesday morning) ..	1,348	1,565
2nd ,, (Morning)	1,337	2,126
,, ,, (Evening)	1,706	1,408
3rd ,, (Morning)	1,449	1,452
,, ,, (Evening)	1,435	1 510
4th ,, (Morning)	1,798	1,987
	11,236	13,029

An increase of 1,793 persons.

THE CHAMBER CONCERT.

The Hereford 'use' is to conclude the Festival with a concert of chamber music, which was given in the Shire Hall on Friday evening. With so capable an artist as Miss Agnes Zimmermann as solo pianist, and a quartet of strings in the competent hands of Messrs. Payne, Eayres, Hobday, and Ould, the instrumental portion of the programme was in safe keeping. The Misses Hilda and Muriel Foster sang duets with all their characteristic charm, and Mr. Santley created a veritable furore. A special feature of the evening was the singing of the Gloucester Orpheus Society, a well drilled body of singers, under the direction of Mr. A. Herbert Brewer, organist of Gloucester Cathedral and conductor of the Society. A part-song, specially composed by Mr. Brewer for this occasion, entitled 'Love's Philosophy,' was excellently sung and proved to be an attractive composition of distinct merit.

A series of special morning services (at 8.30 a.m.), in which the boys and lay clerks of the Three Cathedrals formed a united choir, were held on the four days of the Festival. At that on Thursday, which I had the privilege of attending, Hopkins in F was sung and the anthem was 'O clap your

hands' (Greene). At all these services Mr. Percy C. Hull, Dr. Sinclair's invaluable assistant, presided at the organ with marked ability. His voluntaries on this particular occasion were the slow movement from Mr. Elgar's Organ Sonata and Bach's small E minor Prelude and Fugue.

POSTSCRIPT.

After the performance of Verdi's 'Requiem,' a telegram was despatched to the veteran composer in these words:—

Maestro Verdi. Busseto.

Saluti affetuosi da tutti dopo una recita splendida del Requiem Festival di Hereford.

(Signed) Albani-Gye, Brema, Lloyd, Sinclair, Elgar, Santley, Stanford.

Amongst those present at the Festival were Professor Samuel S. Sanford (of Yale University, New Haven), to whom Professor Parker has dedicated his 'Wanderer's Psalm,' Dr. C. Harford Lloyd (of Eton), Mr. George Riseley (of Bristol), Dr. Henry Coward (of Sheffield), Mr. Taphouse (of Oxford), the Rev. John Hampton (of Tenbury), and Mr. F. Oddin Taylor, secretary of the Norwich Musical Festival. The last-named was observed to be holding a conversation with Mr. Elgar. Was this in the nature of a coming event (in 1902) casting its shadow before?

Madame Albani sang in the Choral Symphony for the first time in her career.

Mr. Edward Lloyd, who has now made his farewell appearance at a Three Choirs Festival, was presented by a lady at Hereford with a beautiful Jersey heifer. This *moo*sical quadruped is to be named 'Symphony' and will be conducted to Mr. Lloyd's estate in Sussex, where the great tenor will doubtless watch the movements of his new 'symphony' with interest.

The view of Hereford Cathedral is from a photograph by The Photochrom Company, Limited.

DR. G. R. SINCLAIR,

CONDUCTOR OF THE HEREFORD MUSICAL FESTIVAL.

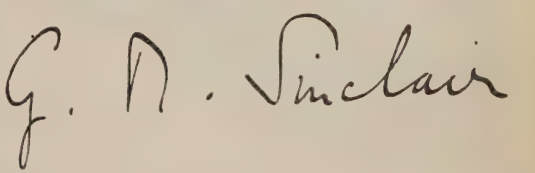
Not the least interesting feature connected with the three chief musicians of Hereford, Gloucester, and Worcester Cathedrals is that they were all born in the sixties; thus they are all young men. The traditional type of an English Cathedral organist is that of an elderly, double-chinned, more or less portly gentleman, given to playing from figured bass and taking things easily. But the conditions of musical life are so changed that, now-a-days, a man who allows himself to get old is severely handicapped in the race, especially if he hold a Three Choirs appointment. The senior of the trio of organists—Dr. Sinclair, Messrs. Brewer and Atkins—is the organist of Hereford Cathedral. It was during an interval of the recent Festival that Dr. Sinclair, in his charming old house and garden in the Close, kindly spared a few minutes in order to tell us something about his early days.

George Robertson Sinclair was born at Croydon on October 28, 1863. Anyone who possesses a copy of *The Times* of October 31 of that year may find contained therein the following information on page 1, under the heading 'Births':—

On the 28th inst., at 3, Devonshire Villas, Sydenham Road, Croydon, the wife of Dr. R. S. Sinclair, of Bombay, of a son.

Dr. Sinclair's ancestors, though of Scotch descent, have for several generations been settled in Ireland—Killiney, near Dublin, being his home. In this connection, when he recently opened an organ in Dublin, one of the newspapers, with true Hibernian humour, said that he was 'originally (!) a native of Kil*kenny*'! It seems as though the good scribe must have had some inkling of Dr. Sinclair's affection for the feline species—but more of this anon. Dr. Sinclair's father—an LL.D. of Trinity College, Dublin—held the appointment of Director of Public Education in Bombay, and it was owing to the temporary residence of his mother in England that the Hereford organist happened to be born at

(*From a Photograph by Messrs. Jakeman and Carver, Hereford.*)



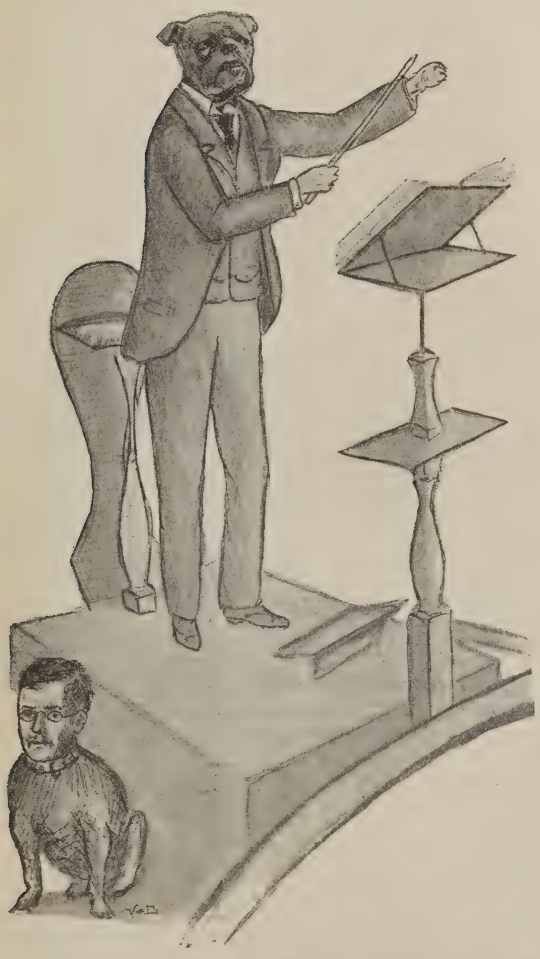
Croydon. But he is proud to call himself an Irishman; moreover, did he not proclaim his nationality by hoisting the Irish flag outside his house during the Hereford Festival week?

At the early age of eight young Sinclair entered the Royal Irish Academy of Music, where he studied under the late Sir Robert Stewart. He soon, however, left Dublin. Stewart was an old college friend of his father's and of Sir Frederick Gore Ouseley. Thus it came to pass that, in 1873, young Sinclair—aged ten—gained a choral scholarship at St. Michael's College, Tenbury. There he remained for six years, singing in the choir at the daily services, sometimes deputising at the organ, and greatly benefiting by his

intercourse with Ouseley, as Sir John Stainer had done years before. It was the intention of his parents that he should take Holy Orders; but the death of his father changed the course of his life-work. Since the age of seventeen, having been thrown on his own resources, he has been entirely dependent on his unaided exertions.

In May, 1879, he became a pupil of Dr. Harford Lloyd, then organist of Gloucester Cathedral, and gained much experience from his friendship with that excellent musician. Indeed, he speak in terms of warm gratitude of his old friend and master, now Precentor of Eton. Sinclair was assistant-organist of the Cathedral and organist of the Church of St. Mary-de-Crypt, Gloucester.

Ouseley had kept his eye on the boy during his choristership at Tenbury, and when Bishop (afterwards Archbishop) Benson, of Truro, asked Ouseley



THE METAMORPHOSIS OF DAN.

to recommend him a young man for the organistship of the proposed Cornish Cathedral, he at once nominated Sinclair. Thus at the early age of seventeen the youth became organist and choirmaster of Truro Cathedral. Bishop Benson said to him: 'You have the knowledge, with the energy of a boy, but you must do what you're told.' The young organist went to the Bishop constantly to receive his instructions and seek his advice—'in fact,' he says, 'I was a sort of prefect, with the Bishop as head-master.' At the consecration of the new Cathedral of Truro (November 3, 1887) Sinclair greatly distinguished himself in the musical arrangements of that important ceremony. Following upon the consecration service, at which many of the Cathedral choirs of England were represented, a series of Diocesan choral festivals was held in the new sanctuary, when some 4,000 singers from all parts of the county were conducted by him during the week. He also designed the fine four-manual organ built by Father Willis. 'I quite thought that I should never leave Truro,' he says. 'I was very happy there; I had my little yawl, and seemed to be a fixture. But, almost against my inclination, I was urged to apply for this post, then vacant by the death of my predecessor, Dr. Langdon Colborne. I believe that I was run very close by another man, but I got it, and here I have been ever since.' That was in the year 1889.

Dr. Sinclair has conducted the last four Hereford Musical Festivals—1891, 1894, 1897, and 1900—with conspicuous success. Through his persevering energy the sum of £2,300 was raised to re-build the Cathedral organ, the work being carried out by Father Willis. The Ouseley Memorial window, a prominent feature in the Cathedral, is also largely due to his exertions, and his influence on the musical life of Hereford and the neighbourhood is very great and beneficial to the progress of the art in that fertile region.

As an organist, accompanist, and solo player Dr. Sinclair occupies a very high place in technical attainment and sympathetic feeling. He played organ concertos at the Gloucester Festivals of 1892, 1895, and 1898. An echo of his pedalosity may be found in the opening of the 'G. R. S.'—*i.e.*, G. R. Sinclair—section of Mr. Elgar's 'Variations on an original Theme.' He leads a very busy life at Hereford. His conducting engagements alone include the Hereford Choral Society, Herefordshire Orchestral Society, Crickhowell Musical Society, Ross Musical Society, and Herefordshire Choral Union.

In July last Dr. Sinclair was unanimously—first by the committee and afterwards by the members—appointed conductor of the Birmingham Festival Choral Society, in succession to the late Dr. Swinnerton Heap. This event in his life is made all the more gratifying to him in that he did not in the least degree seek the post; the offer of it was purely spontaneous on the part of the Birmingham people. In 1895 he was made an Honorary Member of the Royal Academy of Music, and last year he received the degree of Doctor of Music at the hands of the Archbishop of Canterbury. To his conducting gifts we have referred in the notice of the Hereford Festival.

Dr. Sinclair's hobbies are cycling and photography. He thoroughly enjoys a yachting cruise. Cats have a strong claim upon his affections—'at present I have only six,' he remarks. But *Dan* has the first place in his heart. 'Who is Dan?' He is a most prepossessing specimen of the brindle bull dog race, who literally dogs his master's footsteps wherever he goes, except that he enters not the Cathedral, but waits on the doorstep thereof. Every rehearsal Dr. Sinclair conducts and every lesson he gives, Dan honours with his presence. We give in *fac-simile* a caricature, drawn in pencil by a member of the Hereford Choral Society, of the 'Metamorphosis of Dan.' This comical sketch was quietly passed round during a rehearsal, but was never intended to fall into the hands of the conductor! As a distinguished London musical critic observed at Hereford: 'Dan fully deserves to be made a Dogter of Music!'

MR. ELGAR'S SETTING OF 'THE DREAM OF GERONTIUS.'

TO BE PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL ON OCTOBER 3.

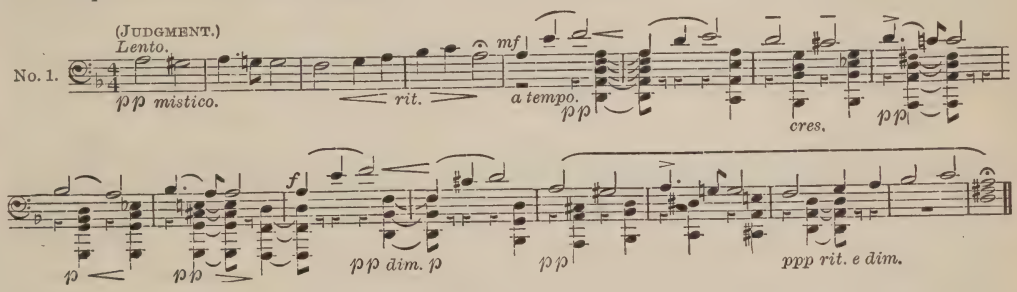
'The Death-bed of a dear friend,' we read in Mr. Henry J. Jennings's 'Cardinal Newman: the Story of his Life,' 'was the inspiring cause which occasioned "The Dream of Gerontius" to be written.' *Gerontius*, while he lies a-dying, dreams of his soul's transportation to the unseen world, and its reception by the ministering agents of the Almighty's will. In a sublime strain of poetic power the mysteries are pictured that lie hidden across the portals of the tomb. The straining eye of a hungering fancy discloses its idea of the 'maybe of the soul's future.'

Another critic speaks of the late Cardinal's poetic masterpiece as 'one of the most unique and original of the poems of the present century, as well as that one of all of them which is in every sense the least in sympathy with the temper of the present century, indeed the most completely independent of the *Zeitgeist*.'

That such a poem should attract the attention of musicians was but to be expected. So far, however, no one has been bold enough to undertake the formidable task. It required a poet, a dreamer of dreams, to do justice to such a subject. Has Edward Elgar succeeded? The production of his work should prove that he has, at least, deserved to succeed. For if ever a musician poured out his whole heart and soul in his music, the composer of 'King Olaf' and 'Caractacus' seems to have done so in this, his latest and greatest work.

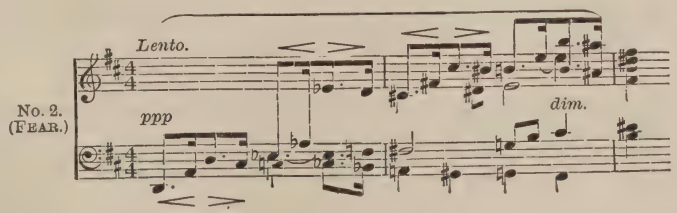
'The Dream of Gerontius' is scored for a very large orchestra, consisting of three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, three trumpets, four horns, three trombones, bass tuba, two harps, organ, three tympani, gong, Glockenspiel, Schellen, drums, and cymbals. The strings are occasionally divided into fifteen or eighteen or even twenty parts, and the score is altogether, perhaps, the 'fullest' and most complicated in English music.

As the 'Dream' is, so far, Edward Elgar's most important contribution to his art, so the orchestral Prelude is his longest and most remarkable movement of the kind.* It is modelled on the Weber-Wagner operatic prelude, in that it deals with material to be found in the body of the work, and in such a way that, once the significance of the various themes is understood, the intelligent listener can easily attach a connected programme to the music without having to draw very largely upon his own imagination.

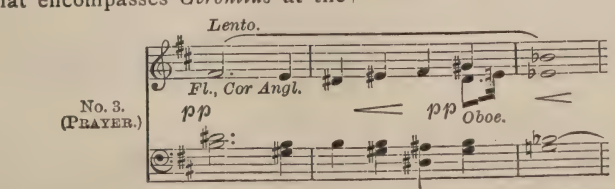
It commences with the most important theme in the cantata:—

This solemn subject appears whenever the thoughts of *Gerontius* or of his Guardian Angel dwell on the dread enigma of the judgment meted out to mortals by Almighty God.

As it will be advisable, for the sake of clearness, to give all 'leading' themes the shortest possible designations compatible with a solicitous respect for the composer's intentions, the above mystery-laden melody may be named the 'Judgment' theme.

With a change to the key of D, a second very important theme is announced—

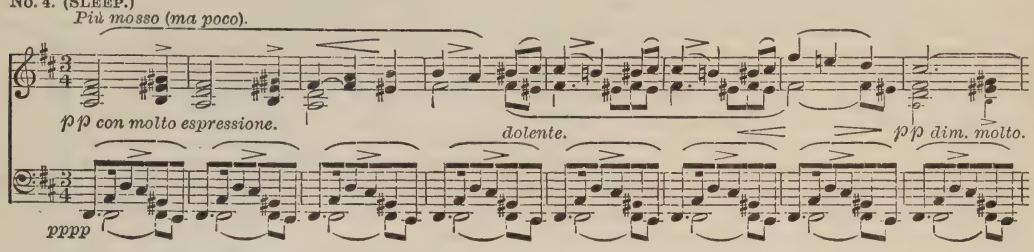


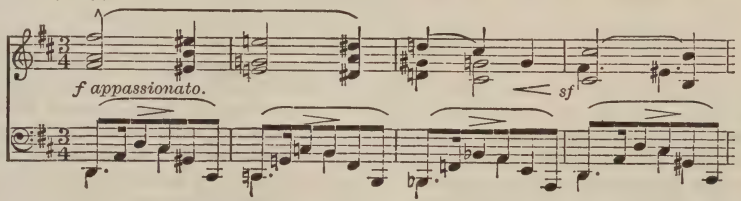
Slowly, mysteriously, on muted strings, it passes by, and, with a sudden *diminuendo*, vanishes into thin air, so to speak—a phantom to affright the soul. It suggests the fear that encompasses *Gerontius* at the thought of death and judgment. This 'Fear' theme is immediately and appropriately followed by a 'Prayer' theme—



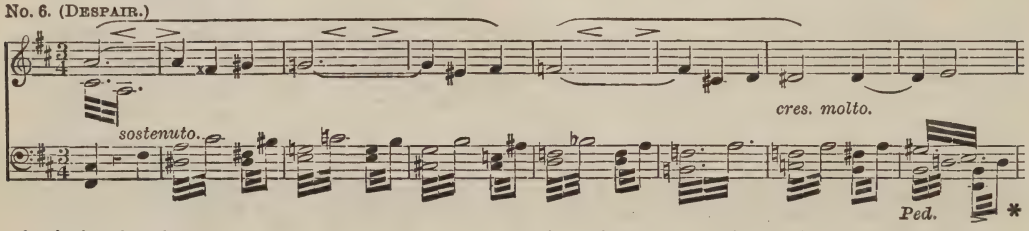
* The Analysis of the Prelude is reprinted from the Birmingham Festival Programme Book, by kind permission of the Committee.

Note the final soft sigh of three notes in the oboe; it forms an important feature of this deeply expressive theme whenever it is heard. The last two quotations are twice presented in the order named, and with a change to triple time a very original and beautiful subject is announced. It suggests 'sleep,' not the heaven-sent 'gentle thing,' however, that 'slides into soul,' but the weary, troubled sleep of a sick man:

No. 4. (Sleep.)

A solo viola and horns play the melody; the rocking figure of accompaniment is assigned to harps (in octaves) and first violoncellos, and the *pppp* drone-like bass figure is given to two (only) second violoncellos. With a gradual *crescendo* we reach this pathetic outburst, to which *Gerontius* utters the prayer 'Miserere, Judex meus.' It may be called the 'Miserere' theme—

No. 5. (Miserere.)

It is soon followed by a very chromatic subject, which recurs at the dying man's cry of despair, 'O Jesu, help! pray for me, Mary!'—

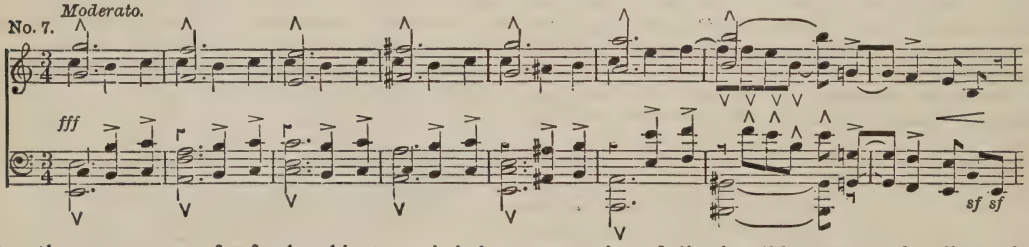
No. 6. (Despair.)



A soul-stirring inspiration this, striking an acute note of suffering and despair.

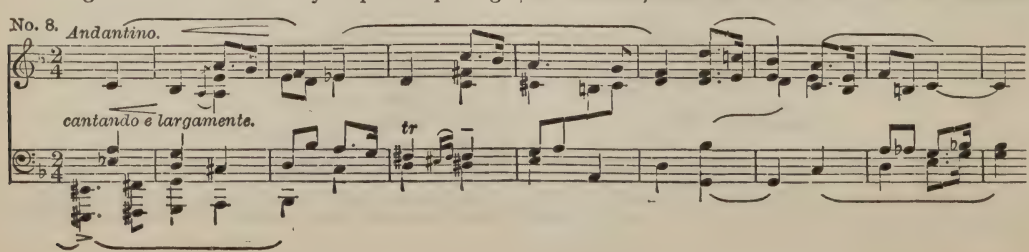
A repetition of this 'Despair' theme, a minor third higher, with fuller instrumentation, *forte* and *crescendo*, and we reach the tremendous climax of the Prelude—

No. 7.



It has the appearance of a fresh subject, yet it is but a metamorphosis, by augmentation, of the short, humble 'Prayer' theme (No. 3). Thundered out by the full force of the orchestra, including organ, it seems like the whole Church's agonised supplication: 'Jesu, have mercy! Mary, pray for me!' Note the persistent, strongly accentuated figure of three crotchets to the bar, having all the importance of a new theme rather than an accompaniment figure, and leading to a remarkable syncopated passage suggestive of dire bewilderment and collapse in the hour of supremest trial. Strange as it may appear, the 'Prayer' theme does not occur in the above form in the body of the cantata, which makes the prominence given to it in the Prelude all the more remarkable. Its repetition, a fourth higher, leads us through a sixteen-bar modulatory passage to this fresh theme, sung to the words 'Go forth, in the name of Apostles and Evangelists,' by the chorus of Attendants, after *Gerontius* has breathed his last—

No. 8.



A Love Symphony.

PART-SONG.

Words by A. O'Shaughnessy.*

Composed by Percy Pitt (Op. 30, No. 3).

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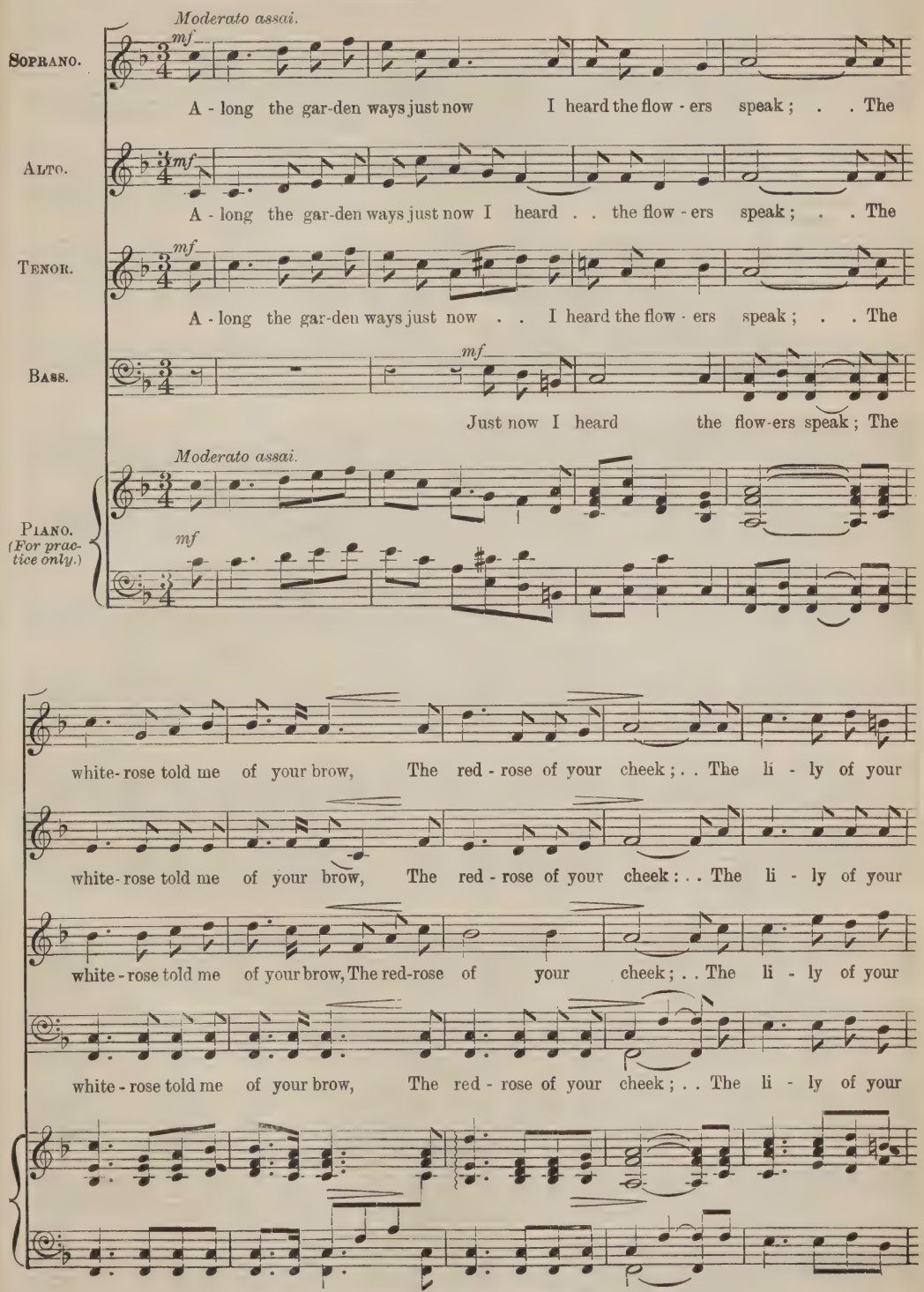
Moderato assai.
mf
Soprano.
A - long the gar-den ways just now I heard the flow - ers speak; . . The
Alto.
A - long the gar-den ways just now I heard . . the flow - ers speak; . . The
Tenor.
A - long the gar-den ways just now . . I heard the flow - ers speak; . . The
Bass.
Just now I heard the flow-ers speak; The
Piano. (For practice only.)
white-rose told me of your brow, The red-rose of your cheek; . . The li - ly of your
white-rose told me of your brow, The red-rose of your cheek: . . The li - ly of your
white-rose told me of your brow, The red-rose of your cheek; . . The li - ly of your
white-rose told me of your brow, The red-rose of your cheek; . . The li - ly of your

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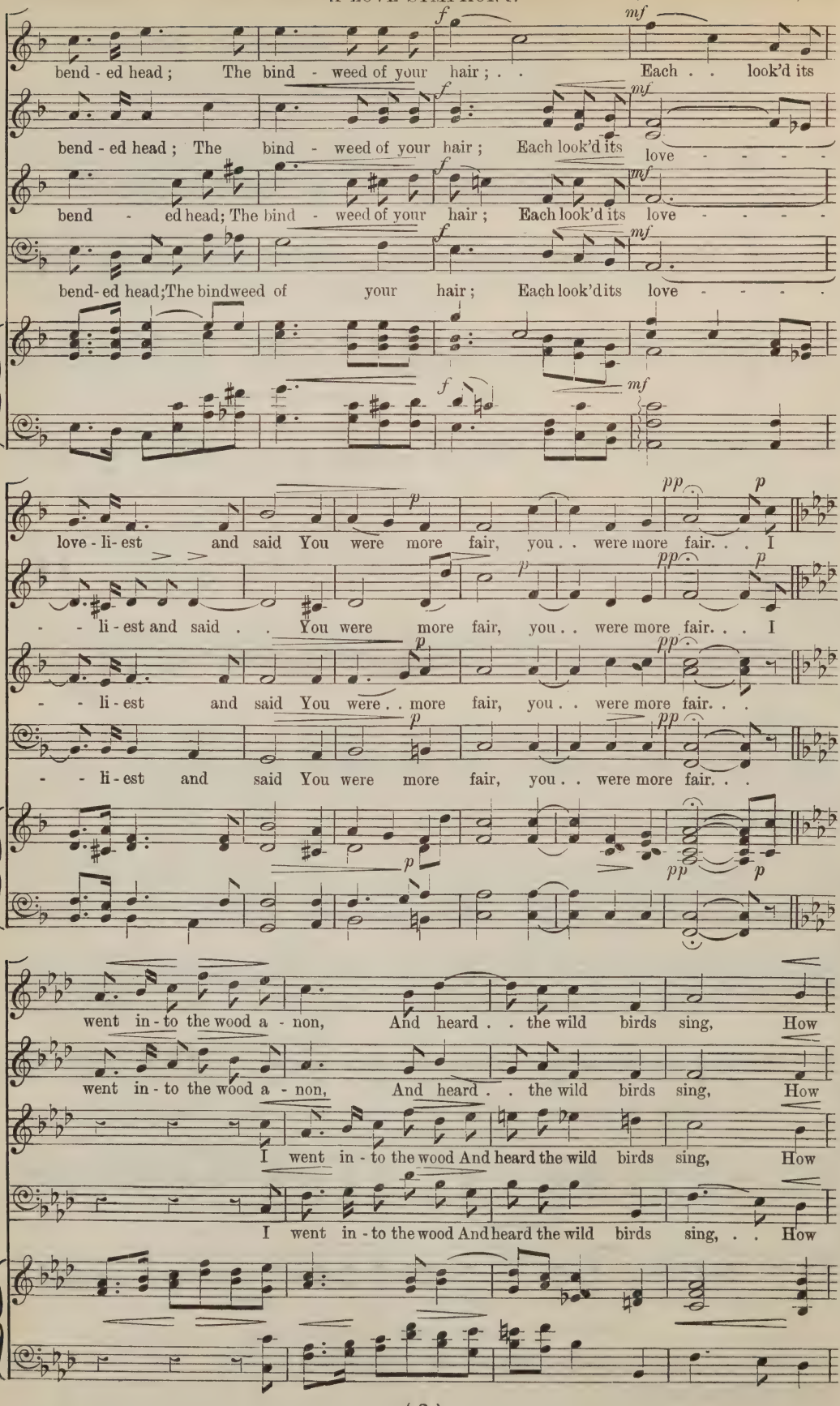
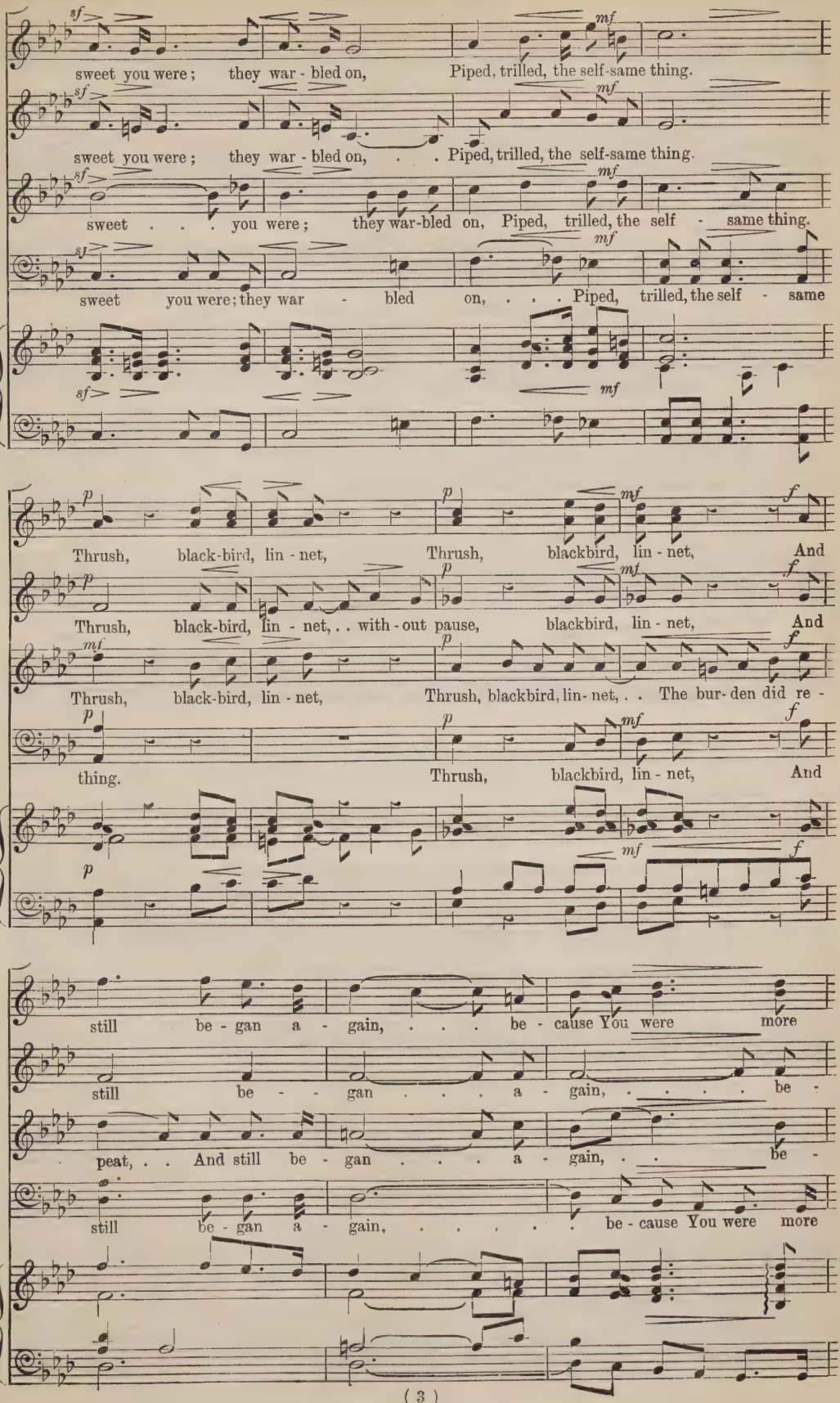
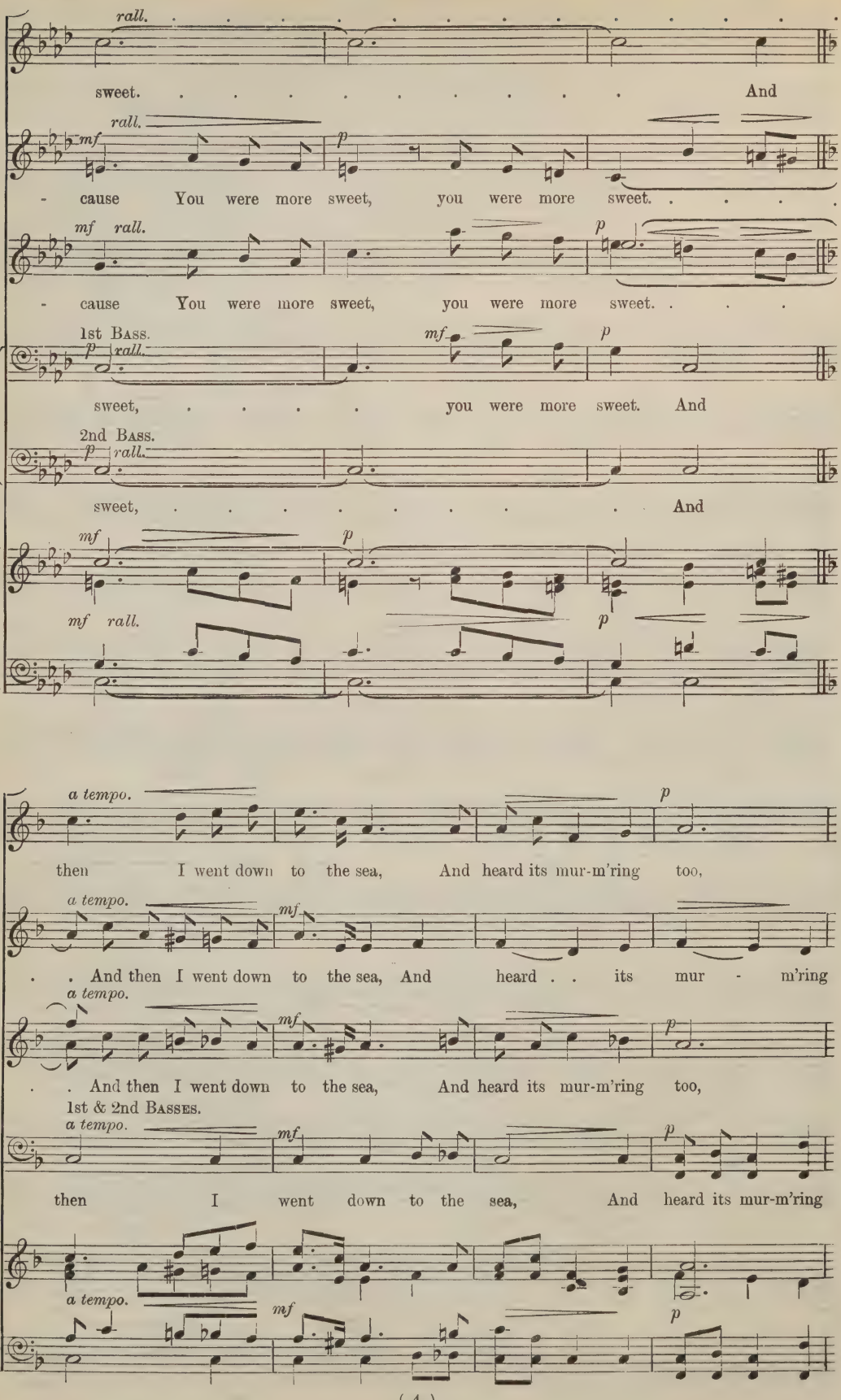

bend - ed head ; The bind - weed of your hair ; . . Each . . look'd its
bend - ed head ; The bind - weed of your hair ; Each look'd its love - - - - -
bend - ed head; The bind - weed of your hair ; Each look'd its love - - - - -
bend- ed head;The bindweed of your hair ; Each look'd its love - - - - -
love - li- est and said You were more fair, you . . were more fair. . . I
- - li - est and said . . You were more fair, you . . were more fair. . . I
- - li - est and said You were . . more fair, you . . were more fair. . .
- - li - est and said You were more fair, you . . were more fair. . .
went in - to the wood a - non, And heard . . the wild birds sing, How
went in - to the wood a - non, And heard . . the wild birds sing, How
I went in - to the wood And heard the wild birds sing, How
I went in - to the wood And heard the wild birds sing, . . How


sweet you were; they war - bled on, Piped, trilled, the self-same thing.
sweet you were; they war - bled on, . . Piped, trilled, the self-same thing.
sweet . . . you were; they war-bled on, Piped, trilled, the self - same thing.
sweet you were; they war - bled on, . . . Piped, trilled, the self - same
Thrush, black-bird, lin - net, Thrush, blackbird, lin - net, And
Thrush, black-bird, lin - net, . . with - out pause, blackbird, lin - net, And
Thrush, black-bird, lin - net, Thrush, blackbird, lin - net, . . The bur - den did re -
thing. Thrush, blackbird, lin - net, And
still be - gan a - gain, . . . be - cause You were more
still be - - gan . . . a - gain, ... be -
peat, . . And still be - gan . . . a - gain, . . be -
still be - gan a - gain, ... be - cause You were more


rall.
sweet. . . . . And
rall.
mf
p
- cause You were more sweet, you were more sweet. . . . .
mf rall.
p
- cause You were more sweet, you were more sweet. . . .
1st Bass.
p rall.
mf
p
sweet, ... you were more sweet. And
2nd Bass.
p rall.
sweet, ... And
mf
p
mf rall.
p
a tempo.
p
then I went down to the sea, And heard its mur-m'ring too,
a tempo.
mf
. . And then I went down to the sea, And heard . . its mur - m'ring
a tempo.
mf
p
. . And then I went down to the sea, And heard its mur-m'ring too,
1st & 2nd Basses.
a tempo.
mf
p
then I went down to the sea, And heard its mur-m'ring
a tempo.
mf
p

The Musical Times, EXTRA SUPPLEMENT. October 1, 1900.

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AS TORRENTS IN SUMMER

FOUR-PART SONG (FROM THE CANTATA "KING OLAF")

THE WORDS WRITTEN BY LONGFELLOW

THE MUSIC COMPOSED BY

EDWARD ELGAR.

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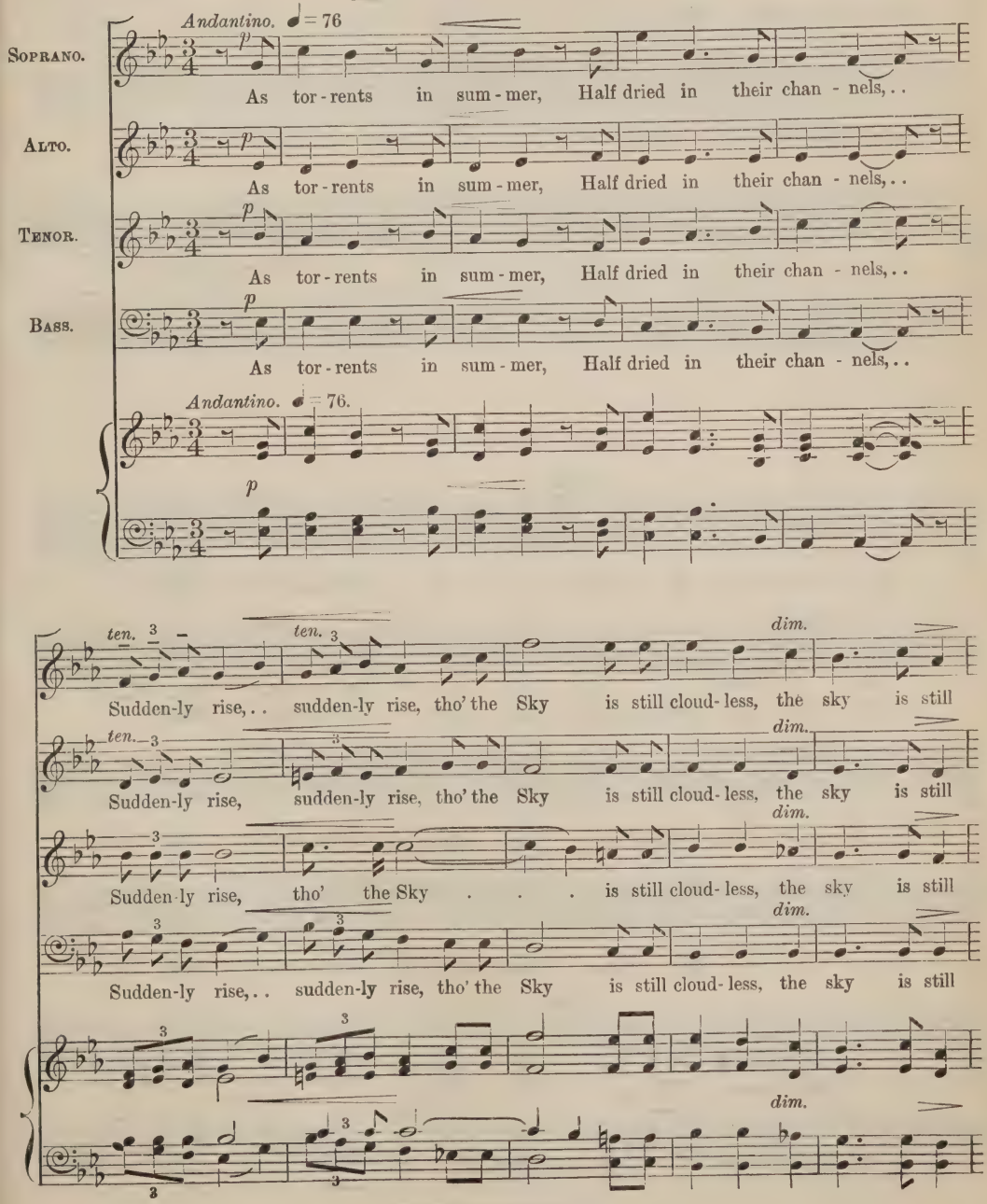
Andantino. ♩ = 76
Soprano.
Alto.
Tenor.
Bass.
As tor - rents in sum - mer, Half dried in their chan - nels, . .
Andantino. ♩ = 76.
ten.
dim.
Sudden-ly rise, . . sudden-ly rise, tho' the Sky is still cloud- less, the sky is still
Sudden-ly rise, sudden-ly rise, tho' the Sky is still cloud- less, the sky is still
Sudden-ly rise, tho' the Sky . . . is still cloud- less, the sky is still
Sudden-ly rise, . . sudden-ly rise, tho' the Sky is still cloud- less, the sky is still

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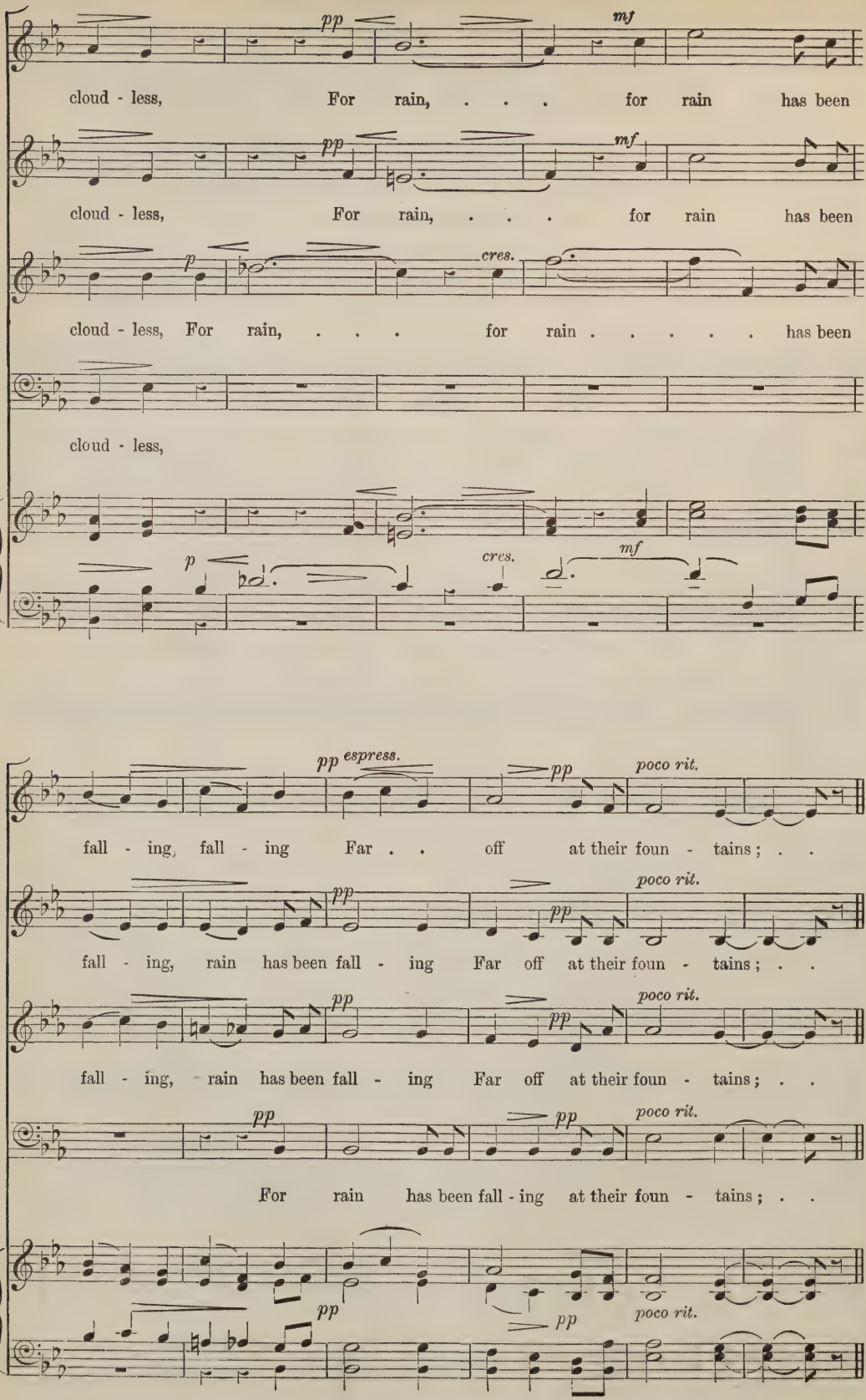
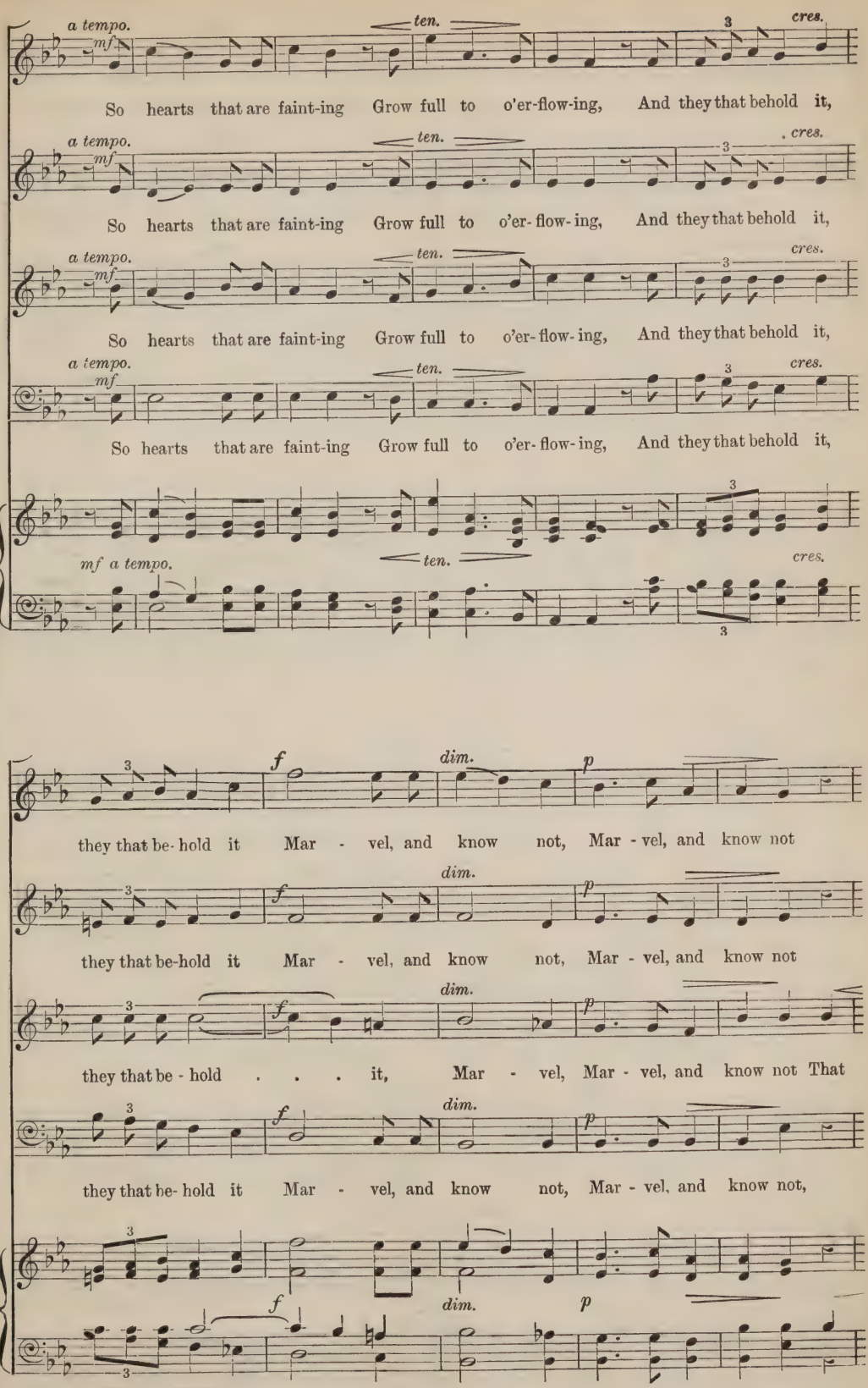
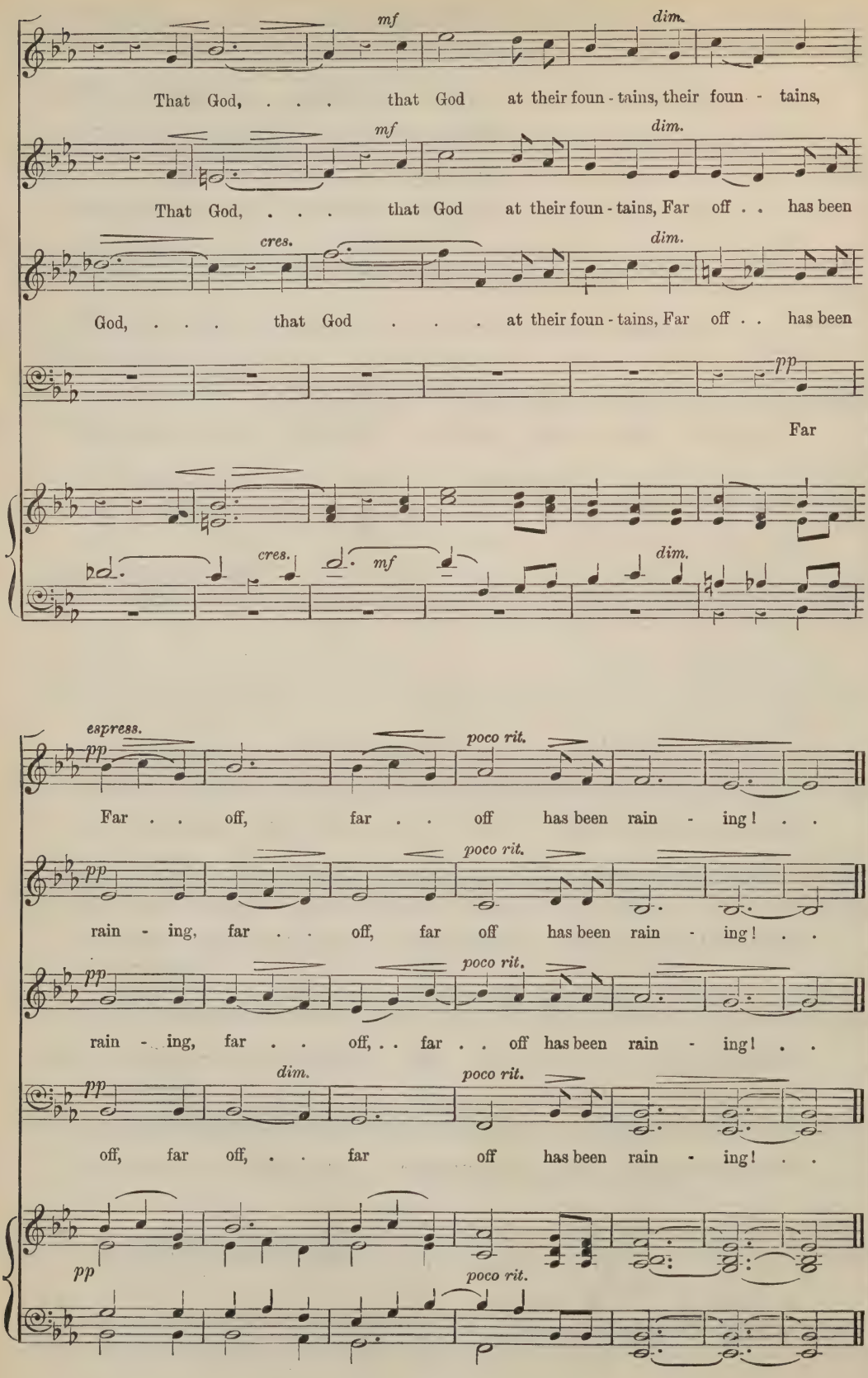
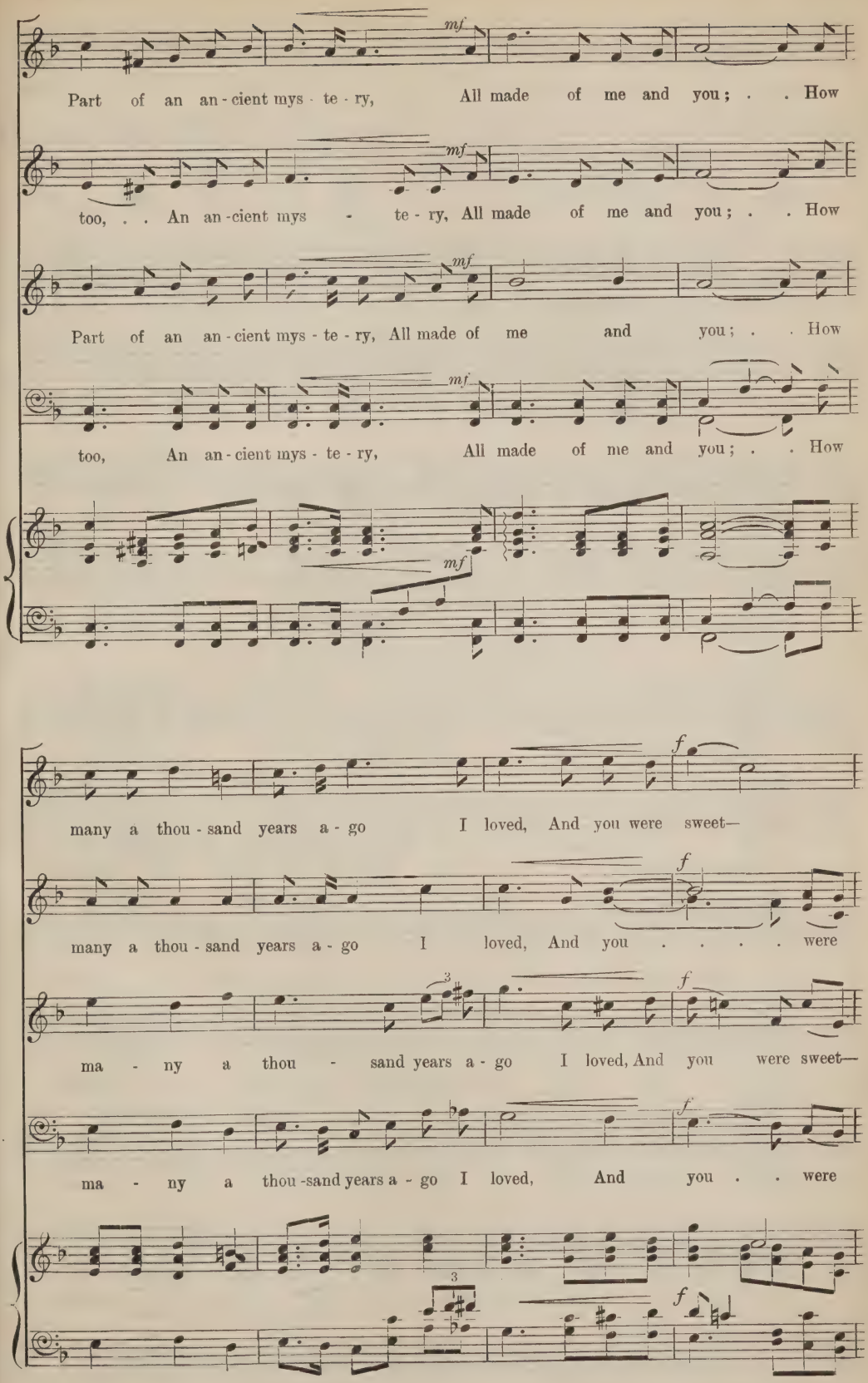
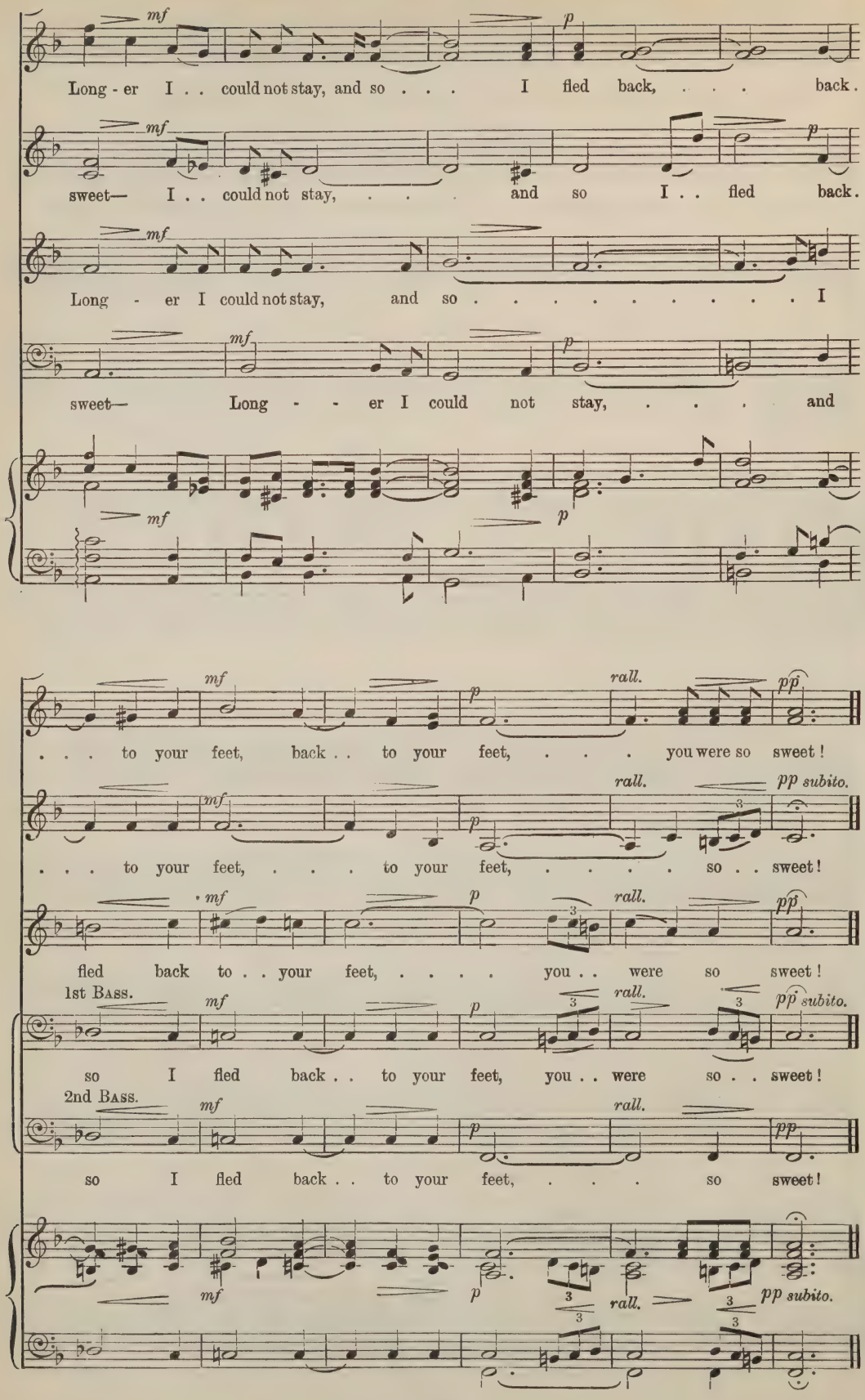

pp
mf
cloud - less, For rain, . . . for rain has been
pp
mf
cloud - less, For rain, . . . for rain has been
p
cres.
cloud - less, For rain, . . . for rain . . . . . has been
cloud - less,
p
cres.
mf
pp espress.
pp
poco rit.
fall - ing, fall - ing Far . . off at their foun - tains; . .
pp
pp
poco rit.
fall - ing, rain has been fall - ing Far off at their foun - tains; . .
pp
pp
poco rit.
fall - ing, rain has been fall - ing Far off at their foun - tains; . .
pp
pp
poco rit.
For rain has been fall - ing at their foun - tains; . .
pp
pp
poco rit.


a tempo.
mf
ten.
cres.
So hearts that are faint-ing Grow full to o'er-flow-ing, And they that behold it,
mf a tempo.
f
dim.
p
they that be-hold it Mar - vel, and know not, Mar - vel, and know not
they that be-hold it Mar - vel, and know not, Mar - vel, and know not
they that be - hold . . . it, Mar - vel, Mar - vel, and know not That
they that be-hold it Mar - vel, and know not, Mar - vel, and know not,


mf
dim.
That God, . . . that God at their foun - tains, their foun - tains,
mf
dim.
That God, . . . that God at their foun - tains, Far off . . has been
cres.
dim.
God, . . . that God . . . at their foun - tains, Far off . . has been
pp
Far
cres.
mf
dim.
espress.
pp
poco rit.
Far . . off, far . . off has been rain - ing! . .
pp
poco rit.
rain - ing, far . . off, far off has been rain - ing! . .
pp
poco rit.
rain - ing, far . . off, . . far . . off has been rain - ing! . .
pp
dim.
poco rit.
off, far off, . . far off has been rain - ing! . .
pp
poco rit.


mf
Part of an an - cient mys - te - ry, All made of me and you; . . How
too, . . An an - cient mys - te - ry, All made of me and you; . . How
Part of an an - cient mys - te - ry, All made of me and you; . . How
too, An an - cient mys - te - ry, All made of me and you; . . How
f
many a thou - sand years a - go I loved, And you were sweet—
many a thou - sand years a - go I loved, And you . . . . were
ma - ny a thou - sand years a - go I loved, And you were sweet—
ma - ny a thou - sand years a - go I loved, And you . . were


mf
p
Long - er I . . could not stay, and so . . . I fled back, . . . back.
sweet— I . . could not stay, . . . and so I . . fled back.
Long - er I could not stay, and so I
sweet— Long - - er I could not stay, . . . and
. . . to your feet, back . . to your feet, . . . you were so sweet!
rall.
pp
pp subito.
. . . to your feet, . . . to your feet, ... so . . sweet!
fled back to . . your feet, ... you . . were so sweet!
1st Bass.
so I fled back . . to your feet, you . . were so . . sweet!
2nd Bass.
so I fled back . . to your feet, . . . so sweet!

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,,	O ye that love the Lord	*Coleridge-Taylor.*
Easter	O give thanks	*Goss.*
Whitsuntide	Come, Holy Ghost	*Attwood.*
Harvest	The Lord is loving unto every man	*Garrett.*
General	O love the Lord	*Sullivan.*
,,	The day Thou gavest, Lord, is ended	*Woodward.*
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,,	Thou wilt keep him in perfect peace	*Lee Williams.*

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,,	Jesu, Word of God Incarnate	*Gounod.*
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Harvest	Great is the Lord	*Steane.*
General	What are these?	*Stainer.*
,,	O how amiable	*West.*
,,	O taste and see	*Sullivan.*
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,,	God that madest earth and heaven	*Fisher.*

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General	Seek ye the Lord	*Roberts.*
,,	I was glad	*Elvey.*
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SEEK HIM THAT MAKETH THE SEVEN STARS ("The Light of Life"). Tenor Solo and Chorus for T.T.B.B.	0	6
DOUBT NOT THY FATHER'S CARE ("The Light of Life"). Duet, S. and C. ...	0	2

ORCHESTRA.

VARIATIONS ON AN ORIGINAL THEME (Op. 36):—
Full Score, 25s.; String Parts, 10s.; Wind Parts, 22s.

IMPERIAL MARCH (Op. 32):—
String Parts, 2s.; Wind Parts, 7s.; Full Score, MS.

MEDITATION ("The Light of Life"):—
String Parts, 2s.; Wind Parts, 5s. 6d.; Full Score, MS.

FROISSART (Op. 19). Concert-Overture:—
String Parts, 4s. 6d.; Wind Parts and Full Score, MS.

TRIUMPHAL MARCH ("Caractacus"):—
String Parts, 2s. 6d.; Wind Parts, 10s. 6d.; Full Score, MS.

THREE PIECES (Op. 10):—
1. Mazurka.
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s.
2. Sérénade Mauresque.
Full Score, 5s.; String Parts, 2s. 6d; Wind Parts, 4s. 3d.
3. Contrasts (The Gavotte, A.D. 1700 and 1900).
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s. 3d.

ORGAN.

SOLEMN MARCH. From "The Black Knight"	1	0
MEDITATION. From "The Light of Life"	1	0
IMPERIAL MARCH	2	0
TRIUMPHAL MARCH ("Caractacus") ...	2	0

MILITARY BAND.

IMPERIAL MARCH	9	0

PIANOFORTE.

VARIATIONS ON AN ORIGINAL THEME (Op. 36)	3	6
THREE PIECES (Op. 10):—		
1. Mazurka	2	0
2. Sérénade Mauresque	2	0
3. Contrasts (The Gavotte, A.D. 1700 and 1900)	2	0
MEDITATION ("The Light of Life")	2	0
IMPERIAL MARCH (Op. 32)	2	0

VIOLIN.

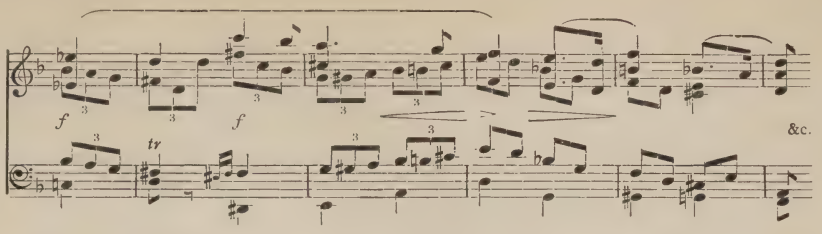
CHANSON DE NUIT (Op. 15, No. 1)... ...	1	6
CHANSON DU MATIN (Op. 15, No. 2) ...	2	0

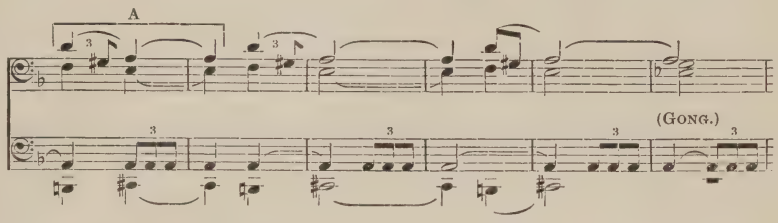
VIOLONCELLO.

CHANSON DE NUIT (Op. 15, No. 1)... ...	1	6
CHANSON DU MATIN (Op. 15, No. 2) ...	2	0

London: NOVELLO AND COMPANY, Limited.

It is developed at some length, and works up to this strong climax—

No. 9.

The new theme in the inner parts (also taken from the aforesaid chorus) is forcibly ejaculated by English horn, bassoons, trumpets, two trombones, violas, and cellos. The orchestra gradually decreases in force, the harp enters with demisemiquaver arpeggios, and after a short moan (No. 10 A, which compare with the last bar of No. 8) uttered thrice by first violins, a chord for muted horns above a drum-roll, and a stroke (*vibrato*) on a gong suggest the end of the Protagonist's earthly life—

No. 10.

The remainder of the Prelude is devoted to a repetition of the 'Sleep' (No. 4), 'Fear' (No. 2), 'Miserere' (No. 5), and 'Judgment' (No. 1) themes, in the order named, and played as softly as possible. As it began, so this poetic and impressive Prelude ends, with the most solemn thought of God's Judgment.

A detailed analysis of a work so full of beauty as 'The Dream of Gerontius' would occupy many pages. The above description of the Prelude must, therefore, suffice for the present. We may, however, rapidly survey the cantata, single out a few salient points, and venture to express opinions which have by no means been formed after a hasty perusal of an exceptionally complicated score.

The work contains a number of solos for the *Angel* (mezzo-soprano), *Gerontius* (tenor), the *Priest* and the *Angel of the Agony* (both bass). They run through the whole gamut of expression, from beatific serenity to the most heartrending human pathos. The Protagonist's last confession of faith, 'Sanctus fortis,' the *Guardian Angel's* song, 'My work is done,' the prayer of the *Angel of the Agony* for the soul of *Gerontius*, 'Jesu! by that shudd ring dread which fell on Thee,' and the most exquisite final song for the *Guardian Angel* (accompanied by chorus in 4, 8, or 12 parts, *pp* and *ppp*), 'Softly and gently, dearly ransomed soul,' are inspirations of the rarest beauty and finest originality. Choruses of a prayerful, devotional character, alternate with others of terrific force and demoniac wildness, and yet with others full of angelic peace changing to sublime exultation. The great hymn, 'Praise to the Holiest,' is set as one of the longest choral movements in all music. It is a wonderful Pæan of Praise that should produce an effect of rarely paralleled grandeur.

A. J. J.

CHURCH AND ORGAN MUSIC.

VAIN REPETITIONS IN ANTHEMS.

The sailor's definition of an anthem is too well known to need re-telling. Like all nautical yarns, Jack Tar's description should be taken with a certain quantity of salt; but for all that it contains a considerable sediment of truth. Prosper Mérimee, in his delightful 'Letters to Inconnue,' gives a somewhat similar instance of 'vain repetition,' furnishing in illustration thereof the second verse of Psalm cxxxiii. 'Who knows,' he says, after the anthem was finished, 'where it [the oil] finally did, or did not run; or whether it was the oil, or Aaron, or the beard which eventually ran down.'

Such familiar words as—

> I will wash my hands in innocency,
> So will I compass Thine altars, O Lord,

may prove a veritable snare to those composers who regard the words as so many pegs upon which to hang their crotchets and quavers. For instance, any imitative cleverness in setting the initial words, 'I will wash'—by assigning them in succession to sopranos, altos, tenors, and basses—while excellent from an ablutionary point of view, at once distorts the beauty of the Psalmist's imagery, and, at the same time, destroys the poetic beauty of the Hebrew parallel. Even experienced composers have been known to nod in this fashion; but too much care cannot be exercised in avoiding those 'vain repetitions,' which not only turn sense into nonsense, but pay little respect to Holy Writ.

That some such warning as the foregoing is no new thing is proved by some quaintly expressed words of good old Precentor Mason, of York Minster, uttered by that worthy ecclesiastic more than a

century ago. Here is the title—a trifle long perhaps—of his 'Words of anthems' publication, which includes the 'Essay' in question :—

A Copious Collection of those Portions of the Psalms of David, Bible, and Liturgy, which have been set to Music, and sung as Anthems in the Cathedral and Collegiate Churches Of England.

Arranged in Chronological Order, according to the Times in which the several Musical Composers lived. And published for the Use of the Church of York, Under the Direction of William Mason, M.A., Precentor of that Cathedral. By whom is prefixed, A Critical and Historical Essay on Cathedral Music.

York : Printed by A. Ward, in Coney-Street, mdcclxxxii.

Precentor Mason, in referring to the 'extremely intricate' and 'abstruse harmonical proportions' of cathedral music at the time of the Reformation, says :

This intricate, or, as it was termed, curious music, had, it seems, at this time, taken possession of the whole Church Service ; it not only was joined to the Psalmodical and supplicatory part, but even with those few fragments of Scripture which were selected from the New Testament, and admitted into the Liturgy, under the title of Epistle and Gospel ; these were all sung, not merely in simple intonation or chaunt, but in this mode of figurate descant, in which the various voices following one another, according to the rules of an elaborate Canon, were perpetually repeating different words at the same time. One example of this kind may suffice, and a more ridiculous one can hardly be conceived. The genealogy, in the first chapter of St. Matthew's Gospel, was thus set to music : while the Bass was holding forth the existence of Abraham, the Tenor, in defiance of nature and chronology, was begetting Isaac ; the Counter-Tenor, begetting Jacob ; and the Treble, begetting Joseph and all his brethren.

No one will deny that even the genealogy would seem to be getting mixed up by such a process. The lessons of such 'vain repetitions' should not be lost on those who wish to enrich the music of the church instead of becoming mere manufacturers of anthems.

THE OUSELEY MEMORIAL WINDOW AT HEREFORD.

The stained glass window, erected to the memory of Sir Frederick Ouseley in Hereford Cathedral some years ago, has recently been remodelled, completed, and removed to the South side of the nave, exactly opposite the North door. The impression which the memorial creates upon entering the Cathedral is exceedingly pleasing. It is what is known as a four-light figure window, the quartet of principal characters being King David with his harp, Asaph with his trumpet, Miriam with her timbrel (tambourine), and Deborah in the act of singing, a scroll in her hands bearing the words, 'I will sing praises to the Lord God of Israel.' At the base is the following inscription :—

Frederick Arthur Gore Ouseley,
Born 12th August, 1825 ; died 6th April, 1889.

Fixed upon the wall, near the window, is a brass plate, which thus records the life work of the former Precentor of Hereford :—

The above window is sacred to the memory of the Rev. Sir Frederick Arthur Gore Ouseley, Bart., M.A., Mus. Doc., and Professor of Music in the University of Oxford, Honorary LL.D. of Cambridge and Edinburgh, D.C.L. of Durham, and Mus. Doc. of Dublin ; Precentor and Canon of this Cathedral ; Founder and First Warden of St. Michael's College, Tenbury, in the Diocese of Hereford, where he was laid to rest. Born 12th August, 1825 ; died 6th April, 1889. Laus Deo.

The cost of the completion of the window has been about £400, which amount was mainly raised through the exertions of Canon Palmer and Dr. Sinclair. There is no memorial in Hereford Cathedral to Dr. S. S. Wesley, where he held his first Cathedral organistship. Dr. Sinclair should make this the first claim upon his energies, and thus atone for a certain neglect on the part of former officials in not commemorating one of Hereford's most distinguished organists and a great master of English church music.

ORGAN RECITALS.

St. Bede's Church, Liverpool, by Mr. Ernest H. Smith (whose programme was entirely by English composers) ; Wilmslow Parish Church, by Mr. R. E. Parker (who played Tours's Postlude in D) ; Grahamstown Cathedral, by Mr. W. Deane ; Holy Trinity, Margate, by Mr. J. E. Campbell (who played Wolstenholme's Grand Chœur) ; Parish Church, Leigh (Kent), by Mr. George S. Evans ; St. Mark's, Southampton, by Mr. George Leake (who played Hollins's Overture in C minor and the Romanza and *Finale* from Peace's 'Sonata da Camera' in D) ; Ryde Parish Church, by Mr. Yates Mander (who played Wesley's Choral Song and Fugue) and Mr. Allen K. Blackall ; Luton Parish Church, by Mr. Fred. Gostelow (who played Bach's Toccata in F) ; St. Paul's, Liverpool, by Mr. W. A. Roberts (who played Sullivan's 'In Memoriam' Overture) ; St. Oswald's, Filey, by Mr. F. de English (who played Handel's overture to 'Samson') ; Kirkley Parish Church, Lowestoft, by Mr. H. D. Flowers (who played Stainer's 'On a Bass'), and Mr. Philip Chignell (who played Lemare's Rêverie) ; SS. Philip and James's Church, Ilfracombe, by Mr. William Lee (who played Silas's Andante in D) and Mr. T. Davies ; Roomfield Baptist Chapel, by Mr. W. A. Wrigley (who played Stainer's 'Finale alla Marcia') ; St. Saviour's Church, Manchester, by Mr. Arthur Pollitt (who played Smart's 'Evening Prayer') ; St. Mary of Eton, Hackney Wick, by Mr. D. A. Fox (who played Bache's Andante and Allegro) ; and St. Mary, Ardee, Co. Louth, by Mr. John Lowe (who played Smart's 'Festive' March).

ORGAN RECITALS IN GLASGOW CATHEDRAL.

Mr. Herbert Walton, organist of Glasgow Cathedral, continues to maintain the traditions of those interesting performances so long associated with his predecessor, Dr. Peace. Moreover, these music-makings are well attended, as they deserve to be. Here is one of Mr. Walton's recent programmes :—

1. Prelude and Fugue in C major .. .. .. J. S. Bach.
2. Idyll in E flat .. ..E. H. Lemare.
3. Sonata, No. 1 .. .. Mendelssohn.
4. Andante in A (from the Violin Sonata, Op. 137) Schubert.
5. Triumphal March ('Caractacus') .. .. Elgar.

The annotations to the programmes are admirably written. This is what Mr. Walton has to say of No. 1 in the above scheme, the Bach Prelude and Fugue (Bridge and Higgs's edition, Book 7, No. 4) :—

The above specimen of the unapproachable genius of the 'father of organ playing,' although but seldom seen on recital programmes is none the less interesting and attractive. The prelude opens with a *bravura* passage for pedal *solo*, in some degrees resembling a trumpet *fanfare*, being constructed on *arpeggio* figures. Modifications of this passage are more or less in evidence during the course of the prelude, and the *bravura* element is sustained throughout, so that the entire movement resembles nothing so much as a miniature *Toccata*. When the fugue is reached, it is seen that the prelude has furnished a most appropriate introduction, the subject and counter-subject being of the same bright, even bustling character, and this feeling of sprightliness is maintained to the end. The fugue is not only interesting to students from certain peculiarities in its construction, but it appeals to all music lovers by its vivacity and inherent tunefulness.

ORATORIOS IN CHURCH.

The special orchestral services on Sunday afternoons in Brixton Church, which were so successful last winter, are about to be augmented by a series of oratorio services during the coming season. Twice a month—on a Sunday afternoon and a Wednesday evening—an oratorio will be performed by a full orchestra, organ, and an 'unsectarian' choral body of about 100 voices. The works at present selected are 'The Messiah,' 'Creation,' 'Elijah,' Graun's 'Passion' Music, 'Hymn of Praise,' and 'Hear my Prayer.' Mr. Douglas Redman, organist of Brixton Church, is the conductor. We shall watch this interesting experiment with interest: it deserves every encouragement; all success, and many imitators.

THE NEW ORGANIST OF ROCHESTER CATHEDRAL.

Mr. Bertram Luard Selby has been appointed to succeed the late Mr. John Hopkins in the organistship of Rochester Cathedral. Born at Ightham, in Kent, February 12, 1853, Mr. Selby studied at the Conservatorium of Leipzig, under Reinecke and Jadassohn. He has held several organ appointments in London and in 1884 was at St. John's Church, Torquay. Mr. Selby is not new to Cathedral work, as he was chief musician at Salisbury Cathedral for two years from 1881. He is well and favourably known as a composer.

ORGANIST AND CHOIR APPOINTMENTS.

Mr. Fred. J. Blake, Blackfriars Parish Church.

Mr. F. T. Tookey, Parish Church, Towyn, Merioneth.

Mr. Allan Biggs, private organist to the Earl of Scarborough.

Mr. David Dunbar, the American Church, Paris.

Mr. Alfred B. Choate, Emmanuel Parish Church, Camberwell.

Mr. Percy Jones, Melton Mowbray Parish Church.

Mr. Godwin Fowles, All Saints' Parish Church, Wandsworth.

Mr. David Mackenzie, St. Andrew's Presbyterian Church, Gravesend.

Mr. Edward U. Ireland, Emmanuel Church, Nottingham.

REVIEWS.

The Art of Singing. By William Shakespeare. Part I. [Metzler and Co.]

Few educational subjects have given rise to more acrimonious controversy than voice development. But out of the turmoil of the battle much good has come, and Mr. Shakespeare's vocal tutor is certainly one of the accruing advantages. Doubtless some readers will solemnly shake their heads with fancied superior knowledge at sundry passages in the book; but those who are widely read in this complex subject must agree that the statements made are based upon facts which are now generally accepted, added to which the author brings the valuable experience of a successful vocalist and excellent teacher. A pleasing feature of the work is the author's unassuming style, and the acknowledgment he makes of the methods pursued by the great singing masters of the last century. In a short preface our author says: "The endeavour has been to gather together these traditions and hints and weld them into a consistent whole. The aim has not been to write anything new, but simply to make an intelligible, and useful record of the old truths concerning our art." Mr. Shakespeare, however, is manifestly well acquainted with the results of modern research, and for enquiring minds who like to know the reason why they are told to do certain things, there are a number of diagrams of parts of the body which influence the voice. The chapter on the management of the breath is wholly admirable, and many of its sentences might with profit be committed to memory by the student, the quotation of the old Italian adage, 'The art of singing is the school of respiration,' being one. For explanation of the vocal registers Mr. Shakespeare relies on Sir Morell Mackenzie and the celebrated old singing master, Lamberti, two most excellent authorities, and the difference between a good and bad singer is happily attributed to the former chiefly using the lower notes of his upper registers, and the latter habitually employing the upper notes of his lower registers. To quote the following sentences will serve better than comment on the treatment of æsthetic questions.

'Intensity is the basis of all expression in singing.'

'In the absence of warm impulse, there will be little real expression in the voice.'

'The end of art is not to astonish, but to move.'

Sixty-six Short Studies in Three-part Counterpoint. By Francis Edward Gladstone.

[Novello and Company, Limited.]

Musical students of the present day cannot complain of any lack of aids to their knowledge acquirements. Dr. Gladstone, who has a high reputation as a contrapuntist, clings to the faith of the strict school and does not accept the 'certain novel doctrines' of more recent times. In these studies he uses one *canto fermo* throughout, and furnishes a series of workings in the various species which are of the greatest value to the student in the matter of 'how to do it.' The author says: 'The object of these Sixty-six Studies is to illustrate by examples the manifold varieties which are possible even when counterpoint is written in more parts than three.' Organists who are preparing for examinations would find these 'Studies' useful as exercises in playing from the different clefs.

VIOLIN MUSIC, &c.

A Modern School for the Violin. Book 3B (Third Book of Studies). August Wilhelmj and James Brown.

[Novello and Company, Limited.]

A book of thirty-six studies designed to be used concurrently with Book 3A (third book of Technical Studies). These exercises are written for the first five positions on all the strings and form a very important set of studies at this juncture. The master usually makes a stand at the fifth position and many things are brought into line. With a good control of the fingerboard up to the fifth position a number of important pre-concerto solos are possible for the young player, and greatly advance his musical development. One could not well imagine anything better than these excellent studies, to further this important object: every detail has in this book material to develop and advance it.

A distinct feature of Book 3B is an excellent plan of study laid down for the pupil's guidance.

Young teachers will find in this Modern School the art of teaching unfolded to them, and if they follow it patiently and conscientiously with their pupils they will attain a high artistic result.

Twelve Folk-Dances from Denmark. No. 13. Pieces in completion of the scheme of a Modern School for the Violin. By August Wilhelmj and James Brown.

[Novello and Company, Limited.]

These Twelve Dances are all in the first position, and may be undertaken by students who have arrived at Lesson xv. (page 16) in the first book of Technical Practice (1A).

There is a charm and sweet heartiness about these little dance pieces that well warrant their inclusion in the scheme of the Modern School.

Romance for Violin, with Pianoforte accompaniment. By S. Coleridge-Taylor. Op. 39.

[Novello and Company, Limited.]

We have here a very delightful piece, which will be hailed with pleasure by violinists. It is moderately difficult for the solo player, and demands a very musicianly accompanist.

Chanson de Matin for Violoncello. By Edward Elgar. Op. 15, No. 2.

[Novello and Company, Limited.]

A beautiful little example of Mr. Elgar's art.

Romanza and Allegretto for Violoncello and Pianoforte; or Viola and Pianoforte. By W. Wolstenholme.

[Novello and Company, Limited.]

Two little pieces very suitable for teaching purposes; the Romanza will prove a general favourite. The Allegretto suffers from a bald accompaniment to the middle section.

The composer has arranged the above pieces for the viola, for which they seem very suitable.

SONGS.

Song Dances. Vocal suite for female voices. Composed by Wilfred Bendall.

[Novello and Company, Limited.]

Mr. Wilfred Bendall's 'Song Dances' are a very attractive series of choric measures in three vocal parts, first and second soprano and contralto, with an independent accompaniment for pianoforte solo or duet, or orchestra. So independent are the accompaniments and so complete in themselves that, played alone, they would form a number of pleasing instrumental solos or duets.

The songs are six in number, and the words of three, 'To the Nightingale,' 'The rain is falling,' and 'Song should breathe,' are by Barry Cornwall. The first of these is set in minuet rhythm, the second in waltz time, and the third in *tempo di Mazurka*, the characteristics of each dance form being pleasingly accentuated. The names of the other numbers are, 'To the Skylark,' words by James Hogg; 'Twilight,' words anonymous; and 'Dametus, his jigge in praise of his love,' by an unknown poet of an unknown period. The last-named is a 'right merrie measure,' the poet insisting that 'love lasts for aye,' and the composer vigorously supporting this amorous opinion.

Songs of China, Japan, India, Arabia, Persia, and Egypt. Words by Helen F. Schweitzer. Music by Granville Bantock. [Breitkopf and Härtel.]

Some few years ago the attention of musicians was drawn by the late Major Day's book, 'Music in Southern India,' to Eastern scales, and subsequent investigations revealed to Western composers the possibilities of increasing the resources of their art. The subject seems to have appealed with peculiar force to Mr. Granville Bantock, and the present series of songs are a part outcome of his endeavours to combine Eastern melodic idiom with Western form and harmony. Each book, which, by the way, is got up in artistic fashion, comprises a cycle of six songs, and, as will be expected, possesses considerable distinctiveness. That this distinctiveness is always pleasing, or, indeed, acceptable, can scarcely be said; but several of the songs are very charming, a few are really beautiful, and cultured vocalists in search of music out of the beaten track may be recommended to examine these books. It should be added that the text is thoroughly Eastern in spirit, picturesquely suggestive, and emotional, and that English singers who reasonably doubt their ability to articulate their own language distinctly can take refuge in a German translation.

Beethoven's Choral Symphony. Pianoforte arrangement, with vocal parts in open score. By Berthold Tours.

[Novello and Company, Limited.]

This is a new issue with sundry decided improvements of a convenient arrangement which is familiar to many lovers of Beethoven. The English text, by Lady Macfarren, has been revised and partly re-written; moreover, each vocal part has now its own stave, independent of the admirably arranged pianoforte accompaniment made by the late Berthold Tours. The new edition is, therefore, not only useful for home use, but for employment in the ranks of the chorus, or for following a performance of this gigantic work. Now that the 'Choral' is no longer regarded as 'impossible,' but, on the contrary, may be said to have become popular, this issue is certainly opportune.

THE COMING SEASON.

Since the end of June, with some few unimportant exceptions, the voice of the 'Divine Art' has been practically silent until the commencement of the Promenade Concerts on August 25, a record of which will be found in another column. *Entrepreneurs* are now, however, bestirring themselves for the coming winter season, and the cessation of 'wars' alarms' and the return of peace certainly make the outlook brighter and more hopeful than it was at this time last year. The first prospectus to claim our attention is that of the

Royal Choral Society.

Seven Subscription Concerts are announced, with the addition of the customary Good Friday performance of 'The Messiah.' The series opens on November 8 with 'Elijah,' followed by 'Judas Maccabæus' (December 6), 'Messiah' (January 1), 'Scenes from the Song of Hiawatha' (January 24), Parker's 'Hora Novissima' and Beethoven's Choral Symphony (February 20), 'Israel in Egypt' (March 14), and the 'Hymn of Praise' and 'Walpurgis Night' (on April 25).

A concert to be looked forward to with pleasure and regret is the 'farewell' of Mr. Edward Lloyd, which will take place at the Royal Albert Hall, on December 12.

Queen's Hall.

Mr. Robert Newman announces eight Symphony Concerts, on the afternoons of October 27, November 10 and 24, December 8, January 26, February 9, and March 2 and 16; some Ysaye Concerts, details of which are yet to come, in November; a St. Andrew's Day Concert on November 30; and the usual Christmas Day, Ash Wednesday, and Good Friday Concerts. Mr. Henry J. Wood will conduct throughout. The so-called 'London Musical Festival' will take place from April 29 to May 4. The Sunday Concert Society's Sunday Afternoon Concerts will be held every Sunday afternoon at 3.30.

St. James's Hall.

The Saturday Popular Concerts re-commence on November 3 and continue weekly till December 15. The Ballad Concerts at this hall will be resumed on November 7, continuing weekly during the month. Other Afternoon Concerts are announced by Miss Clara Butt and Mr. Kennerley Rumford; Madame Marie Brema, Mr. Henry Bird, and Mr. Vert; and Recitals by Herr Reisenauer (3), Mr. Frederick Dawson, Mr. Donald Tovey (3), Herr Rosenthal, Miss Marguerite Elzy, and Madame Marchesi, with Messrs. Wolff and Schonberger.

In the evening three Richter Concerts will be given, commencing on the 22nd inst.; those of the Curtius Concert Club will be resumed on November 7. Mr. Henry Such will give an Orchestral Concert, and Herr Kupperschmidt a Recital, while the Saturday Orchestral Concerts (now under the direction of Mr. Edward O'Brien) will re-commence on the 6th inst.

The Crystal Palace

celebrated Saturday Concerts, as such, are now, alas! only a memory; but the veteran conductor will direct two Concerts on the 27th inst. and November 10; Mr. Newman's orchestra, under Mr. Henry J. Wood, will be responsible for Concerts on the 13th and 20th inst. and November 3; and on November 17 Dr. Richter's orchestra, under their distinguished chief, will give a Wagner Concert.

Steinway Hall

will, as usual, be the *locale* of Mr. Clifford Harrison's Recitals, which were to be resumed on the 29th ult., while at

St. George's Hall

Mr. Charles Fry's Costume Recitals, with Miss Olive Kennett and company, now in their seventh season, will be given on the Saturday afternoons in November, commencing on the 10th. Mr. Edward O'Brien will direct the music, which is a prominent feature at these performances.

Mention should also be made that the venture of the Purcell Operatic Society in producing Purcell's 'Dido and Æneas' at the Hampstead Conservatoire, in May last, was so successful that it is proposed to repeat that work, and also a stage version of Handel's 'Acis and Galatea,' at a London theatre in the early autumn, with the further prospect in the spring of producing Purcell's 'King Arthur.'

Suburban Choral Societies.

The Highbury Philharmonic Society announces four Concerts, commencing on November 27 with Frederick Corder's 'The Sword of Argantyr' (first performance in London) and Clay's 'Lallah Rookh'; Stanford's 'Last Post' and 'A Love Symphony,' Percy Pitt (first performance), January 21; the first London performance of Professor Parker's 'Wanderer's Psalm' (produced at the recent Hereford Festival), and Rossini's 'Stabat Mater,' March 12; and a concert recital of Gounod's 'Faust,' on April 30. Mr. G. H. Betjemann will, as usual, be the conductor.

The Finsbury Choral Society will perform 'The Golden Legend' and Bridge's 'Ballad of the Clampherdown' (November 22); 'The Hymn of Praise' and Parry's 'St. Cecilia's Day' (February 14); and Gounod's 'Faust' (April 18). Mr. F. Cunningham Woods will conduct.

The People's Palace Choral Society (conductor, Mr. Allen Gill) contemplates performances of 'Elijah,' Elgar's 'King Olaf,' 'Scenes from the Song of Hiawatha,' and 'The Messiah.'

The Muswell Hill and East Finchley Choral Society will give 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' 'The Messiah,' Sullivan's 'Martyr of Antioch,' and Stanford's 'The Last Post.' The conductor is Mr. Allen Gill.

The Bermondsey Settlement Choral Society, directed by Mr. J. E. Borland, hopes to perform Gounod's 'Redemption,' 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' 'The Messiah,' 'Elijah,' the 'Last Judgment,' and the 'Crucifixion.'

The South London Choral Association (conductor, Mr. L. C. Venables) will give 'Judas Maccabæus,' 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' and Sullivan's opera 'The Chieftain,' besides a miscellaneous Concert, and a Violin Recital by Mr. T. E. Gatehouse.

Mr. Quance's Choral Society, Streatham, announces Sullivan's 'Prodigal Son,' Lloyd's 'Hero and Leander,' Bridge's 'Ballad of the Clampherdown,' Cowen's 'Rose Maiden,' and 'Hiawatha's Wedding-Feast.'

The Barnet Choral Society, under Mr. Frank B. Wood, will give 'Hiawatha's Wedding-Feast,' the 'Death of Minnehaha,' and Handel's 'Joshua.'

The Ealing Choral Society will perform Sullivan's 'Martyr of Antioch,' Barnett's 'Ancient Mariner,' and a new cantata, 'England, my England,' by the conductor of the Society, Mr. J. Cliffe Forrester.

The West Norwood Choral and Orchestral Society announces Mendelssohn's 'Athalie,' Stanford's 'Revenge,' and Spohr's 'Last Judgment.'

Provincial Arrangements.

The prospectuses of the following country Societies are already before us:—

Blackburn.—The St. Cecilia Society, conducted by Mr. J. H. Rooks, announces 'Israel in Egypt,' 'Hiawatha's Wedding-Feast,' with Mendelssohn's 'Loreley,' &c., and a miscellaneous Concert.

Bournemouth.—The sixth series of sixty Symphony Concerts, at the Winter Gardens, under the able direction of Mr. Dan Godfrey, Jun., will commence on the 8th inst. The programmes, as usual, are of a highly attractive character, and each concert will include at least one novelty. Several interesting works will be played for the first time in England, including symphonies by Wilhelm Berger, Max Bruch, Volkmann, Reinecke, and Cuthbert Hawley; and other novel instrumental works. Some of the programmes will be devoted entirely to works by Beethoven, Mendelssohn, Wagner, Glazounoff, and Tschaïkowsky (when the orchestra will be specially augmented), and a special feature will be the performance during the season of the whole of Tschaïkowsky's symphonies. Among the composers who have promised to conduct their own works may be named Sir Alexander Mackenzie, Sir Hubert Parry, Professor Villiers Stanford, Mr. F. H. Cowen, Mr. Coleridge-Taylor, Dr. W. H. Cummings, and Mr. August Manns. Bournemouth may, indeed, be congratulated on the healthy existence and adequate performance of good music in its midst, and at a subscription sufficiently moderate to be within the means of its humblest inhabitants.

Cheltenham.—The Musical Festival Society, so long directed by Mr. J. A. Matthews, has in hand the ubiquitous 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' a choral song, entitled 'Music,' specially composed by C. Lee Williams, and the 'Redemption.'

Dover.—The Choral Union will give 'The Messiah' and 'Hiawatha's Wedding-Feast,' with Bridge's 'Ballad of the Clampherdown.' The conductor is Mr. H. J. Taylor.

Ipswich.—The Choral Society, under the baton of Mr. Burton, will perform the 'Hymn of Praise,' Goring Thomas's cantata 'The Swan and the Skylark,' Stanford's 'Revenge,' and 'The Messiah.'

Leicester.—The new Musical Society has arranged to perform Handel's 'Samson' and 'Messiah,' and a Beethoven programme, including the Mass in C and 'Mount of Olives.' The conductor is Mr. C. Hancock.

Lincoln.—The Musical Society, so ably directed by the Cathedral organist, Dr. G. J. Bennett, only announces at present one performance (on November 28), when Handel's 'Acis and Galatea' and a miscellaneous selection will be given.

Sidcup.—The only performance at present contemplated by the Musical Society is that of 'Hiawatha's Wedding-Feast,' without which work very few choral concert schemes this season appear to be complete. The conductor is Mr. A. E. Butterworth.

Stockton-on-Tees. — The Choral and Orchestral Society will give Gounod's 'Redemption' and a Cowen Concert, at which the chief feature will be the 'Sleeping Beauty.'

PROMENADE CONCERTS, QUEEN'S HALL.

Mr. Robert Newman's determination to possess the finest orchestra obtainable is still active. The system of annually re-electing its members may press hardly on some who have tried their best and yet been dismissed, but it is the only one by which the efficiency of any musical body can be maintained. No one will deny that several of our instrumental and choral forces would benefit by the adoption of this policy. For the present season, which began on August 25, Mr. Newman has secured the services of Mr. A. V. Belinski, principal violin of the late Crystal Palace Orchestra, who now sits at the first desk with Mr. Arthur W. Payne; Mr. M. Belinski, principal violoncellist from the Sydenham Orchestra, and Mr. T. Fonteyne, a fine oboe player from Brussels.

With Mr. Henry J. Wood as conductor of such a fine orchestra as has been gathered together, it is scarcely necessary to say that a very high standard of excellence has been attained. Few novelties have been given, and these of small importance; but the scheme of music merits the highest praise for its comprehensiveness and high-class character. As in previous seasons, Monday is devoted to Wagner; Tuesdays, Thursdays, and Saturdays are termed 'Popular,' but include works by the great masters. The application to such high-class music of a word hitherto of somewhat unsavoury significance to musicians shows the immense progress that has been made in public taste since 1838, when the first promenade concerts were given in London, at the Lyceum Theatre, under the conductorship of Signor Negri, and when the programmes consisted of

four overtures, four quadrilles, four waltzes, and an instrumental solo. On Wednesdays large audiences have been attracted by the masterpieces of Schumann, Brahms, and Tchaikovsky (to adopt the spelling of the last-named suggested by Mrs. Newmarch), and Beethoven's symphonies are being played consecutively on successive Fridays. It may interest some readers to know that Beethoven's 'immortal nine,' minus the 'Choral,' were performed in consecutive weeks at the promenade concerts at Covent Garden, conducted in 1878 by Sir Arthur Sullivan; but it is recorded that the music was so good that it hindered the sale of refreshments, and the financial results were proportionately unsatisfactory! Happily *nous avons changés tout cela.*

Several new soloists have appeared. The most noteworthy are Madame Leonora von Stosch and Señor Antonio Paoli. The former is an American violinist. Her mother, as Miss Thompson, was a much esteemed singer in the United States, and her father, Count von Stosch, after serving in the German army, removed to Washington before the outbreak of the civil war in which he took a prominent part. Madame von Stosch began her musical studies early, and played in public at eight years of age Beethoven's C sharp minor Sonata. Subsequently, however, the pianoforte was relinquished for the violin, which she studied under Kaspar, of Washington; Cornelis, at the Brussels Conservatoire; and Arno Hilf, at Leipzig. Her style is nearest akin to that of Señor Sarasate, the tone being more remarkable for purity than power. The chief charm of her playing, however, is its finish and refined expression, and these attributes will probably secure her widespread favour in this country. Señor Paoli made his first appearance in England on the 18th ult. He is stated to have been born in 1872, and, after having studied in Madrid and Milan, to have made his public *début* in 1896 at the theatre at Valencia. Since then he has sung with considerable success at several Continental opera houses. He possesses a powerful tenor voice, articulates distinctly, and phrases intelligently, but marred his singing by unpleasantly forcing the tone in *forte* passages. One other vocalist deserves mention, Miss Etta C. Keil, a young American soprano, a native of Pittsburg, who appeared on the 18th ult., and made a most favourable impression by reason of the freshness and purity of her voice and artistic style. Her latest instructors were Mr. Randegger and Mr. Henry J. Wood.

Some interest was excited on the 19th ult. by the first performance in England of M. Rimsky-Korsakoff's second symphony, entitled 'Antar.' As an example of what may be called musical impressionism this is a remarkable work. It is programme music of the most pronounced type. The story, printed on the first page of the score, is by Seukowsky. The opening movement illustrates *Antar's* rescue of a gazelle which is about to become the prey of a gigantic bird. The gazelle is a fairy queen under a spell, and *Antar* is transported to her palace. The three subsequent sections deal with the queen's 'Three great joys of life'—vengeance, power, and love. The most satisfactory number is the opening one, the supernatural element being cleverly suggested, and the orchestration, in which the strength of the work consists, being picturesque and brilliant. Great command of creating fearsome noises is shown in the Vengeance section, and the composer's idea of power is manifestly participation in the pomps and vanities of this wicked world. The *finale*, dealing with the tender passion, contains some charming passages, but the phase of love portrayed is so entirely emotional that the music becomes monotonous. In its entirety the symphony may be recommended to students for brilliant orchestral effects and for what to avoid in construction.

The London Church Choir Association will hold its twenty-seventh annual Festival in St. Paul's Cathedral on Thursday, November 15, at 7.30 p.m. Mr. Myles B. Foster has written an anthem, 'The right hand of the Lord,' specially for the occasion, and Mr. Edwin H. Lemare contributes a new setting, in B flat, of the Evening Canticles. As heretofore, the conductorship and organistship of the Festival will be in the safe keeping of Sir George Martin and Mr. Charles Macpherson.

THE ROYAL NATIONAL EISTEDDFOD AT LIVERPOOL.

(By our Special Correspondent.)

The great annual Eisteddfod which unites North and South Wales was this year held at Liverpool, from the 18th to the 22nd ult. As an audience of about ten thousand persons was looked for on this occasion an arena had to be practically created. The Liverpool Corporation was equal to the demand and arranged to accommodate their guests in the North Market Hall. This huge building as fitted up served the purpose fairly well, the main disadvantage being the exposure to the distressing noise of the adjacent streets. The proceedings were, as usual, of a highly miscellaneous nature. We have only to do with the musical features of the gathering. The zeal and capacity of the Welsh for singing are notorious and found ample vent during the four days. There were numerous sections for solo singing, for which there were no fewer than 476 entries, and there were 149 entries for duet, trio, and quartet singing. Instrumental sections, which as yet are not very popular in Wales, brought out 113 pianists and violinists and two bands. The choral sections brought large numbers of competitors. Some of these sections are fully mentioned below.

The 1900 Eisteddfod is likely to be memorable for the fact that English choirs gained all but one of the most important prizes. There will be many wholesome searchings of the spirit over this pregnant result. It is now evident that Welsh conductors and choralists will have to revise the aims of their practice and their standards of excellence if they hope to excel the best led English choirs, more especially those in Midland and Northern districts.

THE CHIEF CHORAL COMPETITION. PRIZE, 200 GUINEAS AND A GOLD MEDAL.

The chief choral competition, open to choirs consisting of 150 to 180 voices, was announced to take place at 2 p.m. on the 18th inst. At that hour nearly nine thousand persons were assembled in hopeful expectancy, but no attempt was made to keep faith with the public, and it was 3 p.m. when the first choir rose to sing. The test pieces were the accompanied choruses 'How the giant winds do wrestle,' by the Welsh composer Stephens, and 'Why, my soul,' the last chorus from the 42nd Psalm, by Mendelssohn, and the unaccompanied part-song 'The vale of rest,' also by Mendelssohn. This selection was calculated to test the choirs thoroughly. The choice of an unaccompanied piece was especially to be commended. The adjudicators were Signor Randegger, Dr. Varley Roberts, Dr. Joseph Parry, Mr. C. Francis Lloyd, Mr. Dan Protheroe, Mr. Tom Price, and Mr. John Thomas.

There were five entries, but a choir from Pontypridd failed to appear. The following choirs sang in the order given: Shrewsbury (Mr. W. D. Phillips), Carmarthen (Mr. A. J. Silver), Potteries and District (Mr. Jas. Garner), and Carnarvon (Mr. John Williams).

The order of performance of the three pieces was left to the discretion of the conductors. Shrewsbury began with 'The vale of rest.' The tone was not very full, the sopranos especially being inclined to shrillness. The intonation wavered in the chromatic passages. The blend was not first-rate and the enunciation was indifferent. But there were many evidences of painstaking preparation. The rhythm was attractive and the attack good. The expression, however, lacked distinction. In the Welsh chorus, which was sung in English, the feature of the execution was the compactness of the attack and clearness of the runs. The Mendelssohn chorus was sung with over-eagerness and, therefore, lost breadth and dignity. The enquiry, 'Why, my soul,' was almost indignantly delivered. The high notes were an obvious trouble. Carmarthen began with Stephens's chorus. The girlish tone of the sopranos was apparent and the deficiency of alto destroyed the possibility of a satisfactory blend. On the whole, the execution was perfunctory and failed to stir enthusiasm. The part-song—which, in pursuance of a bad custom that obtains only at Welsh competitions, was partly played over before the choir performed—was sung in a curiously cold fashion. No attempt was made to secure

piano, and the *pianissimo* passages were sung *mezzo-forte*. The Mendelssohn chorus evidently suited this choir. The opening was especially dignified and impressive, and, throughout, the attack was clean, well-knit, and assured. It was a pity that the musicianship and care brought to bear on the execution of this chorus were not evident in the rendering of the other test pieces. The Potteries choir began with 'How the giant winds do wrestle.' Their fine rich tone, musical blend, and firm attack instantly arrested attention. Some of the climaxes were thrilling. The expression was convincing and there were no exaggerations. Then in the part-song the tone was beautiful and the expression had the called for sympathetic pang. But the intonation was not always true and the *pianissimo* lacked the highest delicacy. The phrasing and enunciation were admirable. In 'Why, my soul,' the fine tone and brilliant attack fascinated attention. One felt too that the expression was entirely adequate—dignified and joyous and without an exuberance difficult to restrain in so inspiring a chorus. The obvious superiority of the Potteries choir made the audience almost feverish. Would the celebrated Carnarvon singers beat the record? As if to encourage them to do their utmost to save the situation, the North Wales singers were loudly cheered as they rose to sing the Welsh chorus. They began well, with a firm attack and a full musical tone, but not so rich as that displayed by the Potteries choir. There were some exaggerations in the delivery of the *sforzandos* and gradations of tone, but, on the whole, the expression was impressive. The *ff* in the *Adagio molto* at the end was tremendously effective, but the following *diminuendo* to *pp* was not so well contrived. So far the result was dubious. It was felt that much would depend upon the unaccompanied part-song which the Carnarvonites sang as their second piece. In this the clear finish of the execution, even to the delicate tapering off of the ends of phrases, was admirable. The expression hardly reached the poignancy secured by the Potteries singers, but it was full of point, and, moreover, was not merely mechanical. There were, however, unfortunately one or two blemishes in the intonation that jarred seriously. Much was hoped for Carnarvon when they rose to sing the Mendelssohn chorus. Here was a piece thoroughly fit to display the peculiar excellencies of Welsh choralists. The attack at the opening was splendid, but the phrasing, in which the word 'Why' was so completely separated from the context, sounded strange, and set one thinking as to its propriety. The *molto allegro* opened magnificently and enthralled the audience. Later, the constant short phrasing began to be a too obvious feature of the execution—the fugal passages were occasionally laboriously sung, the sopranos were not quite in tune, and at the end the strain induced a slight hurry that destroyed the unity of the attack that previously had been one of the best points in the performance of the choir. At the conclusion the choir was deservedly applauded, but even the strongest Welsh partisans felt that there was faint hope that the Potteries' record had been beaten. This hope, however, was fanned by the fact that the adjudicators were a long time in arriving at a conclusion. When at last Signor Randegger, in an adroit speech, announced that the Potteries' choir was to have the prize, there was much excitement, but it was soon tempered by a feeling that no other verdict was possible. The choir was constituted as follows: Sopranos, 47; contraltos, 36; tenors, 39; and basses, 45. Total, 167.

The children's choir competition was announced for noon on the 19th ult., but it was not called until after 1 p.m. The test pieces were 'Don't forget the old folks' (Jude) and a four-part arrangement of a part-song, 'Selenè' (John Henry). The first piece afforded little opportunity for the display of merit, and the second piece was thoroughly unsuited for children because of the character of the music and especially because of its wide range. Eleven choirs entered but only nine sang. The standard of the singing was not very high. It was evident that the preparation of the four-part piece had done more harm than good, The adjudicators decided the prize between the three choirs generally felt to be the best—namely, Brymbo, which was awarded nine guineas; Blaenau Festiniog, six guineas; and Mountain Ash had the solatium of three guineas. A detailed account of this competition will be found in the October issue of the *School Music Review*.

THE SMALL CHOIR COMPETITION.

CHOIRS OF SIXTY TO SEVENTY-FIVE VOICES.

PRIZE, SIXTY GUINEAS AND A GOLD MEDAL.

This competition was held on the 19th ult. Ten choirs had entered, but only seven came. The test pieces were an accompanied chorus, 'There is joy in the presence,' from the 'Prodigal Son' (Sullivan), and an accompanied part-song, 'Sleep, my beloved' (J. H. Roberts). The time announced was 2.30 p.m., and the choirs were ready at that hour; but owing to the masterly inactivity of the arrangements it was 3.30 p.m. when the competition commenced. In order to gain time the choirs were directed to sing only the part-song, which was in every way a sufficiently severe test. Holywell United (Mr. J. E. Pierce) sang first. Their tonal attack was very defective, many notes being out of tune, and they need much drill to gain more unity in rhythm. Blackpool (Mr. Whittaker) came next and gave a most refined performance in every detail. The tone was sweet and full and the expression chaste. They were not always absolutely in tune, but the wonder was that they sang so admirably, in spite of the thunderous noises coming from the street by the side of the Market Hall. Cefn Mawr (Mr. G. W. Hughes) sent the next choir. They began capitally, but the trebles were soon worried. The tonal attack was defaced by 'scooping,' and the swells bulged out too much and some wrong notes were sung. The expression was good, but the dulness of the vocal tone militated against some of the effects sought for by the conductor. Machynlleth came next and exhibited a sweet, agreeable tone and a nice feeling for expression. Their *crescendos* were disappointing, and the last bars were sung with wavering intonation. Talke (Mr. J. Whewall) came next and at once attracted attention. The blend was beautiful, the sweetness of the female voices being especially noticeable. The phrasing was most artistic and the attack clean. The gradations of force were admirable and the rhythm was agreeably dainty. Next came St. Helen's (Mr. H. Berry). Their specialty was fulness of tone and an excessive *legato* delivery. The quality of voice and blend were decidedly good, but the altos were hardly strong enough for an ideal balance. There were some small faults in execution, and the expression was somewhat too aggressive for the words. This choir had to contend against a most distressing noise from the street. Bangor sang last. They appeared to be somewhat inexperienced, and their tone needs much refining. With singular unanimity they sang astonishingly wrong notes, some of which altered the key. The end of the competition left the audience dubious as to whether Blackpool or Talke would be adjudged as first. It was lugubriously felt that the Welsh choirs were again out of the running. The adjudicators announced that they desired to hear Blackpool and Talke again, but as the singers had dispersed this was not possible. It was therefore settled that the prize should be divided between the two choirs. It may be hoped that these two excellent organisations will meet again—say at Morecambe, where the conditions allow choirs every chance of showing off their best work.

On the 20th ult. the competition for female voice choirs of thirty-five to forty voices was held. The prize was thirty-five guineas and a gold medal. The test pieces were 'Sweet the balmy days' (Mackenzie) and 'Jesu, Lover of my soul' (Protheroe). Eight choirs entered, but only seven appeared. The result was another victory for the Blackpool Society, under Mr. Whittaker. The voices of this choir were especially beautiful and the expressive performance of both pieces elicited general admiration. Pontypridd was an excellent second and Nantlee did very well and earned a third place.

THE MALE-VOICE CHOIR COMPETITION.

The competition in the male-voice choir section, on the 21st ult., was looked forward to with special interest. So far, the laurels had gone to English choirs, and speculations were rife as to what would happen in a department of choral execution in which Welsh singers often display great skill. The adjudicators, with the exception that Mr. John Thomas did not officiate, were the same as for the chief choral competition. The test pieces were 'Crossing the

plain' (T. Maldwyn Price) and the chorus (unaccompanied) 'Cyrus in Babylon' (Boulanger). Sixteen choirs entered, but only eleven competed. We regret that we have not space to analyse the singing. It must be enough to state that the performance of the test pieces was of a high order, and evoked great enthusiasm. The Dowlais Choir gave superb renderings and was awarded the prize of sixty guineas. Swansea (Mr. J. D. Thomas), Port Talbot (Mr. John Phillips), and the Manchester Orpheus (Mr. W. S. Nesbitt) were not far behind. This well-won victory gave great satisfaction to the Welsh section of the audience and was the subject of congratulation from all quarters.

An important part of the musical scheme was a series of evening concerts. For these concerts a capital choir of 400 voices was organised and conducted by Mr. D. O. Parry, and a full orchestra of seventy performers, under the leadership of Mr. Thos. Shaw was also engaged. The works performed included the 'Creation,' Dr. Joseph Parry's cantata 'Ceridwen,' specially composed for the festival, and 'Judas Maccabæus.' The artists engaged were Miss Evangeline Florence, Miss Helen Jaxon, Miss Gertrude Hughes, Miss Maggie Davies, Miss Ada Crossley, Miss Juanita Jones, Madame Marian McKenzie, Mr. Ben Davies, Mr. Maldwyn Humphreys, Mr. David Ffrangcon-Davies, Mr. Emlyn Davies, Mr. David Hughes, and Mr. Barry Lindon.

In view of the obvious difficulty of arranging a time table for so many events, it may seem ungracious to complain that no apparent effort was made to keep faith with the hundreds of competitors in the choral sections and the thousands of the audience specially interested in these sections. Again and again small matters and long speeches were permitted to hinder large choirs already assembled, and impatient and weary of waiting. The children's competition was actually stopped in the middle in order that a long speech might be made, although already many of the children had been wearily waiting for hours. How could the officials expect little folk to sing their best under such trying circumstances? It would have taken no more time if the speech had been delivered afterwards.

HOVINGHAM MUSICAL FESTIVAL.

(By our Special Correspondent.)

It is impossible to attend a Hovingham Festival without being impressed by its absolutely unique character, but, though I may reckon myself a regular *habitué* at Hovingham, I must say that this never came home to me with such force as on the occasion of the tenth of these festivals, on the 18th and 19th of last month. I do not know the population of Hovingham, but it must certainly be calculated by hundreds, and not by thousands; it is in a purely agricultural district in the North Riding of Yorkshire, without a single town of any importance within reasonable distance. Yet it can boast of a well-established festival at which choral and orchestral works of the first importance have been given, and in which artists of the first rank take part, and in many instances generously and voluntarily give their services. On this occasion the orchestra, a most efficient body of some fifty players, contained among the violins several well-known soloists, whose names are familiar to the musical world, and whose presence would have been almost as unaccountable as that of the proverbial fly in amber, were it not for another phenomenon, the participation of the most venerated of all violinists, Dr. Joachim. That consummate artist for the second time gave the festival the benefit and honour of his help, while as pianist he had a sympathetic colleague in Miss Fanny Davies. The people of the district are certainly much to be congratulated on their good fortune, but he who is most entitled to take credit for such a state of things is Canon Hudson Pemberton, as it is owing to his artistic and social qualities, together with his genuine enthusiasm, that this village festival has been possible. He is ably seconded by the Squire of the parish, Sir William Worsley, Bart., who lends the curious structure attached to Hovingham Hall, and known as 'The Riding School,' for a concert-room, and he has a capital business manager in his honorary secretary, Mrs. Fraser; but all must confess that Canon Pemberton is the moving spirit, as he was the originator, of the festival.

His good judgment is evidenced in the compilation of the present programme. There were three concerts, at which the choral works were Beethoven's Mass in C, Mendelssohn's 'Walpurgis Nacht,' Brahms's 'Song of Destiny,' and Thomas's 'The Swan and the Skylark,' all of which were more than creditably done. A shade more delicacy, especially in Brahms's work, would have been an improvement, and with so carefully trained and intelligent a chorus it should be readibly obtainable; but in force and spirit there was little left wanting. The principal vocalists were Miss Agnes Nicholls, Mrs. Burrell, Mr. Gregory Hast, and Mr. Andrew Black, a remarkably efficient and artistic 'all-round' quartet.

On this occasion, however, the interest of the programme may be said to have centred on the instrumental pieces. Foremost was one of Bach's concertos, which has probably never before been heard in this country—at least, in its complete form. It was the second of the Brandenburg Concerti Grossi, in F major, for the singular combination of violin, oboe, and trumpet, with, of course, the string band to accompany. It is a delightful work, fresh, vigorous, and full of the astounding fertility of invention that distinguish the composer. Played admirably by Dr. Joachim, Messrs. Vivian, E. W. Davies, and Solomon, it made so lively an impression, at the second concert, that there was a strongly expressed desire for its repetition at the third, which accordingly took place. Less piquant, but equally beautiful, was a Violin Concerto in A, by Mozart, which Dr. Joachim introduced. It is the fifth in Köchel's list, bearing date 1775, and is a pleasant, light-hearted example of the composer, while the last movement in particular has more than common character of its own. It was played by Dr. Joachim with rare distinction, and with a sympathy that made one feel—"this must be exactly what Mozart meant." Miss Davies gave a fine performance of Beethoven's Fourth Pianoforte Concerto, and Dr. Joachim was joined by her in Brahms's Pianoforte and Violin Sonata in G (Op. 78), and by Mr. Kruse in one of Spohr's violin duets, which commend themselves more for their perfect adaptation of means to end than for their actual musical effect. Mr. Carl Fuchs, who led the violoncellos, played the quaint Intermezzo from Lalo's Concerto in D in very accomplished style.

The principal orchestral piece was Mozart's G minor Symphony, which showed the excellent quality of the band, as did Gluck's 'Iphigenie in Aulis' Overture, with Wagner's concert-ending, and Weber's 'Oberon' Overture. There were some other solo pieces, vocal and instrumental, but enough has been said to indicate the high character of the programme. Both it and the performances reflected the utmost credit on Canon Pemberton, and there was afforded a pleasing proof that his efforts are appreciated in the announcement of sundry testimonials that are to be presented to him by those interested in the festivals, whether as performers or listeners. He is about to leave the district, but it is hoped, and believed, that his active interest and help will not be lost to the festival.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Preparation for the approaching triennial Festival overshadows everything else here in matters musical at present. On the 12th ult. Mr. Elgar attended the rehearsal at the Masonic Hall, and took the chorus through his 'Dream of Gerontius.' He said he had always a friendly feeling towards Birmingham, as all he knew of music he had learnt while a member of Mr. Stockley's orchestra. Dr. Richter made his first appearance on Monday, the 17th ult., when he rehearsed the 'Passion Music' and part of the Requiem by Brahms. He expressed his satisfaction with the chorus, and hoped the last Festival of the century would be a great musical treat. On Wednesday, the 19th ult., Mr. Coleridge-Taylor attended the rehearsal of his work 'Scenes from the Song of Hiawatha,' and had a great reception. It is stated that three days are to be devoted to the final combined

rehearsals, instead of two as formerly. Dr. Richter will conduct the performances of Mr. Elgar's and Mr. Taylor's compositions.

The Midland Institute School of Music opened for the session on the 17th ult., with Mr. Granville Bantock as Principal. Mr. Bantock will take a class in form and composition and will direct the students' orchestra.

Mr. Halford has issued the programme of his series of Orchestral concerts. The first will be devoted entirely to Mendelssohn, the second to English composers, the third to Beethoven, and the fourth to Tschaïkowsky. Mr. Max Mossel announces a series of quartet concerts, and Messrs. Harrison have a long list of artists for their popular concerts, including Madame Patti and M. Paderewski.

The City Choral Society announces three concerts, under the direction of Mr. F. W. Beard. The first, on the 17th inst., includes Stanford's 'Revenge' and a selection from 'Carmen'; on December 13, the 'Golden Legend' and an operatic selection; on February 28, Gounod's 'Messe de Pâques' and a selection from the same composer's 'Faust.'

A concert was given in the Masonic Hall, on the 20th ult., in order to raise funds to enable Miss Eugenie Usher, a local contralto singer, to continue her studies at the Royal Academy of Music. The concert was fairly well attended.

MUSIC IN BRISTOL.

(From our own Correspondent.)

It is hoped that the Colston Hall may be opened during the last week of October or early in November, when six concerts will be given. The Choral Society, numbering 600 voices, has been invited to sing the choruses, and the members are enthusiastic in their desire to give a good rendering of the various works entrusted to them. The great organ for the hall, the gift of Sir W. H. Wills, and built by Mr. Henry Willis, is now completed and the task of erection going forward. A band of eighty performers has been engaged for the opening concerts, of which Mr. Riseley will be the conductor.

Practices of the Bristol Royal Orpheus Glee Society have re-commenced. A composition by Mr. C. Lee Williams, inscribed to Mr. Riseley, the conductor of the Society, will be taken in hand for the opening night in the spring. The piece is a setting of Tom Hood's ballad, 'Faithless Sally Brown.' Professor Horatio Parker has also presented a MS. composition to Mr. Riseley, expressing a hope that the choir of which he had heard so much would include it in their scheme.

There was a fair attendance of the Riseley Male-Voice Choir on the 6th ult., when the first practice after the summer interval was held. The compositions taken in hand for the concert of the choir were the following: 'Salamis,' by Gernsheim; 'Britannia, the Queen of the Ocean,' by Hirsch; 'The Recognition of Land,' by Grieg; Mendelssohn's 'Antigone,' and the 'Soldiers' Chorus,' from Gounod's 'Faust.'

A series of six orchestral concerts, at the Victoria Rooms, has been arranged for, the conductors being Dr. Percy Buck, organist at the Cathedral, and Mr. F. W. Rootham, organist at St. Mary's Church, Tyndale Park.

MUSIC IN DUBLIN.

(From our own Correspondent.)

Palestrina's five-part Mass, 'Ascendo ad Patrem,' was sung on the 11th ult., by Mr. Vincent O'Brien's special choir, in the Church of St. Lawrence O'Toole. The Credo of the 'Missa Papæ Marcelli,' splendidly sung, was substituted for that proper to the Mass. An exquisite 'O Salutaris Hostia,' by Pierre de la Rue, and Palestrina's 'Tantum Ergo,' for male voices, completed a beautiful service. A Magnificat, in *falso bordone*, by Palestrina, was also sung, but not so well as the other music. The excellence of the whole performance leads one to ask why, with really good material to hand, such music is not more frequently heard in Dublin.

At last the Cathedral at Marlborough Street has an organ worthy of the premier Catholic Church in Dublin. It has cost over £3,500, and a series of blunders and mishaps has occupied the ten years which have elapsed since the work was begun. For the last four years the organist, Mr. Brendan Rogers, has been obliged to conduct the services at a small one-manual organ. The firm of Hill, in London, have now completed the work to the entire satisfaction of all concerned, and the organ is now one of the finest in the three kingdoms.

We understand the Dublin Musical Society is going to make an effort to start again after Christmas. A call on the guarantors is to be made immediately to discharge the existing liabilities of the Society so as to enable it to be re-constituted without any let or hindrance.

The Dublin Orchestral Society announces a series of four afternoon concerts in the Royal University Buildings, to begin early in November. A novel feature will be the introduction of a vocalist at each concert. It is understood that this series will bring to a termination the existence of the Society unless the support accorded by the public is very much greater than heretofore. It is most desirable for the honour of our city that such a thing should be averted.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

As in other artistic and social circles, the life promised in the musical world of Edinburgh this session will be a great relief after the depression of last winter, when the Scottish capital was one house of mourning over its sons in the Highland Brigade and other Scottish battalions.

The most important prospectus is, of course, that of Messrs. Paterson's fourteenth annual series of orchestral concerts. The Scottish Orchestra has again been engaged, under its fourth conductor, Mr. Frederic H. Cowen; and the Edinburgh Choral Union, Mr. Kirkhope's and Mr. Moonie's choirs (the latter for the first time) will take part in the scheme. Mr. Cowen will be assisted, when occasion requires, by M. Sons, the capable leader, who acted as conductor last year during Herr Bruch's temporary indisposition, and Herr Moszkowski will officiate at the first concert. The choral works announced to be performed are Elgar's 'Caractacus,' 'The Messiah,' and 'St. Paul' (Edinburgh Choral Union); 'Scenes from Hiawatha' (Mr. Moonie's Choir); 'Israel in Egypt' (Mr. Kirkhope's Choir); and Mr. Millar Craig's Choir has chosen Bruch's 'Odysseus' for its winter study and annual concert.

Miss May Elliot, a former pupil of Miss Lichtenstein and for the last four years of Herr Stavenhagen, will make her *début* in Edinburgh on November 10.

Mr. Denhof's scheme of Chamber concerts promises this year the collaboration of such artists as Professor Halir, Willy Hess (with quartet), Pècskai, and César Thomson; Mesdames Marchesi and Ella Russell, Miss Clara Butt and Miss Rose Ettinger.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

With the wane of summer come throughout the provinces rumours of musical and other delights, for the charming of the approaching dark evenings, which as September draws near to its close begin to assume definite form and positive pledge. On all sides we are gladdened by evidences of renewed activity and of determination to advance: the suburban choral societies have selected the chief items of their winter programmes and are re-commencing practice with fresh zeal, after their summer idleness. Even better are the hopes caused by promises of fresh amateur associations for the study of orchestral works; and, so, for the broadening and deepening of musical knowledge and extension of the general appreciation of its larger scope. Among professional undertakings the Hallé concerts take, of course, chief place; and the already issued prospectus for the forty-third season shows that Dr. Richter, who has now taken up his residence among us, will not allow their excellence to decrease. The selection of orchestral works is capital, although, perhaps, the absolute novelties are not too numerous. Among the symphonies, that of Sinding in D minor will find a place;

and Tschaïkowsky's No. 5, as well as the great 'Pathétique,' will be again given, and many Overtures with which we are more or less familiar.

On the choral nights Beethoven's Mass in D will, as well as the Ninth Symphony, be repeated; Berlioz's 'Faust' will resume its accustomed place and, doubtless, after the few years interval, again attract a crowd almost equal to that drawn by the one great Oratorio of modern times—Mendelssohn's immortal 'Elijah.' No selection from Wagner's operatic works is to be vouchsafed; but the 'Requiem' of Brahms and the St. John Passion of Bach are promised, while Cowen's 'Ode to the Passions,' unavoidably withdrawn a year ago, is again announced. The cast for 'The Messiah' is a very safe one; and Mr. R. H. Wilson will again take charge of the performance of the never-dying celebration of Christmas. An attractive list of soloists—instrumental and vocal—has been secured, and, altogether, the scheme is bright and should be alluring of subscribers.

Mr. Lane grows more and more ambitious, and to his large choir and, for the accompaniment of choral works, sufficient orchestra, adds an immense list of singers of celebrity, from Madame Marchesi downward. In addition to 'The Messiah' and the 'Elijah,' which no sane man would think of withholding, Mr. Lane promises 'Acis and Galatea,' and, as a novelty, Stanford's Irish Ballad, 'Phaudrig Crohoore.'

At the Town Hall the Saturday evening recitals of Dr. Kendrick Pyne will certainly lose none of their interest; and the 'Gentlemen's' concerts—including four orchestral performances under Dr. Richter—will again be given.

Dr. Watson's choir will delight us, as of old; but, so far, we have no positive information about new works in rehearsal.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

Most of the musical societies are now issuing their prospectuses for the coming winter season. The Newcastle and Gateshead Choral Union announces a very attractive series of concerts, commencing with Sullivan's Festival Te Deum and 'The Golden Legend.' At this concert Mr. Edward Lloyd (on November 28) will make his farewell appearance before a Newcastle audience. Mr. James M. Preston will conduct. On March 20 the Society will give a performance of Berlioz's 'Faust,' under the conductorship of Dr. Hans Richter. The Hallé Orchestra has been engaged for both these concerts, and an additional concert, of purely orchestral music, will be given by the same orchestra, conducted by Dr. Richter.

The Sunderland Philharmonic Society announces two concerts. On December 12 Dvorák's 'Spectre's Bride' and Schumann's 'Nachtlied' will be given, and on March 13 Handel's 'Acis and Galatea.' Mr. N. Kilburn will conduct both concerts.

The arrangements of the Middlesbrough Musical Union are, as usual, very complete. On November 8 Goring Thomas's 'The Sun Worshippers' and a violin concerto by Max Bruch will be performed, Mr. Louis Pècskai having been engaged for the solo part in the latter work. On February 6 an orchestral concert will be given by the Hallé Orchestra, under Dr. Richter; and on March 27 the season will close with a performance of Mr. S. Coleridge-Taylor's 'Scenes from Hiawatha,' which the composer will conduct in person. The conductor of the Society is Mr. N. Kilburn.

The Auckland Musical Society, of which Mr. Kilburn is also conductor, this year celebrates the twenty-fifth year of its existence by a musical festival, which will be held in Bishop Auckland on December 4 and 5. The works to be performed will include 'The Messiah,' a portion of Sullivan's 'Golden Legend,' and Mr. S. Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' the latter to be conducted by the composer.

The South Shields Choral Society announces for its first concert, on December 11, a performance of Handel's 'Judas Maccabæus.' A second concert will be given on March 27, at which Mr. S. Coleridge-Taylor's 'Death of Minnehaha' and 'Hiawatha's Departure' will be performed. Mr. M. Fairs will conduct both concerts.

The Tynemouth Vocal Society, of which Mr. M. Fairs has just been appointed conductor, in place of Mr. Bird, resigned, purposes giving Goring Thomas's 'The Sun Worshippers' and T. Anderton's 'The Wreck of the Hesperus,' on December 19. A second concert will be given during the season, at which Parts I. and II. of the 'Creation' and Gade's 'Spring's Message' will be performed.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

The prospects for the coming season in Nottingham are such as should be heartily welcomed and readily supported.

The Sacred Harmonic Society will commence with a recital of 'Tannhäuser,' Acts i. and ii. (without cuts), and the Paris version of the Venusberg scene. Its next effort is to be Brahms's 'Song of Destiny,' Max Bruch's 'Frithjof' (for male voices), Bach's 'Jesu, priceless Treasure,' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast.' The full programme is completed by the mention of Verdi's 'Requiem' (Manzoni) and Beethoven's Ninth Symphony.

In addition to the choral concerts, the same Society is responsible for two orchestral concerts. The orchestra will be led by Mr. H. Lyell Taylor. The Society is to be congratulated in securing, for another season, the services of Mr. Henry J. Wood, whose reputation and work needs no eulogy.

Chamber music will be represented by Miss Cantelo's excellent concerts. The programme for the season will include the engagement of the Willy Hess and Kruse Quartets, as well as the engagement of Mr. Paul Ludwig and Miss Maud Powell.

Miss Nellie Smith, a most conscientious artist, announces a pianoforte recital on the 10th inst., for which she puts forward an attractive programme. With Miss Chaplin (violinist) she will play Brahms's Sonata in A major and Schumann's in A minor.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

Judging by present indications, the forthcoming season promises to be busy and full of interest. The reports of the various musical societies in the city and district show in most cases that last season's results were financially satisfactory and there is a consequent access of enterprise in their coming plans.

The Sheffield Amateur Musical Society (Mr. Schöllhammer) announces Mendelssohn's 'St. Paul' for the winter concert.

The Sheffield Musical Union, under the conductorship of Dr. Coward, has issued an attractive prospectus of the season's arrangements, in which Elgar's 'King Olaf,' Gluck's 'Orpheus,' Bridge's 'The Ballad of the Clampherdown,' Mendelssohn's 13th Psalm, 'The Messiah,' and Spohr's 'The Last Judgment' are announced to be performed. The last-named work will be given in connection with the newly formed Sheffield Orchestra, which body has in its turn put forward an interesting list of orchestral works to be given at four concerts under Dr. Coward's direction.

The Sheffield Choral Union (Mr. S. Suckley) promises Elgar's 'Caractacus,' which has not yet been heard in the district, and 'The Messiah.'

The Male Glee and Madrigal Society (Mr. J. A. Rodgers) has re-commenced rehearsals with Ambroise Thomas's 'The Witches' Sabbath,' and works by Stevens, Webbe, Mendelssohn, &c.

At Barnsley the St. Cecilia Choral Society (Dr. Coward) will have the distinction of being the first to perform Mr. Coleridge-Taylor's 'Hiawatha' (complete) in South Yorkshire. Gluck's 'Orpheus' will be given at the second concert.

The Hoyland Common Choral Society (Mr. G. M. Coates) announces Handel's 'Alexander's Feast' for the opening concert, and Costa's 'Eli' for a later date.

The Chesterfield Harmonic Society opens with Sullivan's 'Golden Legend,' to be followed by 'The Messiah,' under Mr. G. A. Seed.

The Eyam Choral Society (Mr. J. W. Froggatt) is rehearsing Stainer's 'Daughter of Jairus,' to be followed by a more pretentious work, probably one by Mr. Coleridge-Taylor.

The Baslow Choral Society will perform 'Judas Maccabæus,' under Mr. E. U. Ireland, after which the post of conductor will be undertaken by Mr. J. W. Froggatt.

The Chapeltown Harmonic Society (Mr. T. Bool) announces 'Elijah,' and the same work is to be given at St. Mary's Church, Sheffield, under Mr. J. A. Rodgers.

At Retford Mr. Hamilton White's orchestral concerts are suspended for the present, but performances will be given of Rossini's 'Stabat Mater,' Beethoven's 'Mount of Olives,' and Gounod's 'Faust.'

The Rotherham Choral Society (Mr. T. Brameld) will perform Elgar's 'King Olaf,' a selection from Bach's Mass in B minor, and 'The Messiah.'

'King Olaf' is also announced to be given by the Norton Lees Choral Society (Mr. H. Reynolds).

The St. Peter's (Abbeydale) Choral Society's programme includes Mendelssohn's 'Walpurgis Night' and 'Hear my Prayer' and Henry Gadsby's 'Lord of the Isles,' to be given under the direction of Mr. William Gadsby.

FOREIGN NOTES.

Baltimore (U.S.).—The well-known pianist, Mr. Ernest Hutcheson, has been appointed to the senior professorship of pianoforte playing at the Peabody Institute Conservatory of Music.

Berlin.—The subscription fund for the combined Haydn, Mozart, and Beethoven monument, to be erected in the Thiergarten, has been making such good progress that its realisation may be looked for at no distant date.——Professor Martin Blumner has resigned his position of Vice-President of the Academy of Arts (musical section) and will be succeeded by Professor Joachim. Professor von Herzogen has likewise retired, on account of failing health, from his appointments at the Academy and the Hochschule für Musik. At the latter Institution, where he conducted a class for composition and theory, he has been succeeded by Dr. Max Bruch, the well-known composer.——According to the annual report of the Klindworth-Scharwenka Conservatorium, the number of pupils at that excellent Institution during the past academical year was 365.

Beziers.—The performance, at the Arènes, of the tragedy 'Prométhée,' by MM. Jean Lorrain and F. Hérold, with incidental music by Gabriel Fauré, which took place on August 27, in the presence of some 12,000 spectators, was a complete success, the effect produced by the overture and opening chorus being particularly marked. The tragedy was preceded by the performance of an 'Ode Symphonique,' by M. Camille Saint-Saëns, set to words by M. Sicard, the composer conducting the somewhat unpretentious novelty.

Bologna. — Encouraged by the phenomenal success achieved in the domain of oratorio by Don Lorenzo Perosi, another young composer in holy orders, Don Antonio Pincelli, has made his appearance as the composer and author of the text of an oratorio entitled 'Judith.' The work has been greatly admired upon its recent performance before a private circle, and will most likely be produced at the Teatro Communal in the course of the present month.

Boston (U.S.).—By the liberality of a Boston citizen, Mr. E. D. Jordan, the Conservatory of Music has been enabled to offer two substantial prizes for a choral work, with soli and orchestra, and a symphonic composition respectively, to be competed for by composers residing in the United States.

Cologne.—The well-known Cologne Maennergesang-Verein, which will celebrate next year the fiftieth anniversary of its foundation, is organising an international competition, on a large scale, of choral societies, in connection with that event. The participation is invited of foreign choirs, numbering not less than fifty voices, and a number of valuable prizes will be offered. The competition, which will probably take place in July next, promises to be of exceptional interest.

Dresden.—Professor Wilhelm Rischbieter, for thirty-eight years a member of the teaching staff at the Royal Conservatorium, is about to retire from his position at that Institution.——A special performance took place, last month, at the Royal Theatre, of Edmund Kretchmer's 'Die Folkunger,' in honour of the seventieth anniversary of the composer's birth.

Genoa.—A new mass for four-part choir, with orchestral accompaniment, by Signor Gualeo, was performed last month at the Metropolitan Church, producing an excellent impression.

Gmünden.—Carl Goldmark, who has been residing here during the summer months, has nearly completed the score of his new opera, 'Goetz von Berlichingen,' the libretto of which is founded upon Goethe's drama bearing the same title.

Leipzig.—The excellent Solo-Quartet for Church Music, which, under the direction of Cantor Röthig, recently undertook an extensive concert-tour, for charitable purposes, in Russia and the Scandinavian countries, has made arrangements for a similar tour, during the next few months, in the United States of America.

Lisbon.—Weber's 'Der Freischütz' has recently been produced here, for the first time, with enormous success. The work has taken seventy-nine years, since its original Berlin performance, before finding its way to the Portuguese capital. Under the circumstances it is, perhaps, scarcely surprising that a 'leading' (or a misled) local critic, while considering the composer to be one 'of much promise,' should have felt it to be his duty to call the latter's attention to 'the spirit of modern opera, whereof little is, as yet, to be discerned in the present work'!

Milan.—The next new operatic work by Leoncavallo, the composer of 'I Pagliacci,' will be on the subject of 'Zaza,' and is to be brought out during the coming season at the Theatre della Scala.

Munich.—Felix Weingartner has just completed two parts of an operatic trilogy, founded upon the 'Oresteia' of Æschylus, and entitled 'Orestes.' When complete the work will comprise three one-act dramas, intended for performance on one evening.——The honour of the name of 'Mozart Strasse' has been conferred upon one of the principal streets in Munich, which has recently been extended. It is the first public recognition of the many associations, particularly during the earlier part of his brief career, of the composer of 'Don Giovanni' with the Bavarian capital.

Prague.—Under the energetic artistic management of Herr Angelo Neumann, a carefully prepared cycle of Gluck's operas, in chronological order, is about to be inaugurated at the German Theatre, the interpreters being nearly all members of the very efficient *personnel* of that establishment.

Pyrmont.—During the Lortzing Festival, recently held here, the idea of erecting a monument to the genial composer of 'Czar und Zimmermann' was initiated, and has been so freely taken up by many of the visitors that its realisation, on the occasion of the centenary of the composer's birth, in June next, is assured. It will be the only Lortzing monument, till then, in existence.

Rome.—The prize for a composition for mixed choir, with organ accompaniment, offered last year by the Academia di Santa Cecilia, has been awarded to the young Maestro Luigi Mapelli.

São Paulo.—A new opera by a native Brazilian composer deserves mention on account of the rarity of the occurrence. We refer to a three-act lyrical drama, entitled 'Saldunes,' by Leopoldo Miguez, which was produced here recently with much success.

St. Petersburg.—Elaborate preparations are going forward at the Imperial Theatre for the first performance, in the Russian language, of Wagner's 'Die Walküre,' at which the Emperor and the chief members of his Court are to be present.

Vienna.—The prizes in the Rubinstein Competition have been awarded to MM. Bosquet, of Brussels, for pianoforte playing, and Goedicke, of Moscow, for composition.——Aided by an invention of the new technical director, Herr Bernier, Herr Mahler has caused some alterations to be made in the construction of the stage at the Imperial Opera, by which its dimensions may be reduced at will,

thereby rendering it more suitable for the performance of Mozart's operas and similar works.—— The 'Schubert Bund' Choral Society has been awarded a gold medal at the Paris Exhibition, the Maennergesang-Verein and Philharmonic Orchestra having likewise received distinctions.

Wittenberg.—Music-Director Carl Stein, a highly esteemed organist and teacher, celebrated, last month, the fiftieth anniversary of his organistship at the Municipal Church. Truly an unusual occurrence and a most gratifying one to the numerous pupils and friends of the veteran musician.

OBITUARY.

MR. JOHN HOPKINS.

We regret to record the death of John Hopkins, organist of Rochester Cathedral, which took place on August 27, at the age of seventy-eight. A younger brother of the veteran Dr. E. J. Hopkins and a cousin of the late John Larkin Hopkins, the deceased organist was born in Westminster, on April 30, 1822. He was a chorister of St. Paul's Cathedral under Thomas Attwood. At the age of sixteen he succeeded his brother Edward as organist of Mitcham Parish Church (1838). His subsequent church appointments were St. Stephen's and Holy Trinity, Islington; St. Mark's, Jersey; St. Michael's, Chester Square; and the Parish Church, Epsom. He resigned the last-named post (in 1854) upon his appointment to Rochester Cathedral, which he has held for the long period of forty-six years. Amongst Cathedral organists who passed through his hands as chorister boys at Rochester can be named Sir Frederick Bridge (Westminster Abbey), his brother, Dr. J. C. Bridge (Chester), Dr. Crow (Ripon), and Dr. Wood (Exeter). The late Joseph Maas was also an old Rochester boy. The late Mr. John Hopkins, who held his Cathedral appointment during the *régime* of six Bishops and three Deans, was greatly respected. With his death there passes away an interesting link with the past and a Cathedral organist of the old school which is rapidly passing out of existence.

MR. GEORGE PARKER.

The death of George Parker, Clerk of the Schools, or, more properly, *Clericus Universitatis*, which, we regret to say, took place on the 17th ult., has caused sincere grief amongst a very wide circle of Oxford men of all ages and standings. He began his life of active work in the University Press, but when barely twenty-five years of age his sound business habits, his tact in dealing with his fellows, and his willingness—one had almost said his *anxiety*—to make himself useful, pointed him out as *the* man to fill the then vacant post of 'Clerk of the Schools.' When he entered on his duties in 1859 the work was fairly straightforward, though requiring patience and method. But since that time numerous changes in the system of examinations have practically completely overthrown their previous constitution, and Mr. Parker, who had to answer innumerable enquiries and make practical arrangements for examiners and examinees, found that he had to deal with a very complex piece of machinery. But of all those who bothered him with highly unnecessary letters and telegrams the greatest sinners were the candidates for musical degrees. The majority of them being non-resident were profoundly ignorant not only of University ways, but of the meaning of the commonest expressions. A collection of the curiosities in the way of letters which Mr. Parker received, either directly or from the authorities, during his career would form an entertaining volume. When a man encloses a stamped envelope in order to be matriculated *by return of post;* or writes to the Vice-Chancellor to know *his terms for lessons in his Musical College;* or says that having three weeks' holiday, he would like to pass the course in that time and take a musical degree *the week after next*—it can be easily imagined that good nature is put to severe test. On one occasion a candidate, after having duly received numerous replies to his long strings of questions, evidently had a suspicion that the Clerk of the Schools 'knew nothing about it,' so he wrote a letter (on a small greasy page of an account-book), and addressed queries to the *Bursar of All Souls' College*. With all his acumen and long experience, George Parker was never able to discover or even suggest any reason why this unfortunate bursar should have been selected for a final shot by this pushing young North-country candidate. Examiners in every department of the University curriculum found in Mr. Parker one who could and would give them advice on every point of customary usage or statutable law. It will, indeed, be difficult to find a successor to such an honourable, zealous, and much respected officer of this venerable corporation.

Friedrich Nietzsche, the distinguished philosophical author, died on August 25, at Weimar, having nearly completed his fifty-sixth year. His name is associated with musical art, on account of his having taken a prominent part, first on one side and subsequently on the other, in the controversy at one time raging round the reformatory efforts of Richard Wagner in the domain of opera; his 'Die Geburt der Tragödie aus dem Geiste der Musik' and 'Der Fall Wagner,' marking the two opposite poles in the development of his artistic bias. Nietzsche was born at a village near Lützen, in Saxony, where his father was the Protestant pastor. During the last eleven years of his life he was suffering from a mental malady.

The death recently took place, at Lichfield, of Ann Spofforth aged seventy. Her husband, a well-known surgeon of Lichfield, who died in 1868, was the only son of Samuel Spofforth, for seven years organist of Peterborough Cathedral, afterwards for fifty-seven years organist of Lichfield Cathedral. His brother was the celebrated Reginald Spofforth, organist of Lincoln Cathedral, and the composer of 'Hail, smiling Morn.' Their uncle was Thomas Spofforth, who was for sixty years organist of Southwell Minster.

The death occurred, on August 11, at Berlin, of Franz Betz, the original interpreter of the part of *Hans Sachs*, in the first (Munich) performance of Wagner's 'Die Meistersinger,' and for many years, up to his retirement, two years ago, one of the mainstays of the Berlin opera. He was in his sixty-sixth year.

On the 6th ult., at 56, Hilldrop Road, N., after a short illness, Lucy Harriet Greenfield, second daughter of the late Charles King-Hall, aged twenty-one.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Blackpool.—At the special orchestral concert in the Pavilion on the North Pier, on the 7th ult., Dr. Horton Allison was the solo pianist, and played a Concerto of his own composition for pianoforte and orchestra, in four movements—*Allegro, Scherzo e Trio, Andante* (*Berceuse*), and *Presto Finale*. The performance was good and was much applauded. In the second part of the concert Dr. Allison played an Improvisation on subjects by Gounod, and Chopin's Valse in A flat. The vocalists were Miss Esther Palliser and Mr. Charles Tree. Mr. Henry A. Bird and Mr. H. H. Leather acted as accompanists, and Mr. Speelman conducted the orchestra.

Cape Town.—The Philharmonic Choral Society gave two concerts at the Good Hope Hall, on July 26 and 28. The programme of the first was miscellaneous and contained no feature of special interest. On the 28th, however, the first part was devoted to a selection from Haydn's 'Creation,' in which the Philharmonic Choral Society and Orchestra took part, under the direction of Mr. W. J. Tilly. The solo vocalists were Mdlle. Virginie Chéron, Mr. H. Clements, and Mr. Avon Saxon; and Madame Belle Cole, with Master Raimund Pechotsch (violinist), joined these artists in a miscellaneous second part. The same artists were responsible for the programme on the 26th.

Christchurch (N.Z.).—A very successful concert was given, on July 12, by the Musical Union. The programme included Mackenzie's spirited 'Britannia' Overture, two movements from a symphony entitled 'Maori,' by Mr. Alfred Hill, an esteemed New Zealand musician, Cowen's delightful 'English Dances,' and Godard's Gavotte. These were all excellently played by the orchestra, under the able direction of Mr. Wallace, who had only recently returned from Europe. Miss Packer and Mr. Webley played a duet for two violins, and the vocalists were Miss Moir and Mr. Hockley. Miss Lingard was an admirable accompanist.

Melbourne (Australia).—The Philharmonic Society in this city hopes to produce Coleridge-Taylor's 'Death of Minnehaha' and MacCunn's 'Lay of the last Minstrel' at its November concert, and will give its forty-eighth annual performance of 'The Messiah' on Christmas night. During the year the Society has performed 'Elijah' (Good Friday), Berlioz's 'Faust' (July), and Costa's 'Eli' (August).

ANSWERS TO CORRESPONDENTS.

A. B.—*Pérotin—called by his contemporaries Perotinus Magnus—was a distinguished church musician of the old French school of the first half of the twelfth century, and organist of Nôtre Dame. He was an excellent organist and wrote a large number of works, many of which, highly esteemed by his colleagues as models, have been preserved. He is the known author of two, three, and four-part 'Conduits,' which appear to have gained great celebrity in Paris. Some of his works show attempts at imitation. In a four-part song, 'Viderunt,' by him several pure consecutive fifths may be traced, thus showing the influence of the Organum and Fauxbourdon; but Pérotin endeavoured to soften the harshness of these fifths by a counter-movement of the remaining two parts. The compositions of Pérotin and his successors formed part of the repertory of the Nôtre Dame choir during the twelfth, thirteenth, and fourteenth centuries.*

Exon.—(1) *Molique has written two Concertos (in G and D) for the concertina, and Regondi has also composed a couple in D and E flat. Mr. Silas has written an Adagio in E for eight concertinas; a Quintet in D for pianoforte, concertina, violin, viola, and violoncello; and six Trios for pianoforte, concertina, and violin. Thus you will see that your instrument has not been altogether ostracised in the field of classical music.* (2) *We do not remember to have seen the concertina as an instrument upon which candidates are examined by the various testing bodies; but there could be no harm in making inquiry as to whether the powers that be would examine a candidate in that instrument. If the reply should be in the negative, it need not necessarily imply any disrespect to the instrument.*

Soundpost.—(1) *It is difficult to say 'what talent would be required in a provincial theatre orchestra as a violinist,' as it would probably depend upon the theatre and the town in which it is situated.* (2) *The salary would be governed by the ability of the performer and other circumstances.* (3) *While there seems no reason to doubt that there will be some scope for 'orchestral business in South Africa a little later,' it might be advisable to have some other string to your bow instead of depending entirely on your fiddle. Why not ask the conductor of some provincial theatre orchestra to let you play to him?*

Time.—(1) *If the intonation is bad on the violin, it is better not to play the viola during student days. Otherwise it does no harm, and is good for musicianship. All the great violinists have played the viola—Vieuxtemps, Joachim, Strauss, and others.* (2) *Practising with a metronome, while helping you to become a good timeist, will not develop your sense of rhythm—that is a thing to be* felt, *not mechanicalized.*

Miss A.—*Analyses of the works you mention are contained in the programme books of the Popular Concerts. If you send the titles to Messrs. Chappell and Co., Ltd., New Bond Street, they may be able to send you the necessary books.*

H. G.—*Taking into consideration all your circumstances, the concertina seems the most promising of the three instruments you name. Some excellent effects can be obtained from a good instrument when well played.* (*See reply to* Exon.)

Wilton.—*Saint-Saëns's Violin Concerto in A* (*Op.* 20) *may be played at Allegro, dotted minim* = 84; *Andante, crotchet* = 60.

C. W. S. M.—*We do not know of any amateur operatic societies in the neighbourhood to which you refer.*

DURING THE LAST MONTH.

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THE TIMES.

The composer's skill in counterpoint is very great, and in point of workmanship many of the choruses and concerted numbers will stand the test of comparison with the best things of the kind in modern times. It seems as easy to Mr. Parker to handle eight parts as it is to other writers to undertake four, and, in one particular, the treatment of a solo quartet as against the full chorus, he has attained a very remarkable degree of success. . . . It is a pleasure to be able to give high commendation to many numbers, such as the first, with its excellent climax for solo quartet and chorus in combination; the second, a beautiful and really appropriate contralto solo, "They that sit in darkness," a broadly-treated *a capella* chorus, and the final number, in which the climax of the first recurs.

DAILY TELEGRAPH.

The Yale Professor made a happy choice of subject and text. His purpose could not have been better served than by selection of the "Cantus Peregrinus," or "Wanderer's Psalm," a magnificent example of Hebrew poetry, dramatic in its intensity, sublime in the series of pictures which set forth human sin and suffering on the one hand, as against Divine compassion on the other. . . . What better could a bold composer desire? I say a bold composer, because no other would think of measuring his powers against such a theme or series of themes, calling, as it does, for loftiness of thought and utterance, for graphic force and versatile expression, for sustained elevation, and the masterful "grip" of a Michael Angelo. But Mr. Parker's music shows him as something more than bold. He has tried his strength and succeeded. . . . The "Tonus Peregrinus" meets our eye in the opening bars, it is our frequent companion as we travel through the composition, and in one of its protean forms it bows farewell at the end. "Protean forms"—the term is justified, for Mr. Parker early varies the primitive simplicity of the theme. Very prettily he does this. Around a rugged and age-stained tree-trunk, he throws the living grace of to-day's flowers, each off-shoot having its root in the past, and its fragrance borne on the breeze of the moment. The effect is singularly happy, the more because it does not appear as the creature of calculation, but as a natural and spontaneous product.

STANDARD.

Mr. Parker is essentially a conservative writer. He is not only well versed in the traditions of English oratorio, but he manifestly reverences them, and prefers to use long-accepted means rather than to strike out new paths.

MORNING POST.

The "Hora Novissima" was strong; the present composition is still stronger. . . . The finest movement in the whole work is undoubtedly the bass solo and chorus, "They that go down to the sea in ships." There are realistic touches in the music, but, with one or two exceptions, they are exceedingly effective. The opening solo for bass already displays rugged vigour, still further intensified by the answering phrase delivered by tenors and basses in unison. Then, as the words tell how "at His word the stormy wind ariseth," the music becomes strong and impressive; one has the feeling that here the composer felt specially inspired, thus giving *vis vivida* to his clever workmanship. At last the storm subsides, and after its last mutterings have been heard a new flowing theme is presented in the orchestra, as the solo voice sings of Him who "maketh the storm to cease." There is a highly impressive choral *coda*, in which the stately, chorale-like phrases well become the ideas of haven and rest expressed by the words. . . . The work, performed this morning in the Cathedral, was of course received in silence, otherwise the composer would doubtless have received an ovation. We have mentioned one or two fine points of colouring, but all through the varied and picturesque scoring shows ability of a high order. We notice with satisfaction that in the vocal score published by Messrs. Novello the *tempo* and expression marks are given in English. This is a move in the right direction.

DAILY CHRONICLE.

A rather elaborate instrumental introduction leads into an effective chorus, "O give thanks unto the Lord, for He is gracious," with passages for the ordinary quartet of principals. The first solo number is for contralto, "They that sit in darkness," the music of which is in agreement with the despondent tone of the text. . . . There is more than sufficient vigour in the accompaniment to the following chorus, "For He hath broken the gates of brass," and bass solo with chorus starting with "They that go down to the sea in ships." To these two numbers, with their illustrations of storm, retribution, and distress, the soprano air, "He turneth the floods into a wilderness" comes as a pleasant relief. This air has all the charm of sincerely devotional expression. In a similar vein is No. 6, a chorus *a capella*, "The righteous will consider this," neatly constructed and effective. It is quite likely that this piece will be heard by-and-by apart from its companions, as there is much in it that cannot fail to be appreciated by choral societies wishing to show their independence of instrumental accompaniment. The final number is a chorus and quartet of principals, "O give thanks unto the Lord," which is wholly satisfactory, the workmanship being both ingenious and interesting. The choral writing is excellent from first to last.

DAILY GRAPHIC.

In certain passages of the Psalm, notably in the contralto solo, "They that sit in darkness," and in the bass solo and chorus, "They that go down to the sea in ships," there are evidences of imaginative power which put the composer upon a loftier plane than that occupied by the ordinary purveyor of oratorios to provincial festivals. The power here displayed by Professor Parker is one which is shared by very few modern composers. It is a good thing to write scholarly counterpoint and to devise picturesque effects of orchestration, but the power of going behind the written word and translating into music the emotions which lie at the root of thought and feeling is a rarer and subtler faculty than either, and happy is the man who possesses it. . . . It may be urged that the contralto solo owes something to Handel's "The people that walked in darkness," and that the bass solo has an occasional suggestion of the "Flying Dutchman," but there is no question of imitation, and the fact remains that we are here in the presence of really imaginative work as contrasted with that which is merely fanciful and picturesque.

ECHO.

Mr. Parker divides his work into seven parts, and gives employment to the usual quartet of soloists, while the orchestral section is treated with elaborate completeness. His music teems with vigour and life, and there are moments when his excessive vitality is almost overpowering. Certainly Mr. Parker has a marked gift for building up an elaborate structure, and of keeping it moving with convincing directness. . . . The number which may be considered the most effective and the finest in the Psalm is undoubtedly the bass solo and chorus, "They that go down to the sea in ships," which had for its solo representative Mr. Andrew Black, who used his magnificent voice to wonderful advantage.

OBSERVER.

Mr. Parker's work is to be welcomed, if only as from America, concerning whose composers we should know more; but it has musicianly qualities to recommend it which excite esteem. It is thoroughly well written, with an appreciation of what is effective, and a sense of climax which will go far to ensure its acceptance. . . . In the number, "They that go down to the sea in ships," there is a breeziness which is decidedly inspiriting, and indicates yet undeveloped abilities in the composer.

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THE TIMES.

Sir Hubert Parry's setting of the Latin text of the Te Deum will hardly share the fate of the ordinary Festival novelties, to be given once and then heard of no more, for even among the splendid choral works that have come from the same hand there are few that surpass the new one in breadth, power, sincerity, or originality. It is not easy immediately after a first hearing of such a work, which must have moved every intelligent hearer deeply, to sum up in a suitably critical manner its surpassing beauties or even to enumerate its most striking passages.

DAILY TELEGRAPH.

It bears throughout the stamp, broad and deep, of that which Art consecrates to highest purposes. So much might have been expected by all having knowledge of the composer, but there is more to be said of a nature personal to himself, and therefore of no small interest to those who have rightly gauged his capacity. Always progressive, Sir Hubert Parry has now reached a point where he can obtain his effects with the minimum of effort and of means. It would be too much, perhaps, to use the word "simplicity" in connection with the entire work, since there are in it passages marked by elaboration and fulness. But these are the exception rather than the rule. For the rest, we have solid contrapuntal music or broad, massive homophonic passages, full of the most intelligible expression, all doing their duty in the "argument" without extravagance on the one hand or niggardliness on the other. It is this precise adjustment of means to end which marks the ripe composer and signalises his highest work.

STANDARD.

As will be surmised by those acquainted with Sir Hubert's sacred music, its most prominent characteristic is a masterly blending of old and new styles. The idiom and virility of Bach are combined with modern design and harmonic treatment in a manner that testifies to consummate craftsmanship, and excites the highest esteem of the musician. It is music that commands the attention, and strengthens and exhilarates.

MORNING POST.

It represents its composer at his best. It opens with a theme bold and dignified, from which not only are other themes in the course of the work evolved, but which forms a connecting link between the various sections, and at the close is given out in stentorian tones and in augmentation. Outward unity is thus secured: the music, however, is of the same strong, stately character throughout, and the outward means are consequently intensified.

DAILY CHRONICLE.

His Te Deum is scholarly and replete with ingenious device, and yet its manly spirit and honest purpose forcibly appeal to the general public. Indeed, I am inclined to think that it will rank among Sir Hubert Parry's noblest compositions. It is as massive and imposing as it is bold and vigorous. . . . The latest Te Deum is a work that does credit, not only to Sir Hubert Parry, but to British musical art.

DAILY GRAPHIC.

It exhibits in the happiest manner the salient characteristics of the composer's style, his virile optimism of thought, and his thorough mastery of all the secrets of polyphonic writing. . . . Sir Hubert yields to none of his many predecessors in his power of expressing the human emotions of joy and thankfulness. There is a jubilant energy in his music, which sometimes almost descends to joviality, but can also rise to a high level of sonorous dignity. His Te Deum has many pages written in his best and noblest style, and it opened the festival in the most stirring fashion.

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Sir Hubert Parry's Te Deum is, I do avowedly confess, the work in which he has, to my mind, reached a higher success, a greater elevation, a nobler spirit, than he has touched in any former composition of his with which I am at all intimately acquainted. It strikes the high festival note from the outset. It is, frankly, a barbaric song of triumph . . . It is as good an example of Parry at his best that we know. And that is a very good best indeed.

OBSERVER.

Sir Hubert Parry has been called the "English Bach," and his latest contribution to music still further justifies the appellation. The spirit of the old master seems to be re-incarnated in almost every page of the Te Deum. There is the same command of contrapuntal resource, a command not used to build up pedagogic complexities, but employed with masterly craftsmanship to secure forceable and moving expression. There is the same spirit of sturdy vigour in the jubilant passages, the same spirit of deep sentiment in portions treating of "hidden things." . . . The opening and closing choruses are magnificent examples of choral writing, to hear which is to be exhilarated, to understand which is to be strengthened.

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THE TIMES.

A new cycle of songs, for contralto and orchestra, by Mr. S. Coleridge-Taylor, was sung by Miss Marie Brema with great intensity and most artistic intelligence. They are set to four sonnets by Mrs. Browning, and are named from the first of the set, "The Soul's Expression." All are connected by the alternation of two chords, but beyond this the themes are independent, and emotionally all are more or less elegiac in tone, the last, "Speak low to me, my Saviour," being the most beautiful on a first hearing. The harmonic transitions at the close of the song are an exquisitely faithful reflection of the work, and it need not be said that all four songs are most cleverly and effectively orchestrated. The theme of the first is obviously suggested by the line "With octaves of a mystic depth and height," and perhaps this is the most impressive of the series.

DAILY TELEGRAPH.

The songs are intensely serious, and some think at first sight more laboured in construction than eloquent in effect. But greater familiarity may tell a different tale, and Mr. Taylor, though a youthful composer, has a well-earned right to deliberate judgment. I will only add that for some time, at least, these grave examples of Mr. Taylor's weighty thoughts should be performed separately.

STANDARD.

The songs are a setting, for contralto voice and orchestra, of Elizabeth Barrett Browning's poems, severally named "The Soul's Expression," "Tears," "Grief," and "Comfort." Mr. Coleridge-Taylor's music is not only very clever, but it is beautiful. The orchestration is enchanting, and many of the melodic passages are full of deep feeling.

MORNING POST.

Mr. Coleridge-Taylor has written music of deep interest, highly emotional and free from all exaggeration and from any attempt to catch the public ear. The scoring is extremely refined.

DAILY CHRONICLE.

The voice part of these pieces is so delicate as to demand all the sympathetic art of so gifted a singer as Miss Marie Brema, to whom they were this evening entrusted. The rare talent of the composer is less emphatically proclaimed in the vocal element than in the instrumental. The accompaniments are replete with beautiful effects, invariably in perfect agreement with the sentiment of the words.

DAILY GRAPHIC.

Even in uncongenial surroundings the extraordinary passion and intensity of Mr. Coleridge-Taylor's music made themselves felt, and as sung by Miss Marie Brema with the most finished and exquisite expression conceivable, the songs must be set down as a great success of the festival.

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AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1900.

Two extra Supplements are presented gratis with this number. A Portrait of the late Rev. Sir Frederick A. Gore Ouseley, Bart., at the age of sixty, from a Photograph taken by Messrs. T. Jones, Son and Harper, Photographers, Ludlow; and an Anthem for Christmas, entitled 'Hark the glad sound,' composed by Myles B. Foster.

A VISIT TO TENBURY.

ALTHOUGH Tenbury is an out-of-the-way place, it well repays a visit. Geographically speaking, it is of a somewhat hybrid nature—that is to say, it is situated in the north-west corner of Worcestershire, within a mile of where the three counties of Shropshire, Herefordshire, and Worcestershire meet at the junction of the rivers Teme and Ledwyche. The sleepy little town is served by a branch railway, whose trains are not always on their mettle in regard to punctuality. You may perchance plan your journey to join an express train at Birmingham for London; but a friendly guard will advise you to change at 'Kiddy'—railwayesque for Kidderminster—and to travel south *viâ* Worcester. The leisureliness of the trains will probably land you at Paddington an hour or so later than you anticipated on Saturday night, but is it not all in a Festival week's enjoyment?

To approach Tenbury from Hereford is quite an easy matter. And what could furnish a more delightful *coda* to a Three Choirs Festival than a visit to Ouseleyland, especially when the most distinguished of Tenbury ex-organists has expressed his desire to join you in the pilgrimage thereto? Thus it happened that, on a lovely September morning, I was met at Tenbury Station by a valued contributor to THE MUSICAL TIMES, in the person of Mr. J. F. R. Stainer, and outside the pleasant hostelry, bearing the sign of *The Swan*, it was equally pleasant to experience another hearty hand-shake in the warm greeting accorded to me by the ex-organist aforementioned—Sir John Stainer.

THE EARLY DAYS OF THE COLLEGE.

Bustle, even on a market day, does not seem to be a special characteristic of Tenbury. Easy-going to a degree, its chief attraction is a certain antiquatedness specially exampled in some picturesque old houses. It is true that there are some medicinal wells, but there does not appear to be a serious drain upon their resources, at least so far as the natives are concerned. 'Horrid stuff,' was the verdict passed in our hearing upon the waters of the wells by a Tenburyite, who, by the way, has a certain interest in the manufacture of cider! But our pilgrimage is to St. Michael's College, with which the name of Ouseley is inseparably associated. A delightful up-hill stroll of two miles in this fertile region brings us to an open breezy spot. From this pleasant table land may be seen in the distance the blue Clee Hill and the Ludlow Vinhalls. Here we are at the 'Old Wood' common. Adjacent thereto the late Rev. Sir Frederick Arthur Gore Ouseley, Bart., purchased, in June, 1852, some ten acres of land, in order to erect his celebrated College, and to bring into living actuality the dream of his life. The initial stage of St. Michael's College was at Lovehill House, Langley, Buckinghamshire, in 1851. Writing from Langley, Ouseley said: 'I must have daily choral Service: my choir must be a model choir: and I will *not* give up anything if I once commence.'

The foundation stone of the College was laid on May 3, 1854, and the finely-proportioned church, dedicated to St. Michael and All Angels, was consecrated on Michaelmas Day, 1856. As the clergy were forming into procession in the vestry, one was heard to whisper to another, 'This is the first Ecclesiastical Foundation of its kind since the Reformation.' At the consecration ceremony the trebles in the choir included C. J. Corfe, now Bishop in Korea, and Arthur Sullivan, then one of the Children of the Chapel Royal, who sang the treble part in the middle movement of Goss's anthem 'Praise the Lord.' Ouseley himself was one of the four altos, and the Rev. John Hampton, the present Warden, formed one of a dozen tenors. Elvey, of Windsor, was at the organ—a very fine instrument—and the service included Rogers in D, Boyce's 'I have surely built Thee an house,' Elvey's 'Praise the Lord of heaven,' and the Goss anthem already mentioned. A High Churchman of the old-fashioned sort, Ouseley had a touch of Mediævalism in the promptings of his nature which found its natural outlet in the foundation of this College. His practical belief in the scheme may be estimated so far as 'filthy lucre' is concerned at the amount of some £30,000—the cost of the buildings, plus an endowment of about the same sum. The Chapel, of which more anon, is also a Parish Church, and the deed of endowment is such that the Warden of the College is *ipso facto* vicar of the parish. Thus, independently of the choral services, there are two plain parochial services every Sunday. Soon after the church had been consecrated a worthy old Herefordshire dame gave her opinion on the eagle lectern, then a novelty in these parts, thus-wise: 'O yes,' she said, 'I got a good seat; right up anunst the turkey'!

THE ORGANISTS, AND ONE IN PARTICULAR.

As to the picturesque group of buildings—designed by the well known architect, Mr. Henry Woodyer—which form the church and college, the view given on the adjoining page will furnish a better idea of their attractiveness than any technical description. The beautifully designed church is Early Middle Pointed, it is 122 feet long with a very striking roof, seventy feet in height, and is rich in carved woodwork and stained glass. The fine four-manual organ, rebuilt and added to by Father Willis in 1873, occupies a raised position in the south transept. The following gentlemen have held the post of organist at Tenbury:—John Capel Hanbury (1856), John Stainer (1857), Langdon Colborne (1860), Alfred Alexander (1874), William Claxton (1877), Walter James Lancaster (1886), Allan Paterson (1889), James Lyon (1893), and Edgar C. Broadhurst, the present holder of the office.* In this organist connection the following interesting incidents in the early career of Sir John Stainer, as organist of St. Michael's, Tenbury (1857-59), may appropriately find a place.

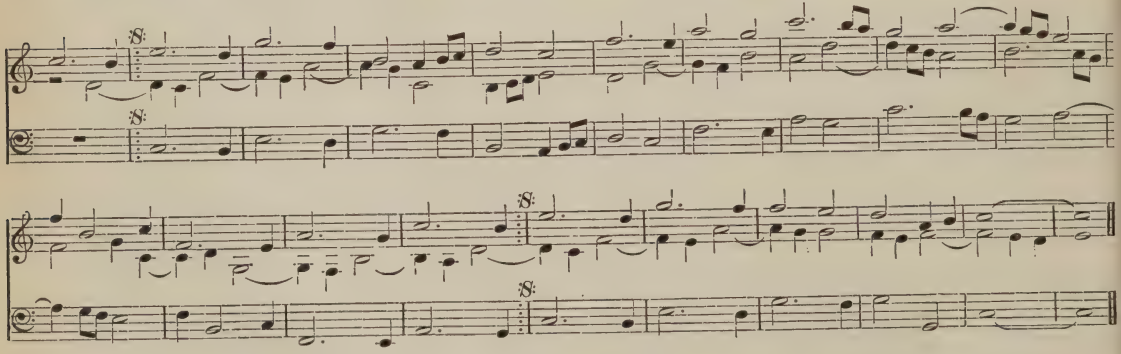
'It was soon after Ouseley's appointment as Professor that he came to examine the chorister boys of St. Paul's, of whom I was one. I shall never forget the nervousness with which I approached this musical and clerical dignitary when summoned to meet him in the drawing room of our master, the Rev. J. H. Coward. But I played a Prelude and Fugue by Bach, from the 'forty-eight,' by memory, and, at its conclusion, Sir Frederick gave me a few words of good advice and much kindly encouragement.

'The next interview I had with him was full of moment to me; it constituted a turning-point in my life. I was then between sixteen and seventeen years of age, and was playing the afternoon service at St. Paul's, both Goss and Cooper being absent for a few days. During the service Ouseley came quickly into the organ loft and, after greeting me, watched me closely as I accompanied the music from the old "scores." On the same evening I had a letter from him to say that the object of his visit to St. Paul's had been to find an organist for St. Michael's College, and he offered me the post. I must apologise for thus introducing myself into this paper,† but it explains why and how I came to know so much about the character and abilities of my patron and friend. In 1857 I found myself, after a railway journey to Worcester and then twenty miles on the top of a coach, settled in the charming building which he had raised at his own cost for the advancement of church music.'

OUSELEY'S CANONIC FACILITY.

Sir John Stainer bears testimony to the extraordinary facility with which Ouseley composed intricate canons. 'The Bart.,' as the Founder is still called at Tenbury, looked upon this occupation not only as a daily delight, but in the nature of a daily duty. By the kindness of Sir John we are enabled to give the following specimen:—

PERPETUAL CANON, 3 IN 1, AT THE UNDER-SEVENTH AND NINTH, AT THE BEAT, WITH CODA.



In sending it Sir John Stainer writes:—

'The above is one of the most ingenious Canons that I have ever seen. The problem is exceedingly difficult. Sir F. Ouseley wrote it in my presence in the year 1857, and his MS. contained only two or three erasures. When finished he clapped his hands for joy like a child. He did not sign it. I have a quantity of his canons.'

THE COLLEGE BUILDINGS.

To return to the College. The buildings consist of a hall, library, great schoolroom, a range of lofty dormitories with thirty-two cubicles, the Warden's house, &c., all of which are as well planned as they are architecturally pleasing. The grounds, covering some five acres, are most beautifully kept, and the view from the terrace is extensive and pleasant of vision. The fertility of the soil in these parts manifests itself in the verdant loveliness of the surroundings of Tenbury. The flowers strike one as being unusually brilliant of hue, and, speaking from a ripe experience, the apples in St. Michael's orchard are exceedingly good.

* 'Cathedral Organists, Past and Present.' By John E. West. (Novello and Co., Ltd.) p. 128.

† 'The character and influence of the late Sir Frederick Ouseley.' By Sir John Stainer. A paper read before the Musical Association, December 2, 1889.

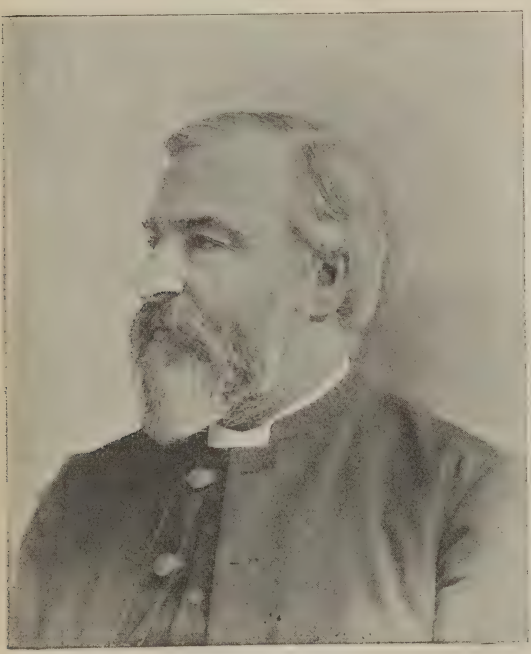
St. Michael's College, Tenbury.

The atmosphere of the place is charged with an old-world serenity. Not the least interesting object of attention is the peaceful God's acre in which is the grave of the munificent founder of the College. Situated most fittingly beneath the east window of the church, and consisting of a Memorial recumbent cross of white marble placed on a block of polished red granite, it bears the following inscription:—

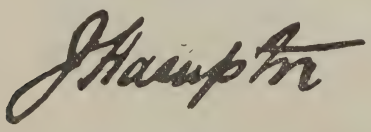
In loving memory of the
Rev. Sir Frederick Arthur Gore Ouseley,
Baronet:
Born the 12th day of August, 1825; died the 6th day of April, 1889:
Vicar of this Parish:
Founder of the Church and College of St. Michael's and All Angels:
This stone is laid on his grave by a number of his friends.

THE AIMS OF THE COLLEGE.

It is now time to record some of the impressions derived from a brief visit to St. Michael's College. First: the questions may be



(From a Photograph by Messrs. T. Bennett and Sons, Worcester and Malvern.)



asked, what is the College? Is it a purely musical institution? And is it a knowledge-gaining ground for men or for boys? These questions may be answered in a sentence: the College is for the education of about thirty boys, the sons of gentlemen—in fact, it is practically a well-equipped preparatory seminary for the great public schools. There are, it is true, choral scholarships, but the majority of the boys are not trained to become professional musicians; in most instances they ultimately proceed to the Universities and distinguish themselves in other professions. Of former pupils, two hold Fellowships at the present time at Oxford, another obtained a scholarship at Clifton, and afterwards at Trinity College, Oxford, took a first class in 'Mods' and now holds a valuable college living. Two served as Cathedral organists abroad (at Hong Kong and Dunedin), and one (Dr. G. R. Sinclair) is the present organist of Hereford Cathedral. About twenty are or have been minor canons in English Cathedrals, and the revered Bishop Corfe, of Korea, was one of those who came to Tenbury from Langley at the commencement.

THE WARDEN.

The Warden of the College is the Rev. John Hampton, Ouseley's attached friend and former colleague, who has been connected with the Institution for nearly half-a-century—indeed, since its initiation. He is assisted by three masters—the Rev. E. Hinchliff, M.A., the Rev. C. E. Carnegie, M.A., Mons. de Vit for modern languages, and the organist, Mr. Edgar Broadhurst, who is the music-master. During all these long years the Warden, who is an excellent musician, has held the office of choirmaster. In fact, only the few surviving early friends of the late founder know how much the College owes to Mr. Hampton. If Ouseley showed the virtue of munificence, his co-worker possessed no less the necessary gift of business habits and sound common-sense. While, at the same time, his rare gifts as a choir-trainer, tenor singer, and his practical musical knowledge were invaluable to the College in the days of its growth. It is no secret that Mr. Hampton received from time to time many tempting offers of promotion in the church, all of which he refused out of sheer loyalty and attachment to his friend, Ouseley, the first Warden. It was only fitting and natural, therefore, that he should himself become head of the College which he had nurtured so lovingly, and also succeed his predecessor in the honourable post of Precentor of Hereford Cathedral. The Warden has a goodly infusion of geniality in his nature, and nothing could be heartier than his greeting of welcome accorded to us pilgrims.

THE MUSIC LIBRARY.

The chief point of interest to a trio of book-worms is the splendid music library of some 2,000 volumes, collected by Ouseley, the rareties of which are kept in a private room, formerly the sanctum of 'The Bart.' Here we are permitted to inspect the conducting score of Handel's 'Messiah,' partly in the composer's mighty caligraphy and partly in the hand-writing of his amanuensis, John Christopher Smith. This is the identical copy of the

score from which Handel conducted his great oratorio in Dublin at its first performance in 1742, and which contains several important and interesting annotations. This music library is very rich in theoretical treatises by early French, Italian, and Spanish writers, all of which give evidence of having been read by Ouseley from his marginal notes to be found in the volumes. There is a very large collection of MS. Italian sacred music of the Palestrina schools, copied from the magnificent library of the Abbé Santini of Rome; all the treatises of Gafurius, including the earliest and rarest one, published in Naples in 1480; the rare 'Opus aureum musice castigatissimum de Gregoriana et Figurativa' of Nicholas Wollick, 1504; the 'Lilium musice plane Lassus, Benevoli, Blow, Croft, Bononcini, Travers, Boyce, Arnold, Mozart, Paganini, and Mendelssohn. Here is located the famous 'Organ Book' of Adrian Batten, organist and vicar-choral of Old St. Paul's (1621-37), also one of the seven known MS. scores of Tallis's motet in forty parts, and, of course, Ouseley's own compositions. Amongst the last-named is an instrumental tone-picture of a malady nature, composed when he was only seven years of age. This precocious and curious composition contains such thematic labellings as: 'Beginning to be ill. Now I'm very ill. Iller than ever. Blisters. A little better. Not quite well yet. Now I'm quite well.' Time, however, passes all too quickly in this fascinating chamber of treasures.*

THE HALL, ST. MICHAEL'S COLLEGE, TENBURY.

(From a Photograph taken specially for this article by the Rev. C. E. Carnegie, M.A.)

Michaelis Künspeck,' 1506; the old Palais Royal collection, with the French Royal Arms on the covers, consisting of scores of operas, motets, &c., by Lully, Colasse, Destouches, Lalande, Campra, and many other French composers now forgotten; and, until its recent acquisition by the British Museum, the only known copy in England of Eslava's important ecclesiastical work, entitled 'Lira Sacro-Hispaña,' in ten vols. (1869). Amongst the autographs may be mentioned a large collection of curious fugal music, original and selected, in the handwriting of Dr. Crotch, manuscripts in the handwriting of Orlando di

LIFE AT THE COLLEGE.

The hour of luncheon has arrived. This, like the other meals, is taken in common in Hall, which is stately in its proportions and is well lighted and imposing in its appointments. On the walls are portraits of the Founder at the age of thirty-two, of Dean Aldrich, Dr. Blow, and Dr. Philip Hayes. At the high table, placed as in other collegiate

* *Vide* two papers read before the Musical Association by Sir Frederick Ouseley: (1) 'On the early Italian and Spanish Treatises on Counterpoint and Harmony' (March 3, 1879), and (2) 'On some Italian and Spanish Treatises on Music of the Seventeenth Century' (February 6, 1882).

buildings on a daïs, sits the Warden in a great carved chair of black oak. The masters, who, like the Warden, are arrayed in academic garb, also have their places at this elevated board, as do the three pilgrims—the ex-organist, his son, and the present scribe. The boys, also in their gowns, occupy a table running down the length of the room. Quite an old-world feeling comes over one during the long responsive Latin grace, chanted, both before and after meat, by the Warden and boys alternately, and which concludes with a one-fold Amen sung in four-part harmony. This mid-day repast is attended with much pleasant intercourse and a true hospitality, free from that table-groaning superfluity of viands born of ostentation and tending to dyspepsia.

opportunity to the Warden and Sir John for a chat on the old St. Michael's days of forty years ago. *Inter alia*, Mr. Hampton recalls a visit of the late Sir George Grove, when the energetic and mercurial 'G.' arrived at Tenbury late one night and took his departure early the next morning, after he and Ouseley had sat up the whole night transacting their business and probably a good deal else besides.

THE MISLAID DOUBLE-BASS.

Here is a Tenbury story of the days when a weekly instrumental practice was held, and in which most of the staff of St. Michael's were expected to take part. These practices were prolonged to a somewhat late hour, and the double-bass player, preferring his own fireside,

ST. MICHAEL AND ALL ANGELS' CHURCH (THE COLLEGE CHAPEL), TENBURY.

(From a Photograph taken specially for this article by the Rev. C. E. Carnegie, M.A.)

A stroll in the grounds and well tended kitchen garden, including an inspection of some promising pigs, is followed by a visit to the general library. This large room contains the splendid collection of books made by Ouseley and his father, Sir Gore Ouseley, distinguished as a Persian Ambassador and as an Oriental scholar. Here are many theological, French, and Oriental books, including not a few tomes of rare value, especially county histories. Thus the time passes in an interesting manner till 'afternoon tea,' which Mrs. Hampton dispenses on the lawn in her gay-flowered garden at the Vicarage. This function furnishes an

became rather remiss in his attendance. Accordingly, he was asked one day why he had not been at a certain rehearsal. His answer was: 'Please, Sir Frederick, I am very sorry, but I have *mislaid* my double-bass'!

THE DAILY CHORAL SERVICE.

One of the most characteristic features of St. Michael's College is the full choral service which, except during the summer vacation, is held twice daily, at the hours of 9 a.m. and 6 p.m. The treble part of the choir is furnished by the boys, the adult portion by the Warden, the masters, and a few professional singers who

find employment in the town. On the occasion of our visit the service is Kempton in B flat, and the anthem Ouseley's 'From the rising of the sun.' Monk and Ouseley's Psalter is used. It would, of course, be unfitting to criticise the manner of rendering the musical part of this service; but this may be said, that it is characterised by devotional feeling and maintains the Ouseley traditions—'my choir must be a model choir.' Mr. Edgar Broadhurst, the able organist and music-master of the College, plays as an outgoing voluntary an interesting concerto (unpublished) by Felton, transcribed from a manuscript in the College library. The excellent acoustic properties of the church add not a little to the general effect of the music, which has a charm all its own in this quiet corner of England on the occasion of this Evensong at Autumntide.

No better conclusion to this holiday chit-chat on Tenbury and its associations could be furnished than the following words of Sir John Stainer, contained in his interesting paper on Ouseley already referred to:—

'In these utilitarian days it would seem to many a great waste of resources that splendid musical services should regularly take place on week-days in a church, with no congregation to participate in them or enjoy them. But Ouseley never viewed it in this light. The services, he said, were for the glory of God, and the offering would be none the less acceptable to Him because it came from an out-of-the-way spot in a remote country district.'

The views of the Church and Hall are from photographs specially taken for this article by the Rev. C. E. Carnegie, M.A., second master at St. Michael's College. The portrait of the late Rev. Sir Frederick A. Gore Ouseley, Bart.—'at the age of about sixty'—which forms one of our extra supplements, is by Messrs. Jones, Son and Harper, of Ludlow.

F. G. E.

SNIPPETS.

"The craze to have everything served up in snippets, the desire to be fed on seasoned or sweetened tid-bits, may be deplored."—*Contemporary Review.*

I REMEMBER the time when, with great offence to the pride of childhood, my solid food was cut up for me. The snippets were considered to be good for digestion, and they made unnecessary the handling of anything more lethal than a spoon. So a careful mother persisted in exhibiting them till I had reached years of comparative discretion. It was a great event when I passed from the childish spoon to the manly knife and fork. Little did I suppose that, in time long after, my literary and artistic sustenance would be served up in the form of 'seasoned or sweetened tid-bits.' But so it is. We have all come down again to spoon meat, and our tables are set out with snippets. The reasonable inference is that the men and women of the present are, in regard of literature and art, mere children.

A conclusion such as that just stated may supply matter for interesting enquiry as to whether it be correct or an error. Here are some questions which suggest themselves. Have we so lost the faculty of sustained and patient effort that quick change and relief are needful? Especially has the power of attention and consecutive thought weakened so far as to set up a like and equal necessity? These queries can only be answered by particular observation, in the first place, of differences between the present and the past. As to this it will hardly be denied that, before the conditions of modern life were determined by what we fondly call a higher civilisation, people were less impatient of effort, less in a hurry, less volatile, and much less hungry and thirsty for the next thing. Surviving evidence of this condition is plentifully found in the ponderous volumes they read; the long concerts they sat out; the extended sermons they never thought of resenting—having, it is true, the alternative of going placidly to sleep—and the interminable speeches without which their Tapers and Tadpoles could not make axiomatic the fact that two and two are four. They sang songs of many verses, and anthems in many sections; they delighted in oratorios which were biographies set to music, and they played sonatas on the pianoforte for lack of anything longer. In a word, they took their literary and artistic provender in chunks, patiently to be masticated and deliberately to be digested. To what changes all these habits have succumbed the reader well knows, and I need not formulate them. But some discourse at large may serve a purpose.

What has wrought the revolution in temperament of which the changes above indicated are fruit? According to some, we must look to the United States as the source of the snippet movement and all that it involves. Of that restless, hurrying community, itself as much charged with electricity as the air it breathes, always on the alert for material wealth, and ever watching opportunity with the singleness and persistency of vision which a cat brings to bear upon a mouse-hole, the American newspaper is a significant outcome. Head-lines, by way of menu; morsels smothered in condiments for plats; and personalities for table gossip—this is, apparently, what our cousins would have. At any rate, it is what they get, and I have not heard that more than a small minority of cultured folk is dissatisfied. I remember how, many years ago, I made the acquaintance of a distinguished American singer. 'I don't admire your newspapers,' said she; whereupon I made bold to ask the reason. 'Well, it's this way,' replied my fair interlocutor; 'English journals are dull, and I want to smile; their articles are long and I can't get through them, and they tell me little or nothing in the

way of gossip about people.' We have changed all that, have we not? Seriously, the Americanising of our institutions, once viewed with alarm in political circles, has since extended to many ramifications of social life. In some respects, no doubt, we act upon our estimable relatives — the Anglophile young man is a proof; but they influence us at all points, even to teaching our jockeys how winning horses should be ridden. But as seed does not germinate unless it fall upon soil fitted to receive it, we must conclude that the circumstances of modern English life, and the environment of those who live it, are primarily responsible for what is a grave as well as an obvious change. We spend our years in restless excitement, or in searching after it. The cry is, 'Who will show us something new?' Failing that: 'Who will, in some way, give a fresh and pungent flavour to the old?' We cry to the novelist: 'Let us walk with you upon the borders of vice, and descend with you into the pit of crime.' To the dramatist: 'Spice your work with a certain kind of suggestiveness, that we may feel what it is to play with fire.' To the journalist: 'Give us pungent morsels that we may tickle our palates with all manner of flavours. We don't want your leaders, because we have little time and less inclination for thinking. We don't ask you for reviews unless they are mainly exciting or gossiping extracts, full-flavoured, if possible.' With Danton, we would have what we want in three-fold intensity. He cried for audacity; we demand excitement, and are not very particular as to its kind or how it is obtained for us.

I have spoken generally, but not without regard to the many more than seven thousand in our Israel who do not bow the knee to the modern Baal. As to the majority, is it not true that the serious and sober elements which once prevailed in English life have sadly weakened; that, somehow, we have lost the stability of equilibrium; that, like a modern tramcar, we are propelled by a 'tricksy spirit,' less perfectly harnessed than in the case of the car? Is it not true that we have abandoned our old ideals, turned our Universities and Colleges into schools of athleticism, and centred the hopes and fears of England in, say, the field of cricket or football? The reader knows as well as I do that all this and much more (which he can supply) is very much a fact.

I am not here to make an exhaustive examination of all the results which our psychological revolution—if so it may be called—has brought about. Its consequences in the realm of music are those only which become these pages, and to them let me briefly address myself—briefly, because intelligent readers can follow up suggestions for themselves.

Developing equally, and side by side, with other changes may be noted a movement towards brevity which has already affected even the form of compositions. Of the tendency to short 'exercises' in music there can be no doubt at all. We have the short opera, a gift to us from the excitable South. Also has entered into our possession the short oratorio, which may be accounted a product of the land wherein it chiefly flourishes. Hardly could we find a composer who, however firm his assurance of adequate ability, would sit down to an oratorio or cantata designed to occupy an entire concert. Half-concert pieces are the rule of the day, but I recall a time when the works of this calibre in use could be counted on the fingers of one hand. Indeed, when it was considered desirable to perform the 'Hymn of Praise,' it became almost a necessity to fill up with Rossini's 'Stabat Mater.' Now there is ample choice, and the long oratorio, save a few examples of commanding importance, is falling more and more into desuetude. I am not saying whether this change is for the better or the worse—probably it is for the better in certain practical respects—I do no more than point out a fact, and even that is superfluous, seeing how it stands, 'gross as a mountain, open, palpable,' before all men's eyes. But the reason why? Is it to be found, I wonder, in the snippets of the miscellaneous second part? It may be said, 'but the orchestral symphony remains.' That is true, and some of the modern examples are as long as the sea-serpent. The symphony, however, is a group of more or less independent pieces, each calculated to act as relief by way of contrast, and already there is a tendency towards an increase in the number of pieces so as to make less onerous the achievement of that with which, as yet, symphony cannot dispense—development of theme. It is likely that before many years have passed the symphony will either be a dead, in the sense of an unproductive, form, or so changed as to have lost its historic characteristics. Here we should not forget that it has a rival in the so-called 'symphonic poem,' wherein the composer, free from the bondage of tradition, can play at will upon the weaknesses of his audience with more assurance of result than upon any qualities in which they happen to be strong.

But it is in pianoforte music—the form of the art which shares our homes with us—that we can see change most clearly and faithfully reflected. What has become of the Sonata, at one time played or attempted by everybody? Then it was almost as popular with our forefathers, and especially our foremothers, as were sets of Variations. Now, how small, by comparison, is the demonstration it receives, even at the hands of public performers, who find their account in playing selections from a multitude of short pieces—Studies, Nocturnes, Preludes, Dances, old and new, *et hoc genus omne*. To such works they listen with ever fresh delight, and very beautiful many of them doubtless are. I am not saying a word against the pianoforte snippet; the point is that to it

larger and more solid works have been compelled to yield, in great measure, their pride of place. At the same time, there is, in quarters where the Sonata still retains a certain prestige, a disposition to lop it. Years have passed since a dead set was made against repetition of the first 'part' in sonata form, nor was the attack wholly unsuccessful. This was followed by suggestions aimed against the formal recapitulation of subjects which comes after the 'working-out.' So that, had the entire movement succeeded, sonata form, the most symmetrical, comprehensive, and educational of all musical models, would have been reduced to statement of themes, development, and coda—to the dimensions, that is to say, of a good-sized snippet.

At the root of all this is the impatience of steady effort, the craving for change, the passion for excitement, which are notes in the dominant chord of our age. Even as music is now administered—namely, with every regard for the humour of those who receive it, the public often show themselves scarcely tolerant. In the old days an audience paid music the compliment of listening to the end, or, at any rate, of seeming to do so. When they slept, as some did, it was said, 'See an illustration of the power of the divine art to soothe the weary brain of the worker!' Thus did John Ella account for the slumber of an aristocratic subscriber, and he may have been right, for I suppose that there is 'music such as charmeth sleep.' The art, I am sorry to say, does not soothe modern excitability. Every reader must have become familiar with the fact that a London audience is always coming and going. Some arrive late; some go early; and others balance matters, *à la* Charles Lamb, by doing both. So is even the time of the audience cut into snippets, that the 'next thing' may be enjoyed as soon as possible.

What point shall we ultimately reach under the impulse of all this? Heaven knows; but even mortals cannot fail to see that the movement, if persisted in, will land us in the realm of Chaos and old Night. Of course, it will not be persisted in to such an end. God may have forsaken the world, as now and then we hear. He has, however, left behind Him some sort of automatic brake which pulls the huge machine up at the right moment. Or is it that the universal movement is not an onward march, but an oscillation like that of a rocking-horse—change without progress? I have just been reading a review, by Henry Murray, of Havelock Ellis's book, 'The Nineteenth Century, a Dialogue in Utopia.' There I find the author of the work putting into the mouth of his Utopian oracle a bold argument against the very existence of what we call progress. The speaker is describing to a companion the social conditions of the century so soon to end, and points out that, 'in every community perpetual slight oscillations backwards and forwards are for ever taking place.' He goes on: 'These oscillations were always "progress," and there were always clever people who could give reasons in favour of the "progress," and rejoice over it, quite unaware that the "progress" could be in either direction, and was merely due to that perpetual slight novelty, the continuous rhythmic vibrations in which life consists. They never seem to understand that because the change occurred they called it "progress"; they thought that the change occurred because they called it "progress." Consequently there were always a few clever, wordy, very solemn people who talked a great deal about "progress," and believed that "progress" depended upon their eloquence.'

The oscillation theory is very comforting, and, by the way, there is much to be said in support of it. 'To me,' writes Mr. Norman, 'it seems that the familiar old simile—used a thousand times before in this connection—which compares the motions of humanity with the tides of the sea, is as close and exact an image as could be found.' It may be that some reader exclaims, 'Hold! we have got from the snippet to the "motions of humanity." Where is the connection?' Cannot a tiny floating leaflet show the set of the current? I hold by the snippet as the symbol of all that is hysterical, frivolous, and unreasonable in modern life, and I want to believe in oscillation because of its assurance that, by and by, we shall swing back to the point whence we started, and begin afresh with firmer nerves, higher resolves, and purer ideals.

Joseph Bennett.

A HUMOROUS SKETCH BY MENDELSSOHN.

Apropos of the Birmingham Musical Festival held last month, we are very glad to have the privilege of furnishing our readers with an interesting relic of the great Music-meeting of sixty years ago. This unique memento takes the form of a humorous pen-and-ink sketch made by Mendelssohn in the year 1840 for the album of the late Mrs. Ignaz Moscheles, but now in the possession of her son and Mendelssohn's godson, Mr. Felix Moscheles, by whose kind permission we are enabled to reproduce it in facsimile, and practically full size, on page 723.

At the Birmingham Festival of 1840, whither he was accompanied by his attached friend and old master, Ignaz Moscheles, Mendelssohn conducted his 'Hymn of Praise' and 114th Psalm ('When Israel out of Egypt came')—then called a 'grand double chorus'—both for the first time in this country. He also played, between the parts of 'Israel in Egypt,' Bach's great Prelude and Fugue in A minor on the organ in the Town Hall, in addition to two

private extemporaneous performances on the same instrument; moreover, he conducted his 'Midsummer Night's Dream' overture and played his G minor pianoforte concerto—the latter between the performances of two operas at the Theatre Royal, but which formed part of the Birmingham Festival scheme three score years ago.

On his return to London, and as a parting gift to Mrs. Moscheles, Mendelssohn drew this humorous sketch for his friend's album. The key to its comicalities is as follows. On the left is the Stork Hotel, Birmingham, where Moscheles had 'put up.' To the right of that old hostelry is a pair of scissors, purchased by Mendelssohn for Mrs. Moscheles, and which he has depicted as a stork stalking along from the *Stork* to the Town Hall, but with its bill above the building in order to show the superior importance of that sharpened gift over the Town Hall and the Festival. Next is a bread and butter pudding—a favourite dish of Mendelssohn's during his visits to England—with a recipe for the making of it, which he is going to take with him to Germany, and a portion of its ingredients as shown by the bunch of currants, which forms a part of the grouping. Then we have the steamer at anchor off Dover, with Mendelssohn and his two travelling companions—Moscheles and Chorley, the musical critic of the *Athenæum*—standing on the fore deck. Under the steamer is the cravat which Mrs. Moscheles has given him. As Mr. Felix Moscheles says: 'He was in the habit of protesting that he had never been able to master the art of adjusting his cravat, and that not until Mrs. Moscheles pronounced the magic words—"pin it up"—was a flood of light thrown upon the subject.' The lower section of the drawing is a certain umbrella, belonging to Moscheles, which Mendelssohn had unfortunately lost, and the luggage—all of which is humorously disproportionate to the mail coach which is to convey the three travellers to Dover. The artist's inscription, signed 'F.M.B.,' and dated 'London, 2 October, '40,' speaks for itself.

Ignaz Moscheles furnishes an equally amusing sequel to this sketch in relating the following incident which happened during the journey to Dover. The coach started from London at midnight with the three inside travellers, but unfortunately there was a fourth occupant, a stranger, who, however, was happily fast asleep. One of the musical trio of passengers said: 'What shall we do with him when he wakes up?' '*Kill* him, that's the only way,' replied another. At that moment the somnolent one awaked! Great alarm took possession of the three merry men, as they feared that the stranger must have heard their murderous threat. But with admirable presence of mind Moscheles solemnly remarked: 'And then she declared she *never* would marry that man!'

PIANOFORTE TEACHING

SOME PRACTICAL HINTS BY

FRANKLIN TAYLOR.

(*Concluded from page* 652.)

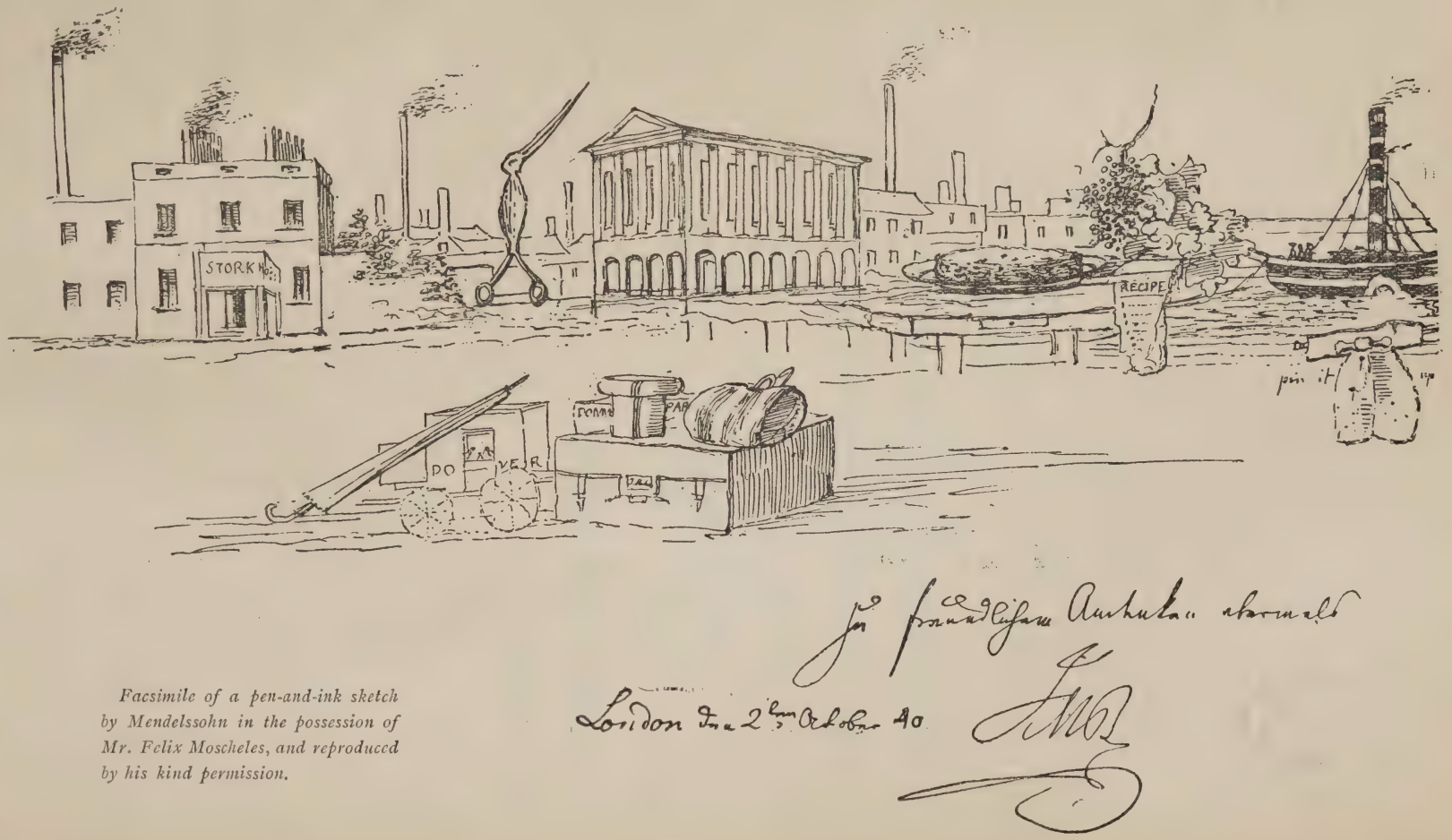
PHRASING AND EXPRESSION.

PHRASING is best described to the pupil as the necessity for dividing the music into separate sentences, and as being analogous to supplying marks of punctuation to a literary composition from which they have been omitted. Since every phrase ends with a cadence of some kind, it will be a great help to the pupil if he possesses a fair knowledge of harmony, but even without this knowledge an attentive pupil will be able, by careful listening, to discover the separation of the phrases, and in the endeavour will be doing much towards the cultivation of his ear.

When this separation into sentences or phrases has been accomplished, the next thing will be to give to each phrase its appropriate variations of force, and the pupil must be taught to observe that there are three possible ways of treating a phrase, ways which may conveniently be expressed by the signs , , and , and that each separate sentence requires to be treated in one of the three. In the absence of any special indications the pupil should begin his experiments by trying the first and second forms, and comparing results. In the majority of cases the first will prove to be the most suitable, the third form being seldom required, and indeed being usually marked definitely by the composer. In describing the first of these forms I do not mean to imply that the strongest part of the phrase always occurs exactly in the middle; the proper effect would often be more accurately indicated by or . The general character of the phrase will of course determine this.

With regard to the amount of variety in phrasing, I have always noticed that the playing of even intelligent pupils is inclined to err on the side of monotony, and I believe that, as a matter of fact, all variety, whether of tone, as in *cres.* or *dimin.*, or of pace, as in *accel.*, *ritard.*, or the duration of a pause, appears greater to the player than to the listener; I therefore always recommend my pupils to exaggerate in such matters, until they find out for themselves the limits beyond which the effect would become grotesque, and I have often been amused to observe the efforts they have to make before they arrive at anything worth calling variety at all.

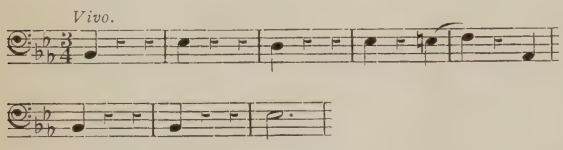
Another cause of monotony which is very generally noticeable in the playing of pupils, and indeed not of pupils alone, is deficiency of accent. I have heard it advanced that the reason of the unrhythmical quality of the playing of English pianists as compared with those of other nationalities lies in the fact that English children do not dance at an early age nearly as much as French, German, or



Facsimile of a pen-and-ink sketch by Mendelssohn in the possession of Mr. Felix Moscheles, and reproduced by his kind permission.

Austrian. How this may be I do not know; perhaps it is because they have but a weak sense of rhythm that they are less given to dancing. In any case, the cultivation of a feeling for accent and rhythm is a subject which requires the constant attention of a teacher, and a great deal will depend on the choice of the music given out for study. I should say, avoid all 'Moonlight Reveries' and 'Rippling Waves' and give plenty of well-marked rhythmical pieces in March, Gavotte, or Waltz form, together with movements (generally the first and last) of the Sonatas and Sonatinas of Haydn, Mozart, Clementi, &c.

One of the most common defects in the playing of even advanced pupils is feebleness of the left hand, and this I think arises less from physical disability than from the fact that the player's ear is too much engaged in following the doings of the right hand, where the melody is to be found, to be able to afford much attention to the left. Pupils should therefore be encouraged to play the *bass part* of their music alone (not necessarily the whole of the part for the left hand) in order to accustom the ear to its melody, so that when playing the work complete they are playing *two* melodies which fit together perfectly, and are playing them with equal intention (though probably with different degrees of force), instead of playing with the right hand and accompanying, more or less negligently, with the left. The pupil should learn to take as much interest, for instance, in the following melody, which is the bass of Chopin's Waltz in E flat (Op. 18), as he does in the more elaborate melody to which it serves as support.



Likewise, in studying polyphonic music, such as Bach's three-part Inventions, the pupil should begin by playing each part separately, not only to learn the melody of each, but in order to recognise the frequent imitations and entrances of the theme, all of which will require prominence when the parts are afterwards combined. And in learning a piece in *cantabile* style, the melody must be studied and practised by itself, for the sake of the phrasing and expression. A singer does not need constant accompaniment in order to improve his rendering of the song.

It would be both possible and pleasant to write much more on the subject of phrasing, but want of space forbids. Those who desire further information may be referred to my book, 'Technique and Expression,'* in which the matter is discussed at greater length.

* Novello and Co., Ltd.

READING AT SIGHT.

Sight-reading is a highly important and too often neglected branch of musical study, and can scarcely be begun too early, provided the pupil's technique is sufficiently advanced to enable him to play with a certain moderate degree of facility. The best material to begin with is to be found in very easy arrangements of popular tunes, such as those contained in Peters' Albums of 'Volks und Studenten Lieder,' 'Opern-Melodien,' &c., and each movement should be played through three times, in approximately correct *tempo*, without stopping to correct mistakes. Later, albums of Gavottes, Marches, Minuets, &c., are serviceable, and for players who are competent to deal with quick chromatic changes of harmony, Chopin's Mazurkas afford admirable material.

The chief cause of the difficulty experienced lies in the reader's giving his whole attention to the note he is playing, instead of realising beforehand what he has to play next; but it is not difficult to make a pupil see that if he were asked to read aloud a piece of English prose, he would not look steadfastly at each syllable as he pronounced it, but would, as a matter of course, be always reading two or three words in advance, otherwise he would soon hesitate, or, at any rate, read very slowly. And it is quite the same in reading music, though it takes time to acquire the habit of reading in advance, because the sense of music is less definite and less readily grasped than that of language. The only way in which the teacher can help a beginner is by slowly moving a pencil along the line, about a bar in advance of the playing, so as to lead the pupil's eye onward, at the same time giving occasional verbal directions in *very* few words, such as 'change to G major,' 'observe tied notes,' and so forth, by which means the pupil will be taught the kind of thing he has to look out for.

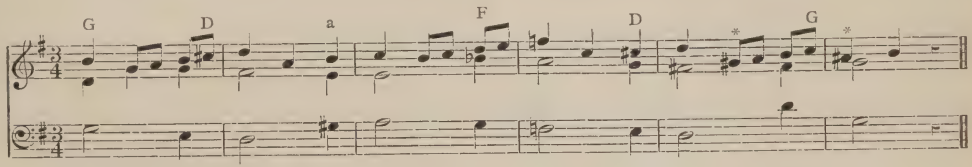
A knowledge of harmony is a great advantage in sight-reading, as in most things musical, but even this will not dispense with the necessity for looking ahead; indeed, if relied on too confidently, it has its dangers, tempting the reader to play harmonic progressions and resolutions as he expects to find them, instead of as they happen to be written.

THEORY.

It is difficult to say how much theory is necessary for the pianoforte pupil. In a general sense, no doubt, the more knowledge the better, but, considered particularly, there are two points which seem to stand out as absolutely indispensable. First, the pupil must be taught the construction of the scale and the formation of common chords and chords of the seventh; and secondly, he must learn enough of the principles of modulation to be able to tell in what key he is playing at any part of his piece. As soon as the elementary principles of key-relationship are understood, and the order of appearance of the sharps and

flats—F, C, G, D, A, E, B, and B, E, A, D, G, C, F—has been committed to memory, the pupil is in a position to analyse simple compositions for modulation, and I will try to describe briefly the method which I generally use with my own pupils. I first explain that by the expression 'in the key of so and so' we mean that the composition consists of the notes of a certain scale exclusively, and that if no extra sharp, flat, or natural occurs at all, the piece remains in the same key throughout. The analysis then begins by seeking out the first chromatic sign to be found, and I show that if it is a modulating sharp it occurs on the seventh degree of the new scale, if a flat, on the fourth,* and if a natural on the seventh or fourth, depending on whether it cancels a flat or a sharp in the scale just quitted. The note situated one semitone above the sharp, or one semitone and two tones below the flat, may then be assumed to be the keynote, and if it is a true modulation, it will be immediately followed by the chord of the new tonic. If this expected chord does not appear at once it is not an essential change, but merely an accidental, probably an auxiliary note, the nature of which I then take the opportunity to explain. It is also necessary to show that when two or more sharps or flats occur at the same moment, it is the most advanced in the 'order of appearance' which must be taken for investigation. The term *accidental* as applied in the Instruction Books to *all* sharps, &c., which do not belong to the signature is illogical and misleading, and this fact also must be made clear to the pupil.

By way of proving that the pupil understands his analysis, as also of affording opportunity to point out mistakes, I require him to mark his piece in the manner of the following example, in which the new keys are shown by a capital letter if major, and a small one if minor, while the true accidentals are marked with an asterisk—



It must be admitted that this is but a rough and ready method, and can only apply to simple and direct modulations, but I have always found it useful, and at any rate it serves to make the pupil aware that modulations do take place in most compositions, a fact of which the average pupil is often entirely ignorant.

Many pianoforte students now attend harmony classes, and learn to write from figured basses, and the knowledge they gain should be of great value to them, but I am afraid that for the majority their work only exists upon paper, and has little or no musical meaning—indeed, I frequently meet with quite advanced players who are yet incapable of playing three consecutive chords in correct progression on the keyboard. To remedy this unhappy state of things, all pupils should be made to *play* their harmony exercises through several times (after they have been corrected!) that they may learn through the ear as well as the eye. And, at the least, as a very small step towards a possible future power of extemporising, all pupils should be able to play the prepared authentic cadence in every key.

CHOICE OF MUSIC FOR STUDY.

I do not think it would be well to attempt to give in this place anything like a catalogue of teaching pieces, because all good teachers will be familiar with the standard works as a matter of course, and as for lighter music, of the kind which is in demand for the making of a 'little music in the evening,' there is now such an abundance to be found in the Albums and other collections of all the chief publishers, English and foreign, that the difficulty of selecting suitable pieces is infinitely less than was the case twenty years ago. But I should like to emphasize the importance, in all educational matters, of progressive order, in the advantages of which I firmly believe, and which I myself have carried out in the arrangement of the various books of my collection of 'Progressive Studies,'* as also in a Pianoforte Tutor† for beginners compiled by me some years ago, in which no single detail of notation—whether rest, dot, tie, &c.—is introduced without the explanation being given at the moment of its introduction.

The composers whose works appear to me the most valuable for teaching purposes are, in the earlier stages, Clementi, Dussek, Bach (there are some quite easy movements to be found in the 'Supplement' to Peters' Edition), Burgmüller, some Kullak, Reinecke, and Kuhlau. The works of the last-named are often particularly useful, as the use of the sign 8*va* is generally avoided, the higher notes being written on leger-lines, and thus the pupil is obliged to learn to read notes written in the higher registers, an accomplishment often present to a very limited extent only. For more advanced pupils we have Mozart, Heller

* The alliteration, Sharp Seventh and Flat Fourth, helps to fix this in the pupil's memory.

* Novello and Co., Ltd. † Enoch and Sons.

(almost indispensable for teaching the elements of phrasing), Haydn (often undertaken too early, before the pupil's technique is equal to the execution of the numerous trills and other ornaments), Bach again, easy Mendelssohn and Beethoven, and, farther on, as the general technical progress justifies it, Hummel (extremely valuable, and too often neglected by teachers), Mendelssohn, yet more Bach (probably the Fugues by this time), Schubert, and a few of Moscheles' compositions. Chopin, Schumann, and most of Beethoven should be left until the pupil is able to understand as well as execute them, or he will lose all the pleasure which is experienced by every student who is capable of undertaking them successfully.

Studies, by which I mean for the moment studies of technique only, not of interpretation, occupy an intermediate position between finger-exercises and musical compositions. They *are* compositions, in the sense that they have a beginning and ending, and conform to the rules of musical grammar, but they are *not* compositions, in so far that they do not aim at expressing any musical thought, their object being simply the furtherance of technique. Studies of this kind should always be chosen with a view to the pupil's improvement in some particular branch of technique, and, as a rule, should follow when the pupil has become fairly capable in that particular branch. Thus, so soon as the scales can be played in moderate *tempo* without difficulty, the teacher should give a series of scale-studies, by which means the pupil learns to apply to actual compositions the work done in technical exercises.

From this point of view, the best studies are those in which one particular progression or figure is reiterated throughout in varied positions, as in the studies of Czerny, Cramer, Mayer, Loeschhorn, &c., and I have no liking for the form generally adopted by Kalkbrenner and others, in which there appears to be a striving after musical effect, together with a too great variety of technical figuration. Of course, these remarks do not apply to studies of phrasing and performance, "*Vortragsstudien*," as the Germans call them, such as those by Heller, Moscheles, Chopin, Liszt, and many others. For our practical purpose these differ in no respect from pieces otherwise designated.

In choosing music for pupils now-a-days the teacher has to take into consideration not only the composer, but the editor. I think there can be no question that the idea, excellent in itself, of training the player in the way he should go by supplying a sufficient number of marks of expression and phrasing has of late been very much overdone, and with by no means satisfactory results. I have seen modern editions of works with which I am perfectly familiar, but which I was yet positively unable to recognise at the first glance! Time-signatures are changed, sometimes a double time-signature is given, such as C 12-8 (the meaning being that triplets occur in some of the bars), sometimes bar-lines are drawn through each stave separately and then across both (intended to indicate a certain variety in the phrasing), and finally the whole thing is decorated with a mass of curved lines, horizontal lines, dotted lines, abbreviations and initials (generally unintelligible without frequent reference to the preface), to say nothing of weird signs which look like designs for railway signals! And all this even in quite simple music, intended for pupils who have barely passed the elementary stage, and who surely have enough to do if they attend to the comparatively few directions which the composer has deemed sufficient. The result is that this overwhelming mass of instructions defeats its own end, and nothing is attended to.

Moreover, this over-anxiety on the part of editors to instruct the player as to every little detail is often actively mischievous. A long experience of examination in pianoforte playing has taught me more of the results of different methods of teaching than I could possibly have learnt otherwise, and I do not hesitate to say that a rigid insistence on attention to marks and signs on the part of the teacher, and a slavish observance of them on that of the student, dulls the pupil's musical perception, and prevents him from properly cultivating and exercising his judgment. For instance, one of the earliest ideas of the editors, long before the highly variegated editions of to-day came into existence, was to join together the ends of all slurs during the continuance of an unbroken *legato*, and to leave them disconnected at points where a break would be necessary or allowable. At first sight this would appear to be an innocuous and even desirable arrangement, but the result is that pupils accustomed to this method, and unaware that composers, as a rule, did not trouble themselves about such minute details, consider the break at the end of every slur a necessity, and when they play from a copy which has not received the attentions of the editor turn such a phrase as—

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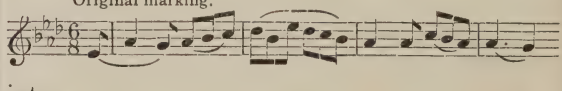
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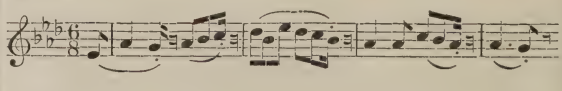

Indeed, the careful and conscientious pupil is in such matters as the above often in worse case than the careless, especially if the latter possesses a certain amount of musical sense.

In conclusion, I may perhaps be permitted to add a word of warning against the too prevalent practice of allowing the pupil to learn pieces of a difficulty far in advance of his technical powers. Young and inexperienced teachers are the most frequent sinners

in this respect. Beginners in teaching (I have been a beginner myself, and I know) have just finished their own education at some great School of Music or elsewhere, they have their favourite composers or special compositions, and they are keenly anxious to make their pupils play them like they do themselves! Or they are tempted to seek relief from continually hearing music of a more or less childish standard, and prefer to listen to compositions which interest them, however imperfectly rendered. All this by way of excuse, but that the practice is a mischievous one I have no doubt whatever.

OCCASIONAL NOTES.

Amongst the musical visitors to the Birmingham Festival were Professor Julius Buths, of Düsseldorf, and Herr Otto Lessman, Editor of the *Allgemeine Musik-Zeitung* and one of the most distinguished critics in Germany. Professor Buths, who was born in 1851, has, for the past eleven years, been musical director at Düsseldorf, an important post in Germany and one formerly held by Mendelssohn. Music is not, however, his only interest, pictures being a favourite hobby. Moreover, he took an intelligent delight in visiting with a few friends the splendid Free Library of the Birmingham and Midland Institute, appropriately situated in Paradise Street. The fine Shakespeare collection there specially attracted his attention, and, by the courtesy of the Librarian, he was permitted to examine a First Folio and other rare treasures that are carefully preserved in the strong-room of that splendid Institution. The Professor subsequently payed a flying visit to Stratford-on-Avon before returning to Düsseldorf, thus making a pilgrimage which formed an interesting finish to his Festival experiences at Birmingham.

Professor Buths intends, we understand, to perform at Düsseldorf during the coming season a Symphony in G minor, 'quite Mozartean in character,' by John Christian Bach, the manuscript of which is in the possesssion of Dr. Erich Prieger, of Bonn. The eleventh son of the great Leipzig Cantor, John Christian was known as 'the English Bach,' by reason of his residence in London during the last twenty years of his life, where he ranked as one of the chief musicians of the day. He died in London on New Year's Day, 1782, and is buried in the Roman Catholic portion of Old St. Pancras Churchyard. No stone marks the spot of the interment, and it would be impossible to point to the exact location of his remains. The burial register of the parish of St. Pancras records his name as

John Christian Back.

At some future time we hope to give a few biographical particulars of 'the English Bach.'

Here is enthusiasm in matters choral in Greater Britain. Lady Mary Lygon, who went out to Australia with her brother, Earl Beauchamp, Governor of New South Wales, has successfully initiated a musical competition in Sydney. In a private letter to Dr. McNaught, Lady Mary writes: 'We had entries in all the twenty-five classes; and one choir (the Grafton Cathedral Choir and Choral Society) came 500 or 600 miles—two days' journey by sea!—to compete in the last two classes.' Advance, Australia, in the great Commonwealth of music.

The *Yorkshire Post* of the 17th ult. contains, in its 'Music and Art' column the following paragraph from the pen of its erudite musical critic:—

'Answers to correspondents' often furnish excellent material for the imaginative mind; they are in their suggestiveness something like the one-sided conversation heard when a friend is operating on the telephone. Thus, when we find in the October Musical Times a querist answered thus:—'Taking into consideration all your circumstances, the concertina seems the most promising of the three instruments you name'—we are at once launched upon a sea of conjecture. What were the circumstances, and what could be the instruments that yield priority to the concertina? For our own part, we should take the one to be a desert island, the others the Jew's harp and comb.

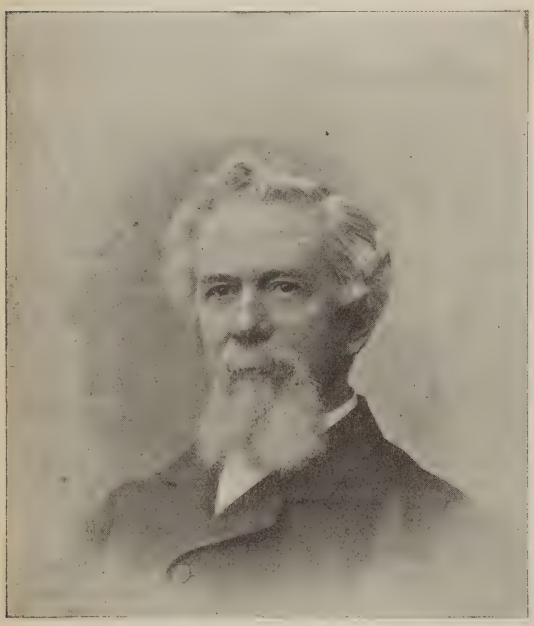
While we are very glad to hear from time to time of the usefulness of the 'Answers to Correspondents' section of this journal, it is an additional source of gratification to find that it furnishes material for some amusing 'copy' in so important a newspaper as the *Yorkshire Post*. Travellers to desert islands will in future know the kind of instruments best suited to those 'circumstances.'

So much has been said upon the shortcomings of the chorus at the recent Festival, especially in Mr. Elgar's 'Dream of Gerontius,' that any further comment is unnecessary. Their achievements in some of the other works, in justice be it recorded, gave better evidence of that high attainment which we naturally expect at Birmingham with all its splendid Festival traditions. But any defects in a first-rate festival choir once more point to the great need of a general levelling-up of choral technique in this country. Richter has done wonders for us in regard to the performance of orchestral music, and we want a number of English Richters up and down the country to galvanise choral singing into new life. The days of the stodgy four-in-a-bar conductor and the mechanical chorus singer are no more. There must be a *spirituality* in the interpretation of choral music—a spirituality that cannot be expressed by so many crotchets and quavers or even dynamic signs, but which must be felt. The music must come from the heart or it will not touch the heart. Choral singing is a glorious heritage of this fair land of ours, and its supremacy must be maintained by a determination to reach the highest ideals of soul-stirring interpretation.

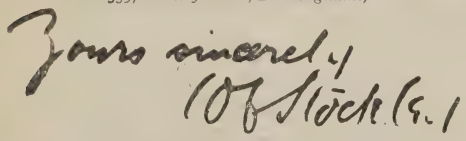
A special Thanksgiving Service was announced to be held in St. Paul's Cathedral, on the 27th ult., for the safe return from the war in South Africa of the City Imperial Volunteers. The music selected included Professor Stanford's Te Deum in B flat, special Psalms, three hymns—'Praise, my soul, the King of heaven,' 'Now thank we all our God,' and 'All people that on earth do dwell'—in addition to the National Anthem to be sung at the close of the service. Sir George Martin composed a special Antiphon for the occasion. This, which was to be sung before and after the Psalms, is a setting of the words: 'O Lord God, Thou strength of my life: Thou hast covered my head in the day of battle.' It was arranged that the organ should be supplemented by the band of the Royal Military School of Music (Kneller Hall), that Mr. Charles Macpherson, sub-organist of St. Paul's, should officiate at the organ, and Sir George Martin conduct this most memorable service in the Mother Church of the City of London.

The interesting Sunday Chamber music concerts given at the Passmore Edwards Settlement, Tavistock Place, every fortnight, were resumed on Sunday, the 7th ult. The programme of each concert, which begins at 8.30 p.m., contains at least one masterpiece in the domain of chamber music. The past performances of various well-known executants have been excellent and are sure to be maintained under the *régime* of Mr. Richard H. Walthew, who is the able musical director of the Institute.

Owing to the lamented death of Dr. Swinnerton Heap, which occurred during the progress of the choral rehearsals for the recent Birmingham Festival, Mr. W. C. Stockley kindly undertook to discharge the duties of chorus-master at the recent meeting. His connection with the Festival in that capacity began in 1858 and continued till that of 1894, when he was



(*From a Photograph by Mr. H. Roland White, 359, Moseley Road, Birmingham.*)



succeeded by Dr. Heap. Mr. Stockley, who was born in 1830, has been the recipient of many testimonials of personal regard and in acknowledgment of his long and valued services to the cause of music in Birmingham. We give a photograph of the veteran and genial musician, whose features recall those of Charles Dickens.

The University of Cambridge has announced its intention of conferring the Honorary Degrees of Doctor of Music upon Mr. Frederic H. Cowen and Mr. Edward Elgar. 'Honour to whom honour is due' is fully exemplified in the action of the University, and the natural sequence is a chorus of congratulation to the two distinguished musicians, in which The Musical Times vociferously takes a part.

Dr. Henry Watson has followed up the splendid gift of his fine music library to the city of Manchester by an equally generous benefaction to the Royal College of Music (Manchester). This most recent instance of his public-spirited generosity has taken the form of presenting his interesting collection of antique musical instruments to the College—a gift which we are by no means surprised to hear that the Council has gratefully accepted. In sending the information Dr. Watson writes as follows in a private letter, dated October 18, from which we venture to quote a sentence or two:—

> 'You will see that I have "broken out in a fresh place." I hope the attack won't be serious and that I may soon recover. It must be the time of the year that has something to do with it, for it was exactly twelve months yesterday since I parted with my Library. I am delighted to find that it is being considerably utilised, and it will be more so, no doubt, when it is settled in its permanent home. The Library, however, remains with me at present and will do so until it is catalogued and the books bound. I have just added a nearly complete set of Wagner's operas in full score, and several other very important books. . . . I am thinking of writing a short history of the Manchester Gentlemen's Glee Club (established in 1830), but this must be done in my spare moments.'

Whatever 'the time of the year' may have had to do with Dr. Watson's self-denying generosity, his gift is exceedingly timely, and the Royal College of Music (Manchester) is to be warmly congratulated thereupon. Here is a list of the said 'old and curious musical instruments' presented by Dr. Watson:—

ENGLISH.

Viols, Treble and Tenor—Viol da Gamba, six strings, by Barak Norman—Cittern, 18th century—Keyed Cittern—Dancing Master's Kit and Pocket Fiddle—Zither (old)—Bassoon, five keys, *c.* 1780—Oboe, six keys—Pitch Pipe, *c.* 1700—Two Panpipes—Picco Pipe.

INDIAN.

Two Turhi (Brass Trumpets)—Pungi (Snake Charmer's Pipe)—Two Bin-Baja (pipes used at weddings)—Small and Large Sitars—Dotara (Guitar)—Vina (the national instrument of India)—Manjeera (Brass Cymbals), three sets—Kangari (Tambourine)—Two Dolah (Tom-Toms)—Dhol (Drums)—Sarangi (Fiddle), two large and one small, with bows—Debrubba—Hindoo Fiddle, made of Tortoiseshell—Tabla (small Drum).

CHINESE.

Urheen (Violin and Bow)—San Hsien (Banjo)—Hiuen tchung (large Bell).

JAPANESE.

Koto—and a representative set of Japanese instruments now on their way to England.

AFRICAN.

Marimba (Zulu Harmonicon)—large and small Igedegbo, &c.

PIANOFORTE FAMILY.

Dulcimer—Virginal, 1570—Clavichord (German), 1700—Spinet (English), 1773—Harpsichord (English), 1780—Square Piano (English), 1791.

The collection also includes an Egyptian harp and a nose-flute from the Savage Islands. The use of the last-named instrument in civilised countries rather suggests a pocket-handkerchief *obbligato!*

Dr. W. G. McNaught has retired from the conductorship of the Bow and Bromley Choir. This appointment he has held with much distinction to himself and benefit to the cause of music in the East End of London for a quarter of a century.

Frederick A. Gore Ouseley

Mr. Edward Elgar invited three ladies—teachers of the French, German, and English languages at a school in which he is interested—to the full rehearsal of his 'Dream of Gerontius' at Birmingham. Notwithstanding his injunction that they were *not* to thank him for the privilege, the trio of fair instructresses sent him the following epistle, in form of expression somewhat Tower of Babelish:—

Sept. 28, 1900.

My cher Herr!

We sommes so full de Dankbarkeit and débordante Entzücken and sentons so weak et demütig that la Kraft of une Sprache seems insuffisante auszüdrücken our sentiments. Deshalb we unissons unsere powers et versuchen to express en Englisch, French, and Allemand das for que wir feel n'importe quelle Sprache to be insuffisante. Wie can nous beschreiben our accablante Freude and surprise! Wir do pas wissen which nous schätzen most: notre Vergnügen to-morrow, ou die fact, que von all gens Sie thought à uns.

We sommes alle three fières und happy, et danken you de ganz our cœur.

(Signed by the three ladies aforesaid.)

Giuseppe Verdi attained the patriarchal age of eighty-seven on the 10th ult. The event not only was an occasion for hearty congratulation, but it more than ever justified his title to that of 'the grand old man of music.' The veteran composer's first visit to England took place fifty-three years ago. He came hither for the production of his opera 'I Masnadieri,' the libretto founded on Schiller's 'The Robbers,' first performed at Her Majesty's Theatre, July 22, 1847. The cast included Jenny Lind and Lablache, and the performance was honoured by the presence of the Queen and the Prince Consort. Verdi, who conducted, had a magnificent reception. Lumley, the *impresario*, made him a liberal offer to conduct Italian opera at Her Majesty's for three years, an offer which Verdi felt strongly inclined to accept, but which was rendered impossible by the existing agreements with his Italian publisher. Had he settled down to the business of an operatic conductor it is possible that 'Rigoletto,' 'Trovatore,' and 'Traviata' might never have been written. Verdi again visited these shores in 1862, and also in 1875, on the latter occasion for the memorable performances of his 'Requiem' at the Royal Albert Hall, when he was received with great enthusiasm. The year of Verdi's birth (1813) is also that of other good men and true who, having served well the art of music, now rest from their labours. Here are their names in the order of the dates of their birth. Curiously enough, they fall alphabetically:—

Otto Jahn	Died 1869
Francesco Lamperti	„ 1892
George Alexander Macfarren	„ 1887
Prosper Phillippe Catherine Sainton	„ 1890
Henry Smart	„ 1879
Wilhelm Richard Wagner	„ 1883

Professor Karl Klindworth celebrated his seventieth birthday on September 25, too late for notice in our October issue. But although this note of congratulation to the veteran musician on so interesting an event comes somewhat 'after the beat,' it may be credited with a good *sforzando* to emphasise its sincerity. The distinguished pianist and teacher of the pianoforte, the friend of Wagner, the editor of Chopin and other classical composers for the household instrument, has friends not a few in England who wish him all happiness in the eventide of his long and useful life.

Mr. Charles William Perkins, organist to the Corporation of Birmingham and of the Musical Festivals, is a native of that city, having been born there on October 4, 1855. He studied the organ under Mr. Andrew Deakin and pianoforte and composition under the late Dr. Swinnerton Heap. After holding the appointment of organist at Wretham Road Church, Handsworth, till 1884, Mr. Perkins came to London as assistant to Sir Frederick Bridge at Westminster Abbey. During his residence in London he held successively the organistships of Immanuel Church, Streatham Common, and St. Michael's Church, Paddington; and he owes much to the kind advice and guidance of Sir John Stainer during the last years of the latter's organistship of St. Paul's. In June, 1888, he was elected organist of the Birmingham Town Hall, a post which he worthily holds in addition

(From a Photograph by Mr. J. A. Draycott, Birmingham.)

Charles William Perkins

to that of the Musical Festivals. It is no wonder that the services of Mr. Perkins are in great request for recitals at organ inaugurations. In The Musical Times of May last (p. 315) we gave some particulars of his weekly performances in the Town Hall of Birmingham. Mr. Perkins is the right man in the right place, which happens to be his native place.

Sir Frederick Bridge took the following as the subjects of his Gresham Lectures, delivered on the 23rd, 24th, 25th, and 26th ult.:—

Lawes's 'Comus' music and songs.
Orchestral study (IV.)—The Flute.
Orchestral study (V.)—The Cor Anglais.
Purcell and the Italians.

Mr. E. Silas writes as follows, under date 'October 12, 1900':—

Would you kindly correct the answer to 'Exon' in your next issue as the one in the last number is not quite correct. I have written an *Adagio* in E, for eight concertinas; a *Quintet* in D, for concertina, violin, viola, violoncello, and pianoforte; a *Quartet* in B flat, for concertina, viola, violoncello, and pianoforte; four *Trios*, for concertina, viola, and pianoforte; three *Trios*, for concertina, violoncello, and pianoforte; two *Sonatas*, for concertina and pianoforte; besides a great number of pieces for concertina and pianoforte. The Trios for concertina, *violin*, and pianoforte, mentioned in the reply to 'Exon,' have not been written by me.

While we gladly insert the authoritative information kindly supplied by Mr. Silas, we may add that we supplied the answer to our correspondent's question from a source which we considered trustworthy.

Mr. Frederic H. Cowen will be entertained at dinner by the Glasgow Society of Musicians on the 30th inst. We understand that his 'Idyllic' Symphony (No. 6, in E) is to be performed during the coming season by the Liverpool Philharmonic Society, at Glasgow, Edinburgh, and Bournemouth, and that it will also find a place in the scheme of the Philharmonic Society's concerts in London.

The 'Agamemnon of Æschylus,' in the original Greek, is announced to be performed, in the New Theatre, Cambridge, on the 16th, 17th, 19th, 20th, and 21st. The incidental music for the play has been specially composed by Sir Hubert Parry.

Additional patronymics of English musicians duly foreignised:—

H. Schlüsselklang.
Le François.
F. Listigschinken Wälder.
P. Chevreuil.
Heinrich Holz.
Edoardo Tedesco.
Herr Alangrau.
Erneste Gué.

A contributor, during a recent visit to a friend in Leicestershire who is a composer and a follower of the Quorn, suggested to his host that he should compose a 'Hunting' symphony, of which the first subject should be given out by the *Quorno Inglese!* He is no longer a guest.

The following fugitive lines were recently picked up in the neighbourhood of Queen's Hall:

There was a young man of Portugal
Who played very well on the bugle.
He blew, and he blew,
And he tried all he knew,
But he *could not* play works that were fugal!

Mr. Arthur Payne, leader of the Queen's Hall Orchestra, has been appointed music director of the Llandudno Pier Concerts.

Thomas Attwood will form the subject of the biographical sketch in our December issue. In addition to a special portrait, reproduced for the first time, of Mozart's only English pupil, the article will contain some fresh information concerning the old musician from family papers. Of special interest will be some facsimiles of the theoretical exercises worked by Attwood while studying under Mozart, with the master's comments thereupon. These will be reproduced from the originals in the possession of Sir Frederick Bridge and by his kind permission. Somewhat of a sequel to the above-mentioned proposal will be an illustrated article, entitled 'The sisters of two great composers'—(1) Nannerl Mozart and (2) Fanny Mendelssohn. We may take this opportunity to announce a new departure in regard to our Foreign News. Two distinguished writers on music in Berlin and Vienna—Herr Otto Lessmann, editor of the *Allgemeine Musik-Zeitung*, of the former city, and an eminent critic residing in the city of Beethoven and Schubert—have kindly consented to furnish our readers, month by month, with letters giving a *resumé* of the musical doings in their respective centres. Mr. H. E. Krehbiel, the well-known musical critic of New York, has resumed his letters in the present issue, and will continue to do so during the season. In the December issue we may have something to say concerning prospective intentions for the first year of the New Century.

THE BIRMINGHAM MUSICAL FESTIVAL.

(By our Special Correspondents.)

The thirty-ninth great music-meeting in the Midland capital has come and gone, leaving its lights and shadows behind. Inaugurated in 1768, the Festival has been held triennially since 1834. In that year the Town Hall, then newly erected, was used for the first time. This noble building was due to the enthusiastic enterprise of the late Mr. Joseph Moore (1766-1851), whose name should be kept in reverent remembrance as being the father of the Festivals in their present world-wide importance. It was Mr. Moore who induced Mendelssohn to conduct his own works at the Festivals of 1837 and 1840; moreover, it was at his instigation that 'Elijah' was produced at Birmingham, under the composer's direction, on August 26, 1846—a red-letter day in the history of their Festivals of which Birmingham folk are not a little proud.

October 2, 3, 4, and 5 were the days on which the recent Festival was held, under the conductorship of Dr. Hans Richter, who has held the post since 1885. The band consisted of 123 performers, of whom 87 were 'strings.' The chorus totalled 351 voices, distributed thus:

Sopranos.	Contraltos.	Tenors.	Basses.
107	80	76	88

EXIT MALE ALTOS!

For the first time in the history of the Festival there were no male altos in the chorus. In Mendelssohn's time (1846) the alto part was sung entirely by men—'bearded altos,' as he called them. Since the meeting of 1867 there has been a steady decrease in the number of these gentlemen altos. They dwindled down to nine at the last Festival, and now they have disappeared altogether. It may not be without interest to mention that the employment of lady singers in the alto section of the Festival chorus was due to Costa, who first introduced them at the Festival of 1849—the occasion of his initial conductorship—in the proportion of 17 of the fair sex to 59 of the hirsute-adorned species. In 1846 (the

'Elijah' year) 62 of the 271 chorus singers went down from London, now the choir is entirely local, and very properly so, in its constitution.

'ELIJAH' AND ITS PANEGYRIC.

After the National Anthem (Costa's arrangement), the Festival began on Tuesday morning (the 2nd ult.) with Mendelssohn's 'Elijah,' which oratorio, with the exception of its production in 1846 and the Festival of 1864, has always opened this feast of music. The work received, on the whole, a very satisfactory performance. It is sufficient to name the principal vocalists to record that full justice was done to the solos: Madame Albani, Miss Esther Palliser, Miss Ada Crossley, Miss Clara Butt, Mr. Edward Lloyd, and Mr. Andrew Black. For the first time the double quartet ('For He shall give His angels') was sung entirely by principals engaged for the Festival. The hall was crowded in every part, standing places being sold easily at a guinea each. The *coup d'œil*, especially during a gleam of brilliant sunshine, furnished a striking feature in an event which was deeply impressive—no less in its associations than in a general all-round excellence of interpretation.

A protest must, however, be made against the ultra-fulsome panegyric of the oratorio printed in the programme book. This unnecessary laudation was, we believe, written by a late distinguished musical critic at the request of the late Mr. J. Oliver Mason, who had much to do with engineering former Festivals. It first appeared in 1858 and contains such ridiculous expressions as 'There is nothing in music more impressive than this hymn' ('For He, the Lord our God'), and 'This is one of the most remarkable examples of vocal part-writing of which the art can boast' ('For He shall give His angels'), and so on *ad nauseam*. Is it not time that such absurd puffery should be suppressed? The old mistakes (in two places) of printing 'Ecclesiastes' instead of 'Ecclesiasticus,' in the scriptural references, were repeated in this word-book, which needs to be thoroughly revised before another Festival.

SIR HUBERT PARRY AND OTHERS.

The programme of the Tuesday evening performance was as follows:—

PART I.

Overture—'Genoveva' .. .. Schumann.
Psalm (12 parts)—'De Profundis' .. .. Sir Hubert Parry.
(Conducted by the Composer.)
Soloist—Miss Evangeline Florence.

PART II.

Orchestral Song—'The Soldier's Tent' .. Sir Hubert Parry.
(From 'The Bard of Dimbovitza,' by Carmen Sylva.)
(Written specially for this Festival and conducted by the Composer.)
Mr. Plunket Greene.

Symphony in C ('Jupiter') .. .. Mozart.

Songs from the Cycle—'Sea Pictures' .. .. Edward Elgar.
I. Sea-slumber Song. | IV. Where corals lie.
II. In Haven. | V. The Swimmer.
(Conducted by the Composer.)
Miss Clara Butt.

Overture—'Romeo and Juliet' .. .. .. Tschaïkowsky.

Ballade—'Die Vätergruft' (Uhland) .. .. Peter Cornelius.
Mr. Plunket Greene and Chorus.

Overture—'Tannhäuser' .. .. Wagner.

The manner of the performance of this programme does not call for detailed remark. It may be taken for granted that the orchestral numbers were played with all possible excellence under Dr. Richter's conductorship. The 'Jupiter' would have sounded more Mozartean if only half the strings in the band had been employed, though no such limitations could be thought of in connection with the 'Tannhäuser' overture—that 'old chestnut,' as a distinguished composer called it—which was played with all possible fire and crispness. Tschaïkowsky's overture, in spite of its cleverness, gave one the impression of being rather more cymbalical than symbolical. Sir Hubert Parry's fine setting of the 'De Profundis' (soloist, Miss Evangeline Florence) was not adequately rendered by the choir. The division into '12 parts' and the Latin words doubtless militated against a proper interpretation of music that needs to be thoroughly mastered before full justice can be done to it. Miss Clara Butt repeated her former successes in her inimitable interpretation of Mr. Elgar's delightful 'Sea Pictures,' especially in the charming lyric (the words by Mrs. Elgar), entitled 'In Haven' (Capri), a song which is worthy of Schubert at his best. Mr. Plunket Greene gave quite a sepulchral touch to his singing of the solo in 'Die Vätergruft' of Peter Cornelius, and the 'Spirit voices' of the chorus (unaccompanied) again proved the effectiveness of this graphic setting of Uhland's words. The 'orchestral song'—what is an 'orchestral song'?—by Sir Hubert Parry, one of the two novelties of the Festival, was also well sung by his son-in-law, Mr. Plunket Greene, for whom it was written. Perhaps its most effective portion, on a first hearing, was the orchestral prelude illustrating the words (unsung):—

Across the mountain the mist hath drawn
A cov'ring of bridal white;
The plains afar make lament, and mourn
That the flutt'ring veil of the mist-wreaths born
Hath hidden the mountains from sight.

'THE DREAM OF GERONTIUS.'

The production of Mr. Edward Elgar's 'Dream of Gerontius' at the Wednesday morning performance was the great event of the Festival and the feature which will be the best remembered. Unfortunately the memories will not all be as pleasant as they should be, owing to the shortcomings of the chorus. But I do not wish to do more than mention them—particularly as the whole question is discussed elsewhere. One point, however, seems to call for consideration in this place. The defects alluded to may have been due to specific accidental causes. But even granting that it was so, the fact that such accidents are possible in our best regulated Festival is a serious one. My own feeling was, however, that it was no accident; that the indifferent singing was due to the nature of the choral writing. Not that it was exceptionally difficult, but the difficulties were of a kind to which choralists are not yet accustomed.

'The Dream of Gerontius' is a work of great originality, beauty, and power; and, above all, of the completest sincerity. It is not desirable, of course, to introduce theological notions into the discussion of a composition; but it is necessary to refer to the fact that no one but a Catholic could approach Cardinal Newman's poem in the right spirit. Moreover, there are many—even Catholics—to whom the insistence on what may be called the physical aspects of the Last Judgment in the poem is extremely distasteful. This may or may not be heterodox theology and inferior literature, but there is no doubt that these very features are what give a composer his best opportunities—more particularly a composer of Mr. Elgar's temperament. He makes *Gerontius* a man of every-day weakness and, we must suppose, sinfulness. This conception conditions the whole work; and his utterances on earth can by this means be brought into sharp contact with the ecstasies of his soul in Heaven, and thus a great deal

is gained for the total artistic effect. In his treatment of the choruses Mr. Elgar is frankly dramatic, especially in the chorus of the dispossessed Demons. The chorus of praise and thanksgiving, 'Praise to the Holiest,' is perhaps the most elaborate choral movement Mr. Elgar has written and its working up to a musical and emotional climax is nobly conceived and carried out with mastery. But, to judge from one performance, it is not the most successful number in the work. The most beautiful numbers are the spiritually exalted Prelude, which ought soon to find its way into all our concert-rooms; the exquisite air of the *Guardian Angel*, 'My work is done'—the gem of the whole—and the scene with *Gerontius* which succeeds it. The orchestral interlude which depicts the wafting of the Soul though space is also of rare and tranquil beauty, while *Gerontius's* last words on earth, 'Sanctus, fortis,' are very striking.

In all respects I am disposed to consider 'Gerontius' an advance on Mr. Elgar's earlier works. His use of Leitmotives is subtler and more suggestive; his orchestration, while as beautiful and skilful as ever, suffers less from the over-elaboration which sometimes obscured his main drift; his writing for the solo voices is immeasurably more grateful, without, however, any hint of concession to mere facility or banality; and of the choral writing I have already spoken. But the chief merit of all is the 'atmosphere' which the work creates. The boldness with which Mr. Elgar has throughout shaken himself free from all conventionality is most admirable, since it is the outcome of conviction—not of a desperate desire to be different from other people at all costs.

In regard to the performance, Mr. Edward Lloyd—whose last Festival 'creation' this was—sang the music of *Gerontius* very finely, though a little more dramatic intensity might not have been amiss here and there; Miss Marie Brema's singing of the music of the *Angel* was superb in its grasp of the true meaning of the music and the poem, and Mr. Plunket Greene sang the music of the *Priest* and of the *Angel of the Agony* with all his usual earnestness. The orchestra had a hard task, and discharged it most ably, under Dr. Richter, for Mr. Elgar had decided not to conduct his own work, but to entrust it to the conductor in chief of the Festival. 'The Dream of Gerontius' is a work which requires to be known; but still it impresses deeply at a first hearing, as was shown by its enthusiastic reception on this its first performance.

Schubert's so-called 'Unfinished' Symphony opened the second part of the morning's performance. It is hardly necessary to say that the beautiful work received a very finished rendering by the orchestra, under Dr. Richter's skilful guidance. A selection from 'Israel in Egypt,' somewhat perfunctorily performed, followed. The soloists were Miss Esther Palliser, Miss Marie Brema, Mr. William Green, Mr. Andrew Black, and Mr. Plunket Greene—the two last-named vocalists duetting, somewhat frolicsomely, 'The Lord is a man of war.' A special word of praise should be meted out to the rising and conscientious young tenor, Mr. William Green, for his singing of 'The enemy said.'

THE TRIUMPHS OF HIAWATHA!

The attendance at the Festival reached its high-water mark at the performance of 'Hiawatha' by clever young Coleridge-Taylor. In regard to the wave of its popularity, the tide remains at the flood, and in all probability the cantata will leave its foot-prints on the sands of time. The human element in the trilogy is a very strong factor in sustaining its interest. When to this can be added music that is grateful to sing, is melodiously attractive and understandable to the man in the street, then a long march along the road that leads to success is accomplished. As a distinguished composer remarked to me during the interval, 'The music goes to your heart,' and there were moments during the 'Death of Minnehaha' section when one could not help experiencing that throat lumpiness which is an indication of the moving power of music over the emotions. It is no wonder that the work has taken such a high position in so short a time; in fact, it would not be very difficult to compile a list of choral societies that are *not* going to perform this 'Hiawatha' music during the coming season. All this must be very gratifying to Mr. Coleridge-Taylor, no less than the hearty reception he met with at the close of the Birmingham performance. In regard to the interpretation, the choir sang their tuneful strains remarkably well and the soloists—Madame Albani, Mr. Edward Lloyd, and Mr. Andrew Black—fully sustained their reputations. Dr. Richter, who conducted at the composer's request, took some of the choral movements too slowly, with some loss to the vivacious rhythmic-charged music; but the whole performance proved to be a very enjoyable feature in the music-making of a memorable day.

Much has been said as to the advantages of an experienced conductor over the composer in piloting a new work. But is it an unmixed advantage? Are not the few inefficiencies—should they be in evidence—of the inexperienced conductor-composer preferable to the expertness of the eminent orchestral-chief, who may not be in full sympathy with the music placed in his charge? One thing is certain, if the composer himself conduct, one would naturally expect, and would probably experience, a truer spiritual interpretation, which, if less technically excellent, would have compensating advantages over the other conditions.

THE 'ST. MATTHEW' PASSION.

Thursday morning brought with it Bach's 'St. Matthew' Passion and a reminiscence of 'Elijah' in an abundance of rain. The proper environment for the great Cantor's wonderful tone-picture is undoubtedly the church and not the concert-room; but, under the circumstances, no fault could be found with the managers of the Festival for selecting so worthy an art creation for performance at their Festival. It may not be generally known that the earliest performance in this country of any portion of the 'St. Matthew' Passion took place in this very Town Hall of Birmingham, at the Festival of 1837. The selection performed on that occasion (September 22, 1837)—the duet and chorus, 'My Saviour Jesus now is taken'—was due to Mendelssohn, who conducted his 'St. Paul' and played Bach's Organ Prelude and Fugue at that Festival. Tradition says that the performance was vile! A sapient local critic sitting in judgment on the Festival doings delivered himself thus: 'The duet from Bach's *Passion* is a laboured production, unvocal and unfit for the words; and the singers evidently felt it so.' Poor scribe! we feel for you. To return to the present performance. The interpretation was unfortunately very unequal. While the chorus sang the chorales (unaccompanied) with fine tone and refinement, they failed to fathom the hidden depths of Bach's devotional strains, and, as on the previous day, their intonation was not always faultless. A number of chorister boys, selected from various church choirs in the city, were retained to sing the chorales in the first part; but as these young gentlemen took it into their heads to sing sharp,

the effect was not altogether pleasant to one's auditory nerves. Some unfortunate discrepancies, which must have been due to insufficient rehearsal, were painfully evident in the matter of rendering those ornaments which are so characteristic a feature of Bach's music—the solo vocalist making the appoggiaturas long and the flautist making them short, when both voice and instrument should have been exactly together! Mr. C. W. Perkins, who, unlike a good many organists, is also an artist, exercised commendable restraint in the use of the organ; and thus it was that the *fortissimo* entry of the great instrument, over which Mr. Perkins so ably presides, on the F sharp major chord in the mighty 'lightning and thunder' chorus proved to be in the highest degree effective and legitimate in its thrillingness. Mr. A. J. Cotton, the excellent choral accompanist to the Festival, was at the pianoforte for the recitatives.

THE ENGLISH TEXT OF THE PASSION MUSIC.

Special mention must be made of the English text used on this occasion—that made by the late Dr. Troutbeck. This version has the supreme advantage of retaining the notes exactly as Bach wrote them, more especially in the recitatives. The translator of the earlier English text *altered the notes* to fit her translation, whereas Dr. Troutbeck most carefully constructed his version in order that Bach's notation should be religiously preserved. Unfortunately, Mr. Edward Lloyd sang from the earlier edition, with the result that not only were there considerable variants with Bach's original setting of the recitatives, but the tenor soloist's utterances disagreed with the words printed in the programme book. The other principals, in addition to Mr. Lloyd, were Miss Esther Palliser, Miss Ada Crossley, Mr. William Green, Mr. Andrew Black, Mr. Plunket Greene, and Mr. Bispham.

It was exceedingly fitting that Mr. Edward Lloyd should take his farewell of the Birmingham Musical Festival in Bach's "St. Matthew" Passion. It was in this noble work that Mr. Lloyd first made his mark as an oratorio singer of the first rank, nearly thirty years ago, at the Gloucester Festival of 1871, conducted by the late Dr. S. S. Wesley. A special call for the distinguished tenor at the close of the performance was as fully justified as it was richly deserved.

Dvorák's 'Spectre's Bride,' specially composed for the Festival of 1885, formed the main feature of the evening concert. In this connection it may not be without interest to recall the verdict of Professor Prout upon the work, which he recorded in the columns of the *Athenæum* immediately after its production, fifteen years ago. 'Of the music it is quite impossible in words to convey any adequate idea. Whatever we may say will appear weak to those who have heard the work, and exaggerated to those who have not. . . . That he [Dvorák] has been able throughout a cantata lasting more than an hour and a half in performance to keep the attention of the audience at the highest stretch, without inducing the slightest feeling of weariness or monotony, is an achievement of which he may well feel proud.' To return to the present Festival, Dvorák's dramatic and picturesquely orchestrated work was performed with much verve and enthusiasm by both band and choir, and the solo portions were in the safe keeping of Madame Albani (who was in splendid voice), Mr. Ben Davies, and Mr. Bispham. The remainder of the programme consisted of Berlioz's 'King Lear' overture and the final scene from 'Götterdämmerung' (superbly sung by that consummate artist, Miss Marie Brema). Glazounow's richly scored and melodious Sixth Symphony—how charmingly beautiful its variations and Intermezzo sections—brought the concert to a triumphant termination.

BRAHMS, BYRD, AND BEETHOVEN.

If there is any charm in variety it was furnished by the bill of fare for the Friday morning's performance, the last day of the Festival. First we had the ever-welcome 'German Requiem' of Brahms. Every rehearing of this masterpiece confirms one's impressions that the master has therein reached the heights of sublimity and fathomed the depths of devotional expression in music. The chorus did their work well, and the beautiful orchestration, which is so marked a feature of the Requiem, was well revealed under Dr. Richter's careful conductorship. The soloists were Miss Evangeline Florence and Mr. Bispham. 'Twas a far cry from Johannes Brahms to our own William Byrd, who was born some three hundred years earlier. Byrd was represented on this occasion by a selection—Credo, Sanctus, Benedictus, and Agnus Dei—from his Mass for five voices. The archaic nature of this old-world music fell strangely upon the ear after the modern harmonies and current tonality of the previous days, and, moreover, the unecclesiastical surroundings were against a proper appreciation of the antiquated music. Its revival was most interesting, and thanks are due to Mr. W. Barclay Squire and Mr. R. R. Terry for furnishing the excellent edition from which the work was performed. The soloists in the Mass were the same as in Brahms's Requiem, with the addition of Miss Ada Crossley, Mr. Ben Davies, and Mr. William Green. Nothing could be greater than the contrast between the sixteenth century composition of Mr. Byrd and the 'Parsifal' Vorspiel which followed, and which, with Beethoven's refreshing Seventh Symphony, was played, as of old, with all due effect by Dr. Richter's orchestra.

The meeting was brought to a fitting conclusion by a performance of Handel's 'Messiah,' without which no English Festival would seem complete. There was a first-rate cast of soloists in Madame Albani, Miss Clara Butt, Mr. Ben Davies (who specially distinguished himself in the Passion music), and Mr. Andrew Black, who deserves to be highly commended for the attention he gives to the pronunciation of his words—an all-important feature of vocal art that is far too much neglected, not only by soloists, but by chorus singers. Dr. Richter unfortunately took several of the numbers too slowly—this was especially noticeable in 'And with His stripes,' which the singers could not phrase properly at so leisurely a rate of speed.

CHORAL MATTERS.

In a general retrospect of the Festival doings the gloomy character of the scheme was noticeable, so many of the works being associated with death or of a non-festal nature. Greater relief from this sad element would have been welcome. Dr. Richter conducted the instrumental and Wagnerian selections with all the skill and greatness that have made him unapproachable as a conductor of orchestral music.

But more than this is surely required at an English Festival where choral music holds a pre-eminent place. There is something wrong in a system which allows a foreign conductor to take up the reins from an English-speaking chorus-master at the eleventh hour, and which recalls the old adage of swapping horses while crossing the stream. Moreover, there are certain deep-rooted traditions connected with our oratorio singing which Dr. Richter, with all his masterfulness, cannot be

expected to grasp. The managers of this and other Festivals will doubtless take it into their serious consideration whether, in the case of a non-native conductor-in-chief, some, at least, of the choral works should not be conducted by the chorus-master, who, apart from the consideration of language, has the advantage of being more in touch with his choir and its *personnel*.

The attendances and receipts, shown by the following comparative table, were most satisfactory, and it is expected that a sum of about £5,000 will be available for the treasury of the General Hospital.

AGGREGATE RETURN.

Attendance.			Receipts, Donations, &c.		
	1900.	1897.		1900.	1897.
Total (four days) ..	13,218	12,392	£14,670 17 2 ..		£13,722 9 11
Attendance increase, 826.			Receipts increase, £948 7 3		

In conclusion, full acknowledgment must be made of the unfailing courtesy of the Lord Mayor of Birmingham (Alderman C. G. Beale), Councillor G. H. Johnstone (Chairman of the Orchestral Committee), and the Stewards in carrying out the seating arrangements of the large audiences assembled day by day.

POSTSCRIPT.

Dr. Richter conducted the selection from 'Israel in Egypt' from a vocal score. We understand that the great conductor did not see the full score of Mr. Elgar's 'Dream of Gerontius' till the evening before he conducted its first orchestral rehearsal at Queen's Hall. This full score contains, at the end, the signatures of every member of the Festival band. The title-page, in addition to several interesting signatures, bears the following characteristic inscription in the handwriting of the Festival conductor:—

Let drop the chorus,
Let drop everybody;
But let *not* drop the wings of your original genius.

Hans Richter.

As some wrong impressions have been formed in regard to the tardy appearance of Mr. Elgar to acknowledge the plaudits of the audience after the performance of his 'Dream of Gerontius,' it may not be without interest to state the actual facts of the case. Previous to the performance Mr. Elgar was informed, and the statement was printed in the programme-book, that 'no applause would be allowed at the morning performances.' Therefore, the composer seated himself far back in the end gallery to hear the performance of his new work. When he discovered that he was 'wanted'—though not by the constabulary—he found himself hopelessly thwarted in making his way to the orchestra. In spite of many beckonings by Dr. Richter, Mr. Elgar's progress up the stairs was barred by the broad back of a burly Birminghamite who was applauding vigorously. Mr. Elgar modestly said: 'Will you kindly allow me to pass?' 'Now, *just wait* a minute or two,' replied the applauder, 'we want Elgar up and mean to have him!' At last the composer made bold to say: 'I think it would really expedite the matter if you will allow me to go on the orchestra,' which he then did, and Mr. Elgar made his acknowledgment of the applause of the audience.

The fine appearance of the Birmingham police attracted general attention, especially the mounted members of the force, who charged along the streets calling up carriages with all the dash of the Light Brigade! How different the conditions of present-day preservation of law and order compared with those of a hundred years ago. It is recorded [at the Festival of 1799] that, for the special benefit of the light-fingered gentry, who were so troublesome in 1796, the task of preserving order was entrusted to the 'Loyal Birmingham Association of Infantry,' who, notwithstanding very bad weather, manfully remained at their posts from morning until after midnight, 'and effectually preserved order, and protected the pockets of those of his Majesty's subjects who came to attend the Festival.'

Two veterans present at the Festival deserve 'honourable mention' for long service. Mr. Thomas Harrison, a worthy citizen of Birmingham, and one of the noble army of courteous stewards, has attended every Festival since 1846. May that just passed be by no means his last appearance at the great music-making in Hardwareopolis. Equally veteranish is Mr. William Pountney, who has been a chorus singer at every Festival (except that of 1849, when he was absent from Birmingham) since 1846. He is not only the *doyen* of the chorus, but at the recent meeting sang amongst the basses with a hearty enthusiasm worthy of all emulation. He by no means owed his place in the Festival chorus of 1900 by reason of his long service, but passed the examination with honours, singing a scale from low D to high F sharp—two octaves and a third! Bravo! William Pountney!

Portraits of Mr. W. C. Stockley and Mr. C. W. Perkins, chorus-master and organist respectively of the Festival, will be found in another column.

A NEW ENGLISH COMPOSER.

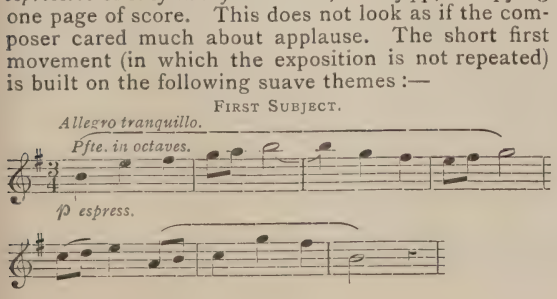
Dr. H. Walford Davies is not unknown to our readers. Since his student days at the Royal College of Music this journal has frequently, and in no uncertain manner, drawn attention to his creative gifts whenever one of his works has been produced. As long ago as December, 1896, we referred to his second Violin Sonata, in D minor—then played for the first time in public, from manuscript—as 'showing noble endeavour in every bar, and the "lion's claw" of something very like genius in its finest moments.' This remark may well be applied to a number of his compositions which have just been published and which we are about to discuss, for they do not contain one bar that falls below the highest standard which an artist, taking his art most seriously, could set himself, while there are passages which seem to flash the precious light of inspiration upon us. We have studied the works carefully, but no re-reading can convince us that our first strong impression was too favourable. On the contrary, Dr. Davies's music is not only never written *ad captandum*, but greater familiarity with its secrets breeds but greater love and admiration for it. The more elaborate and serious efforts show the composer's creative gifts at their best: the higher his aims, the nobler the results. This is as it should be, and it is well. It causes us to look upon Dr. Davies more than ever as a composer with whom the nearest future of English music will have to reckon. He has not rushed into print with unripe, ill-digested works. Some of them have been in existence for several years. They must have been put aside time after time for reconsideration and revision. The result is a batch of the sanest, wholesomest, and, what is more to the point, most beautiful compositions it has been our good fortune to see for a long time. The workmanship appears perfect. Padding there is none.

Every note seems in its right place, and there are neither too few nor too many. The critic does not question the *raison d'être* of this phrase or the advisability of that passage. Everything occurs as of a logical necessity. This does not mean that the music is not often full of delightful surprises. But when it has become familiar, no other way than the composer's suggests itself as possible. This is his triumph, the result of a strong intellectuality, of masterly workmanship, of a well applied capacity for taking immense pains. A young heart from which flow warmth and enthusiasm is ruled and kept in check by a cool head. The consequences are a rare conciseness, and an utter absence of 'passion,' as the term is understood in these days. There is no ranting, no hair-tearing or heart-twisting in Dr. Davies's music. Those to whom Tschaïkowsky's 'Pathetic' Symphony represents the summit of all musical art will be disappointed that our young friend has not been influenced in the least by the fashionable pessimism and sensuousness *à la Russe*. For this we give him heartfelt thanks. But those who value the sanity and dignity, the serenity and nobility of Brahms's art—and there are more such than are dreamt of in our concert-givers' philosophy—will consider Dr. Davies's two violin and pianoforte sonatas, the scena 'Prospice,' and the anthem 'God created man,' treasures of no common kind.

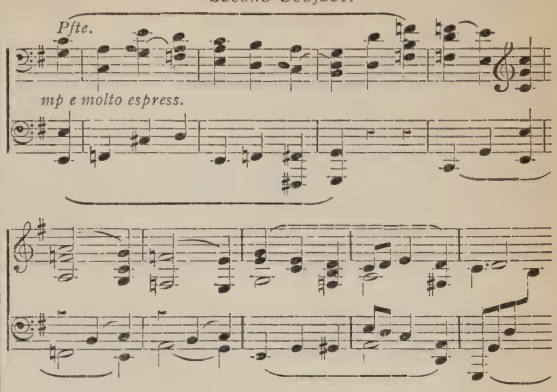
And this brings us to the point where our readers will ask: 'How about your composer's originality?' Some people prize 'originality' above everything else. 'So new, so characteristic,' they will say, and feel happy even with the wildest, ugliest effusions. We would be on the side of the angels and confess that originality has no charm for us if it be not accompanied by beauty. On the other hand, we can see beauty in music even if it does occasionally reflect the influence of another, stronger individuality than the composer's. There are not a few works amongst the world's recognised masterpieces, and quite a large number of the great masters' early efforts which do in places shine thus with reflected light. When the sun has set, we gladly welcome the moon's soft splendour. Dr. Davies's music is influenced by Brahms, but only in the general way in which the youthful Brahms was influenced by Beethoven. To him Brahms represents the latest and farthest development in Chamber music; he builds on the strong and broad foundations securely laid by the great masters, and broadened and strengthened by the latest of their glorious line. We can dismiss this question and leave to the reminiscence hunters their favourite task of discovering what may perchance 'remind them of something.' Our young composer has sufficient individuality and strength to produce masterly works—masterly, that is, in technique and invention. Let us look at them a little more closely.

The first sonata, in E minor (Op. 5), is a remarkably concise yet beautifully finished work. It presents an unusual feature in that the *Finale* consists of an *Adagio espressivo* of only thirty-four bars, mostly *pp*, occupying one page of score. This does not look as if the composer cared much about applause. The short first movement (in which the exposition is not repeated) is built on the following suave themes:—

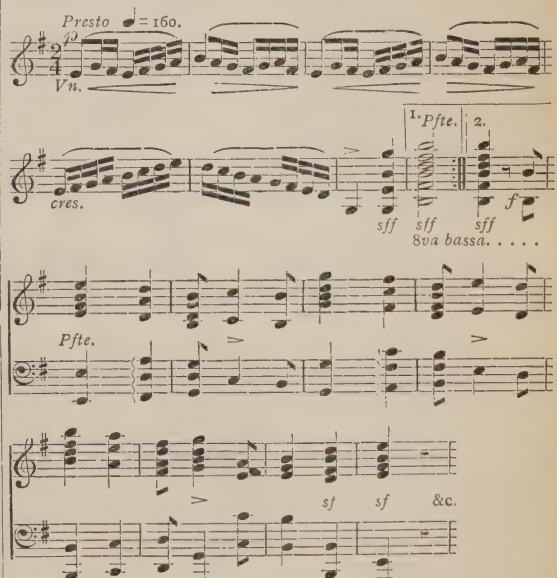
First Subject.



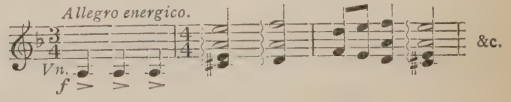
Second Subject.

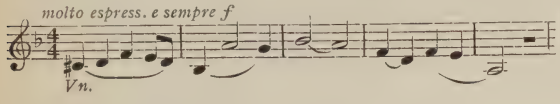


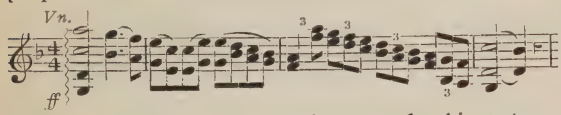
Their gentle beauty indicates the happy, contented feeling of the whole. This is music to soothe and charm, rather than astonish and excite. Rarely only does it rise to a *forte*, and only once, for four bars, to a *fortissimo*. But its refined sentiment and unaffected simplicity leave a wholly pleasant impression behind. Very different in character is the subsequent *Presto*. Full of bustling energy and vigorous life, the music rushes along over numberless busy semiquavers with delightful abandon. We must quote the opening subject (violin part only) and its very rhythmical and tuneful counterpart, which is assigned to the pianoforte.



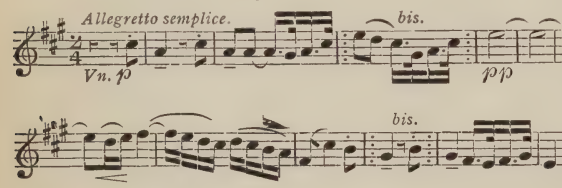
A most excellent *Scherzo* this, which should suffice to make the success of the sonata. The *Finale*, already referred to, is a pathetic Song, dying away, after a momentary outburst of deep feeling, with a few gentle sighs.

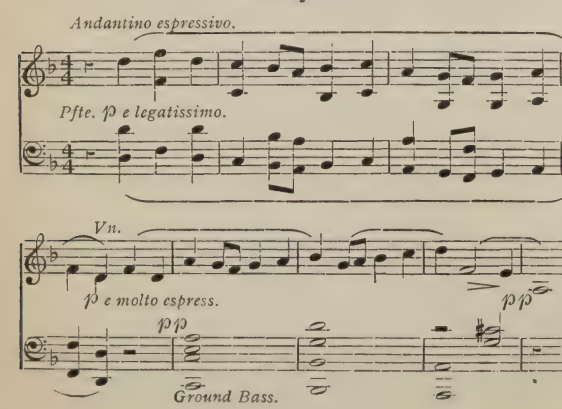
The second sonata, in D minor (Op. 7), announces in its opening subject—

that we have before us a work of different calibre from its companion in E minor. If the latter could be called Dr. Davies's idyllic sonata, then we might call this '*Appassionata*' or '*Eroica*.' In

subject-matter, workmanship, style, scope, and effect it challenges comparison with the best sonatas of recent years, and we hail it, as we did in 1896, an admirable work, and a real honour to English art. Strength and dignity are its chief characteristics. They are well exemplified in the above first subject, in this second part thereof—

and in the opening phrase of the second section proper—

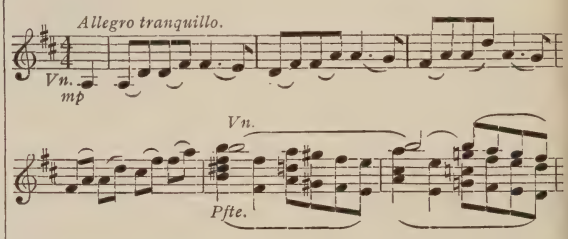


These subjects and the gentler second subject, *tranquillo e legato*, are treated with rare amplitude, yet without once degenerating into mere loquaciousness. The interest of the movement grows as it proceeds, and a bold, powerful, and impressive *Coda*, in which most effective use is made of the rhythmic peculiarity of the first subject, crowns this noble and virile piece. Noteworthy features are the brevity of the orthodox development section and the entire omission of the return of the first subject. The themes are so treated in the course of the exposition and recapitulation that this departure from rule only becomes evident when the construction of the movement is subjected to careful analysis.

The second movement, in Aria form, is a delightful *Allegretto semplice* of such haunting tunefulness and rhythmical charm that it will be welcomed by all sorts and conditions of listeners. We can only quote a few bars of the melody—

The slow movement is entitled 'A Burden,' an excellent English definition, which has ancient usage to recommend it, and may well be incorporated henceforth into all dictionaries as a *modern* musical term. In form it resembles a *Passacaglia*—at least, as regards its first part. After an impressive subject, given out by the pianoforte in octaves, the ground bass, C, B♭, A, is heard from the keyed instrument, while the violin announces, *molto espressivo*, a new strain which seems to come from a heavy-laden heart—



After a while, however, this ground bass is allowed to drop out of the scheme, and the opening phrase assumes greater and greater importance. The movement rises with a gradual and masterly *crescendo* to heights of great force and pathos. But it is the pathos of dignity, not of despair, of Beethoven's Sonata (Op. 13) rather than Tschaïkowsky's Symphony. The *pp* ending, suddenly introducing, for a few bars, the key of D major, is a poetic and very effective touch.

The *Finale*, *Allegro tranquillo*, is as graceful and genial as the preceding 'Burden' is solemn, soulful, and severe. This charming, open-air first subject—

must be the last of our quotations. Enough that this *Finale* is a worthy companion in every respect to what has gone before, and most effectively ends a beautiful piece of abstract music, coming doubly welcome after the surfeit of programme pieces with which we have of late years been regaled. We recommend it most warmly to all good violinists.

(*To be continued.*)

ROMAN CATHOLIC CHURCH MUSIC IN ENGLAND.*

(*Concluded from page* 598.)

In my first notice of these sacred compositions, I touched briefly upon the universally acknowledged need of a classical school of English Roman Catholic Church music, of the first impetus towards the creation of such a school having been given by Vincent Novello early in this century, and, finally, of the appearance of these first-fruits, if one may so speak, of the present generation of Roman Catholic composers.

And before I turn to speak particularly of these writers and their works, I want to set down one word of caution to the general public as to their inexperience in this matter. Nothing is more common than to pick up a Roman Catholic biography or a Roman Catholic journal and to find a heated controversy going on as to what is the only right style of Church music, the only correct form of plain chant, or the only true interpretation of the pronouncements of the Holy See respecting ecclesiastical music. Most excellent, well-meaning enthusiasts, knowing little of the science and less of the history of the art, are quite prepared, like Mr. Ambrose de Lisle, to talk about 'the figured compositions of Haydn and Mozart,' and in the end to do more harm than good to the cause they hope to benefit. Others find virtues in the dullest music of the German St. Cecilia school, which even the Germans themselves are astonished at, and when they have done praising these, spend much time in detecting divisions of syllables in Latin words of which they do not approve, or repetitions of words, or other petty details.

Another group of critics write to the *Tablet*, or other Roman Catholic journals, and tie the subject into so many knots that it takes years to unravel the tangles.

* *Cantiones Sacræ*. Musical settings of the Roman Liturgy. Edited by Dom Samuel Gregory Ould, Monk of the Order of Saint Benedict. (Novello and Co., Ltd.)

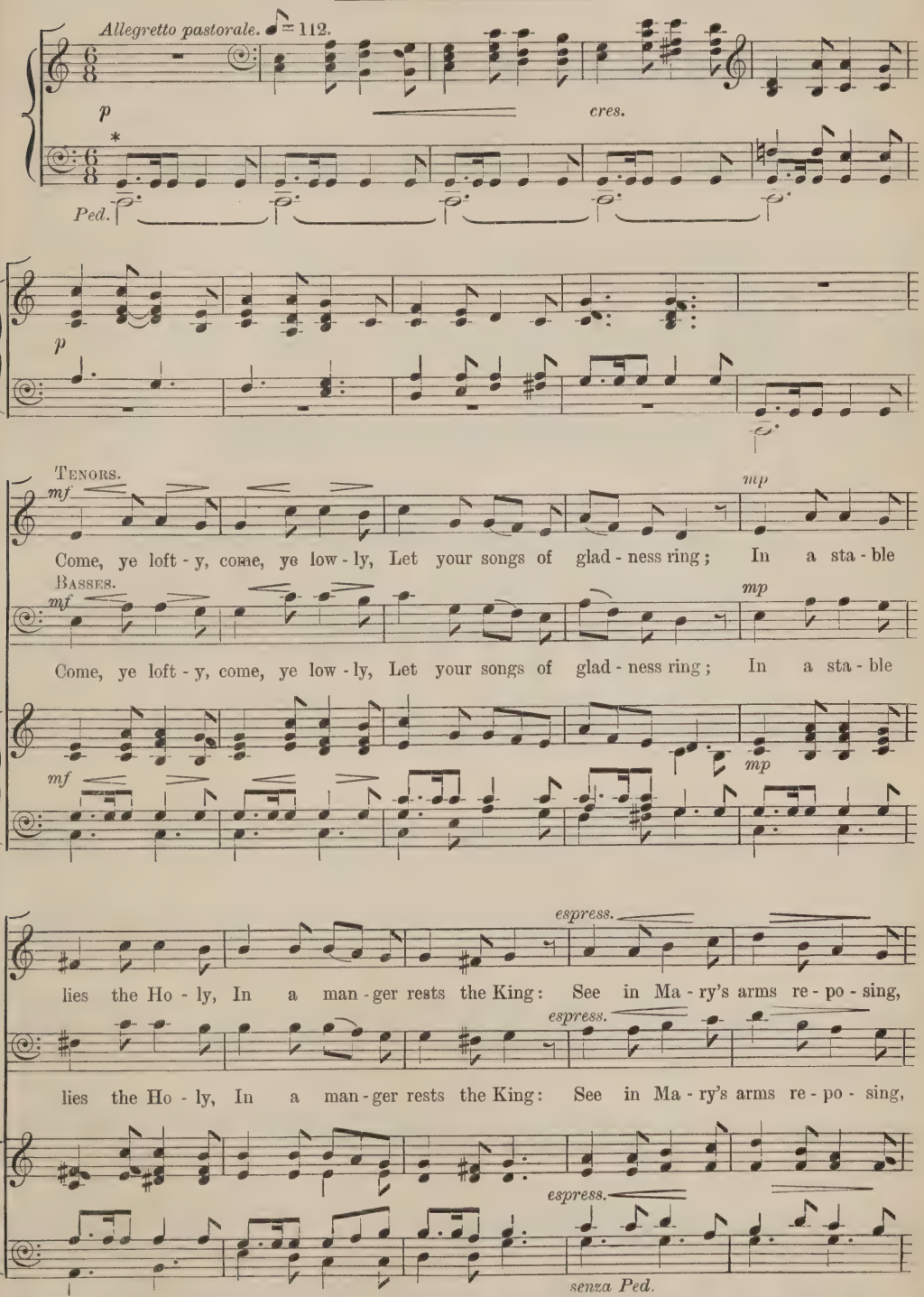
The Musical Times. November 1, 1900.

Come, ye lofty.

CAROL-ANTHEM FOR CHRISTMAS.

Words by the Rev. ARCHER GURNEY. Composed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Allegretto pastorale. ♩= 112.
p
cres.
Ped.
p
Tenors.
mf
mp
Come, ye loft - y, come, ye low - ly, Let your songs of glad - ness ring; In a sta - ble
Basses.
mf
mp
Come, ye loft - y, come, ye low - ly, Let your songs of glad - ness ring; In a sta - ble
mf
mp
espress.
lies the Ho - ly, In a man - ger rests the King: See in Ma - ry's arms re - po - sing,
espress.
lies the Ho - ly, In a man - ger rests the King: See in Ma - ry's arms re - po - sing,
espress.
senza Ped.

* This figure may, when preferred, be played on a separate Manual or in Octaves.

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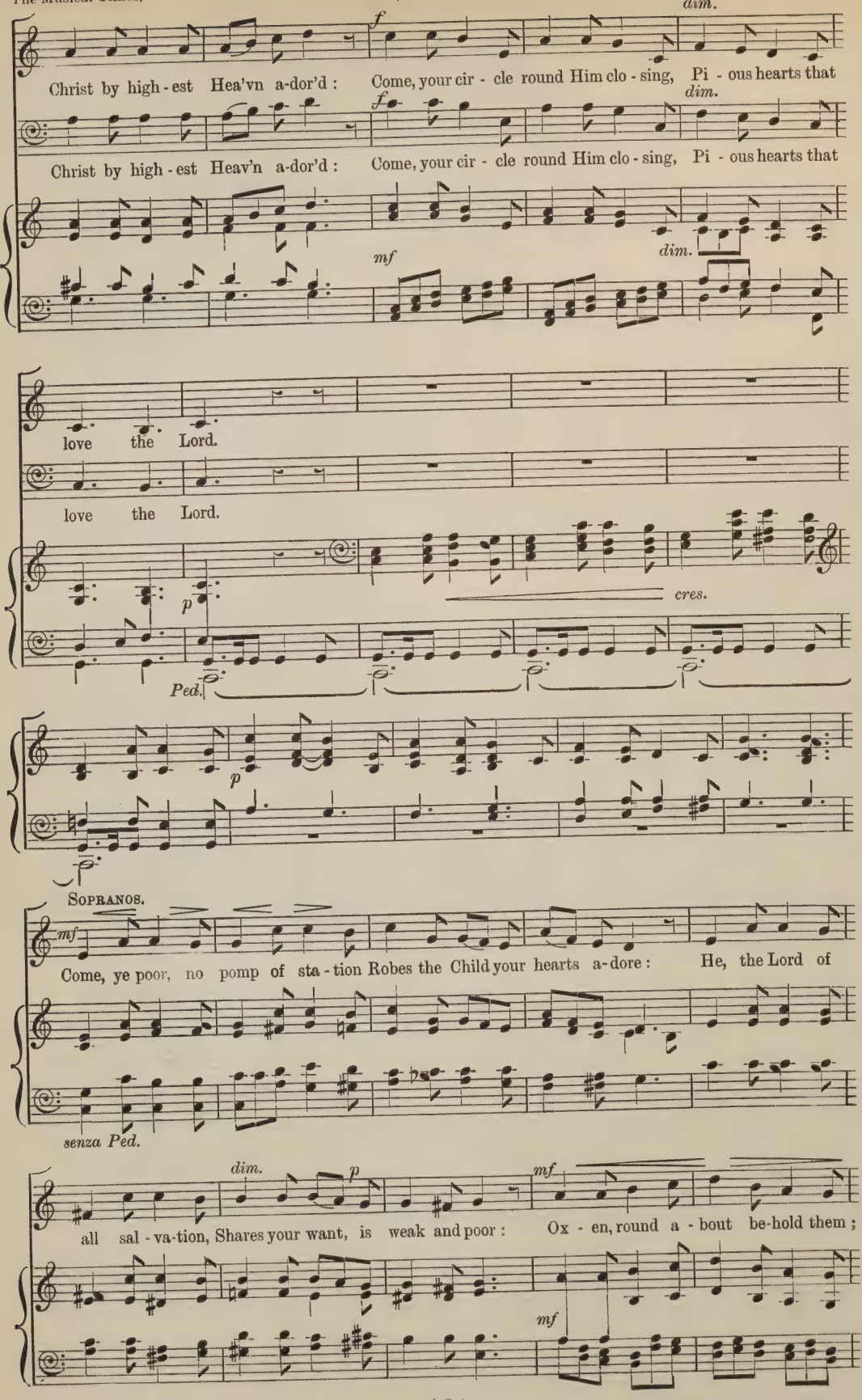
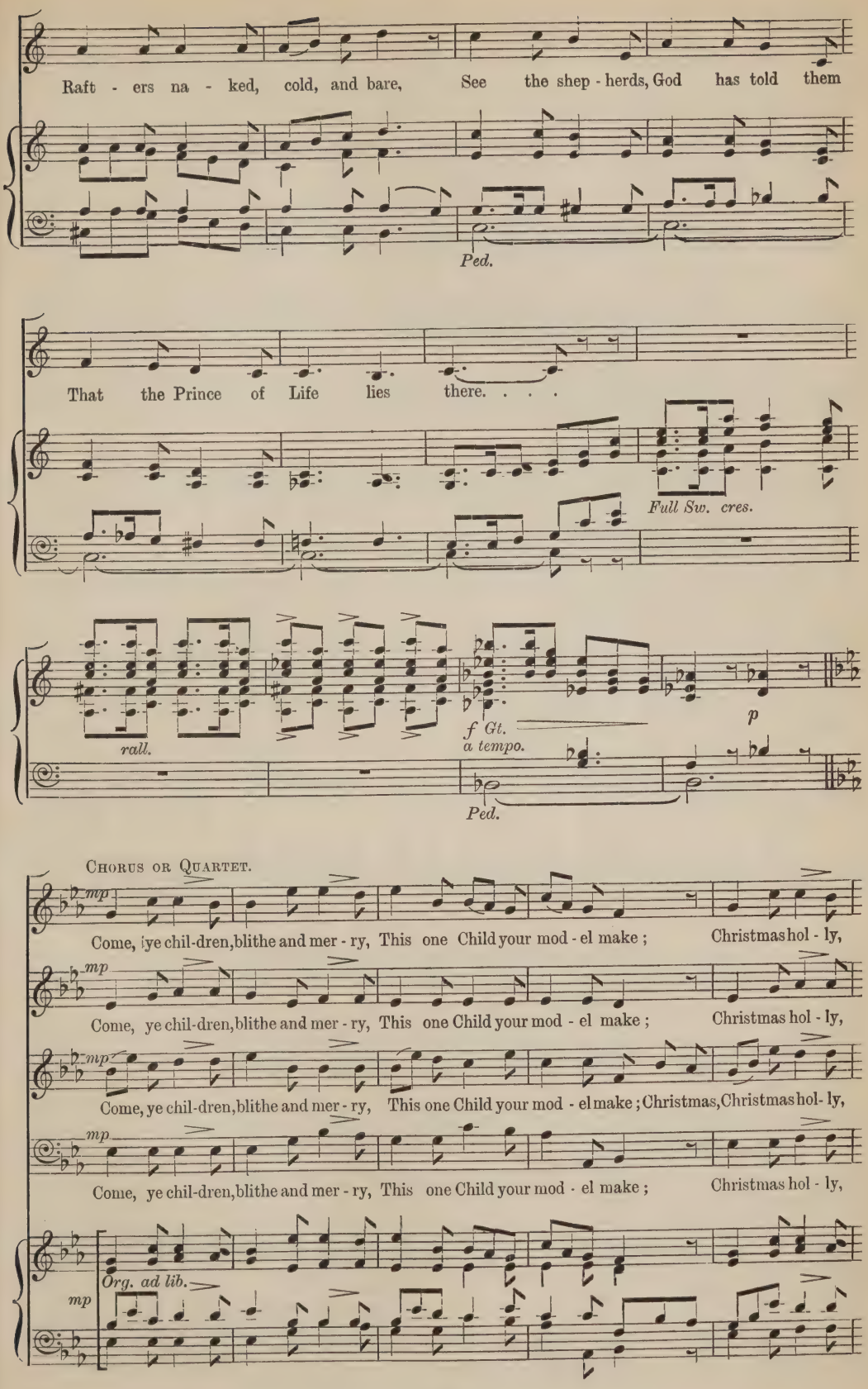
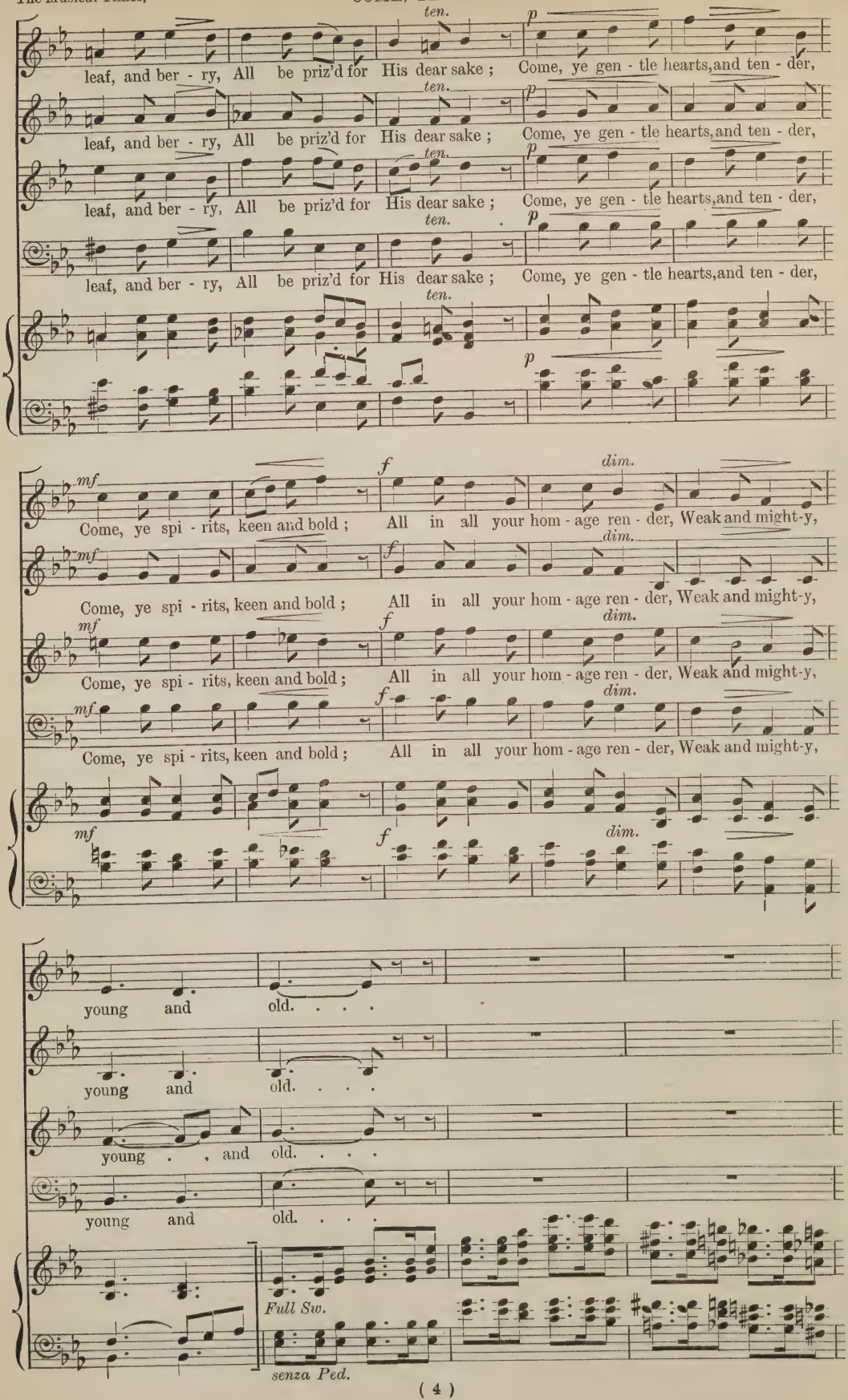

f
dim.
Christ by high-est Hea'vn a-dor'd : Come, your cir - cle round Him clo - sing, Pi - ous hearts that
f
dim.
Christ by high-est Heav'n a-dor'd : Come, your cir - cle round Him clo - sing, Pi - ous hearts that
mf
dim.
love the Lord.
love the Lord.
p
cres.
Ped.
p
Sopranos.
mf
Come, ye poor, no pomp of sta - tion Robes the Child your hearts a-dore : He, the Lord of
senza Ped.
dim.
p
mf
all sal - va-tion, Shares your want, is weak and poor : Ox - en, round a - bout be-hold them ;
mf


Raft - ers na - ked, cold, and bare, See the shep - herds, God has told them
Ped.
That the Prince of Life lies there. . . .
Full Sw. cres.
rall.
f Gt.
a tempo.
p
Ped.
Chorus or Quartet.
mp
Come, ye chil-dren, blithe and mer - ry, This one Child your mod - el make ; Christmas hol - ly,
Come, ye chil-dren, blithe and mer - ry, This one Child your mod - el make ; Christmas hol - ly,
Come, ye chil-dren, blithe and mer - ry, This one Child your mod - el make ; Christmas, Christmas hol - ly,
Come, ye chil-dren, blithe and mer - ry, This one Child your mod - el make ; Christmas hol - ly,
Org. ad lib.
mp


ten.
p
leaf, and ber - ry, All be priz'd for His dear sake ; Come, ye gen - tle hearts, and ten - der,
mf
f
dim.
Come, ye spi - rits, keen and bold ; All in all your hom - age ren - der, Weak and might-y,
young and old. . . .
young . . and old. . . .
Full Sw.
senza Ped.

The Musical Times, **EXTRA SUPPLEMENT.** November 1, 1900.

No. 681. NOVELLO'S OCTAVO ANTHEMS. *Price* 3*d.*

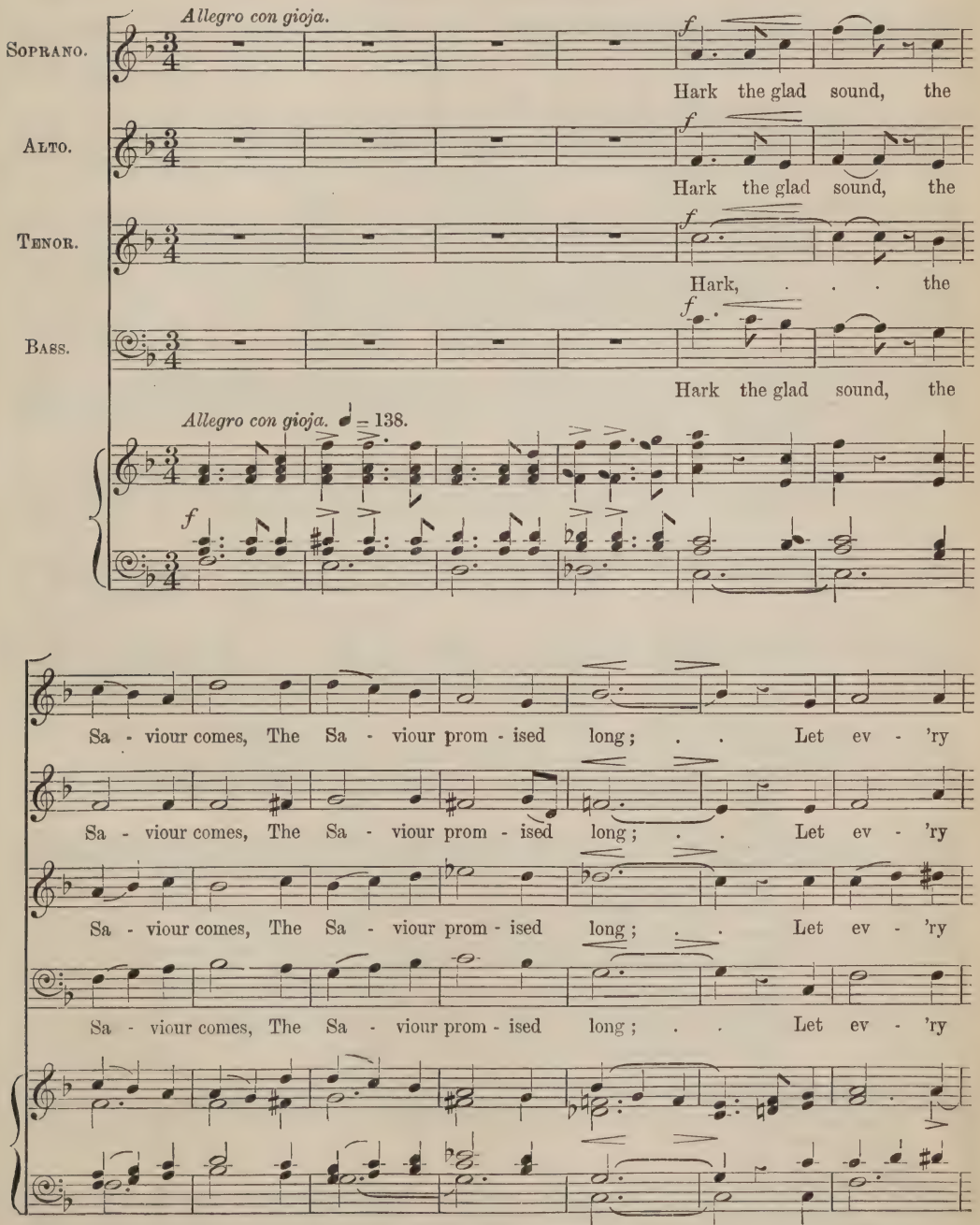
HARK THE GLAD SOUND

SHORT FULL ANTHEM FOR CHRISTMASTIDE

THE WORDS WRITTEN BY DR. P. DODDRIDGE (1702—1751)

THE MUSIC COMPOSED BY

MYLES B. FOSTER.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro con gioja.
Soprano.
Alto.
Tenor.
Bass.
f
Hark the glad sound, the
Hark the glad sound, the
Hark, . . . the
Hark the glad sound, the
Allegro con gioja. ♩ = 138.
Sa - viour comes, The Sa - viour prom - ised long; . . Let ev - 'ry
Sa - viour comes, The Sa - viour prom - ised long; . . Let ev - 'ry
Sa - viour comes, The Sa - viour prom - ised long; . . Let ev - 'ry
Sa - viour comes, The Sa - viour prom - ised long; . . Let ev - 'ry

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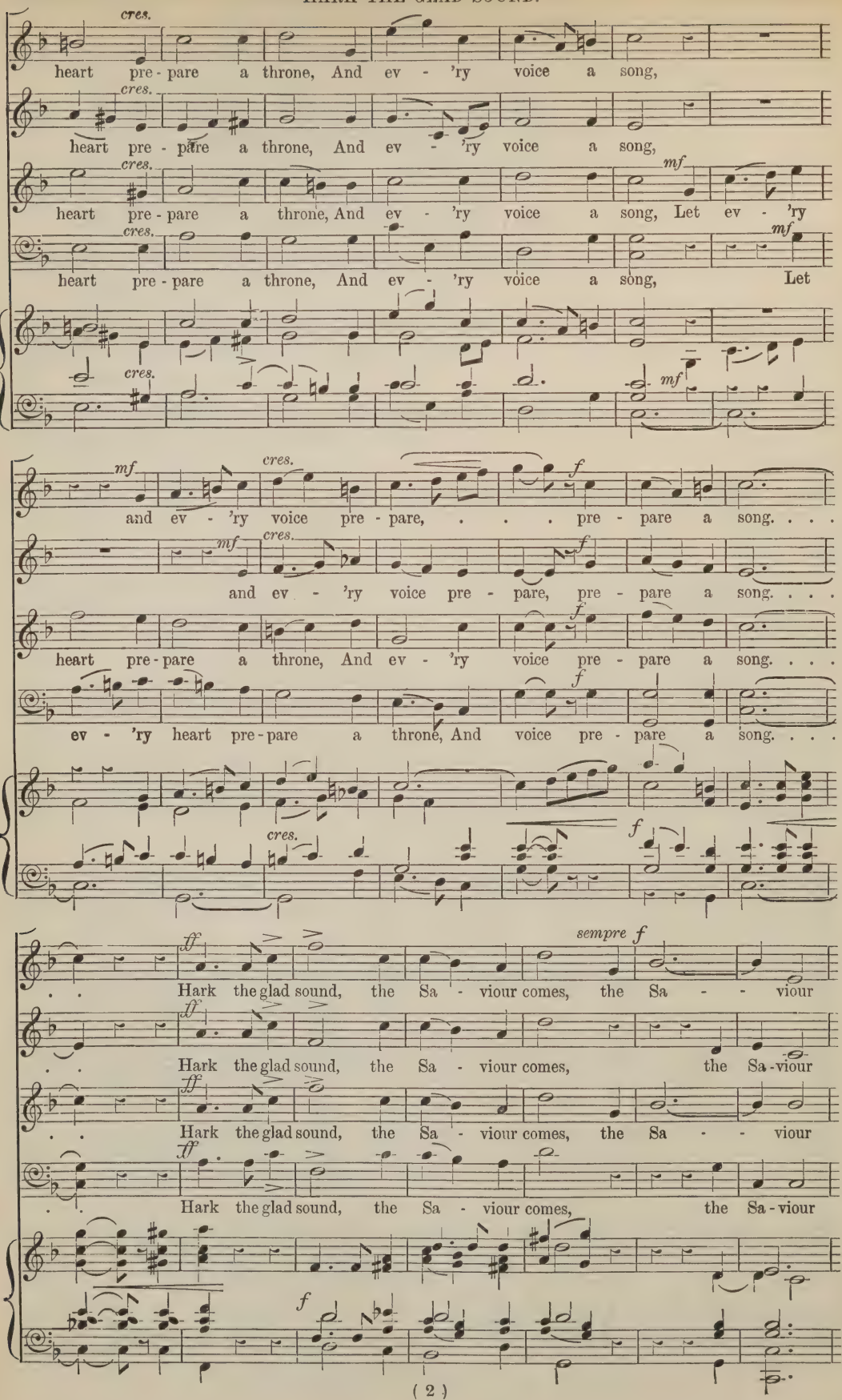
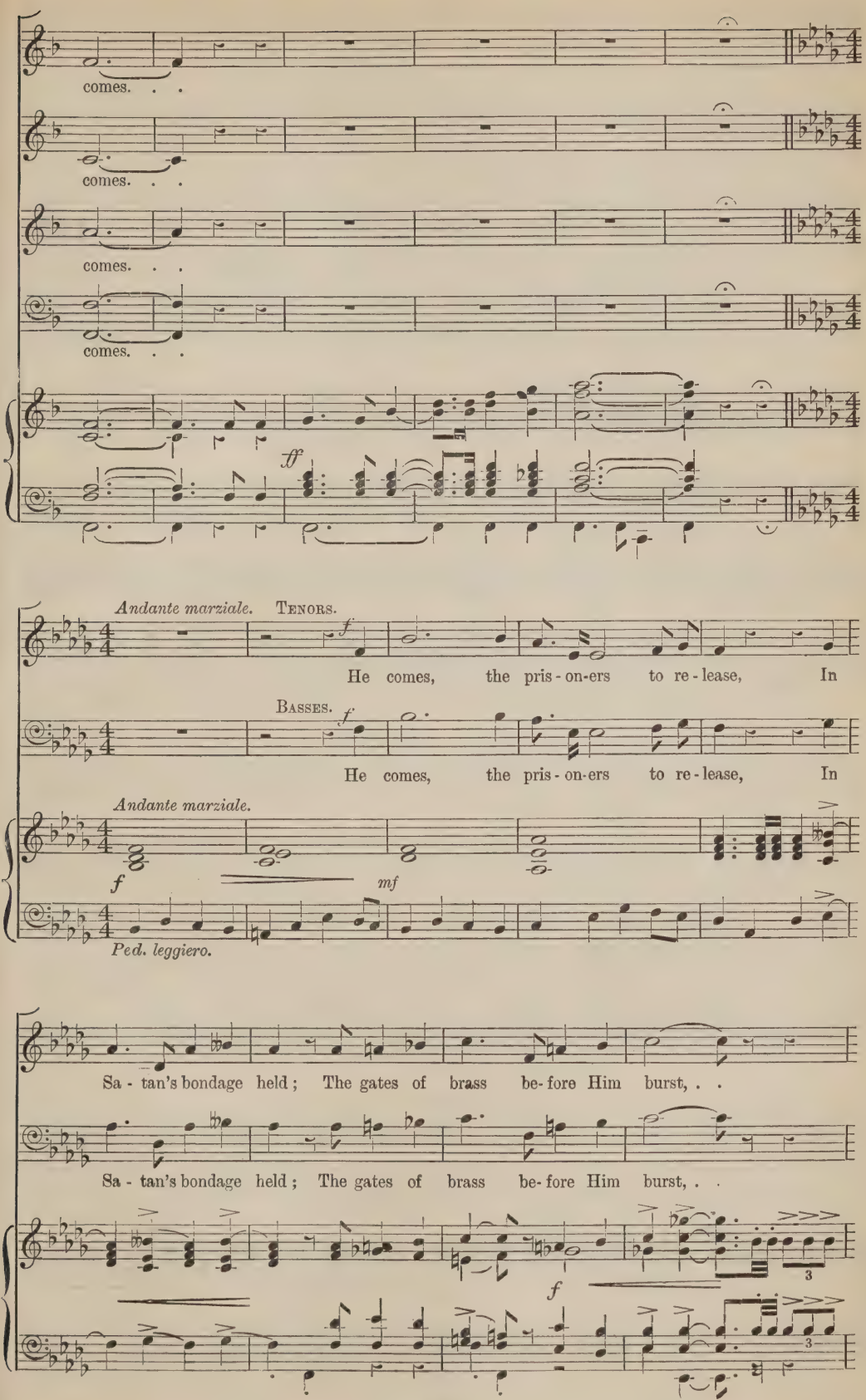
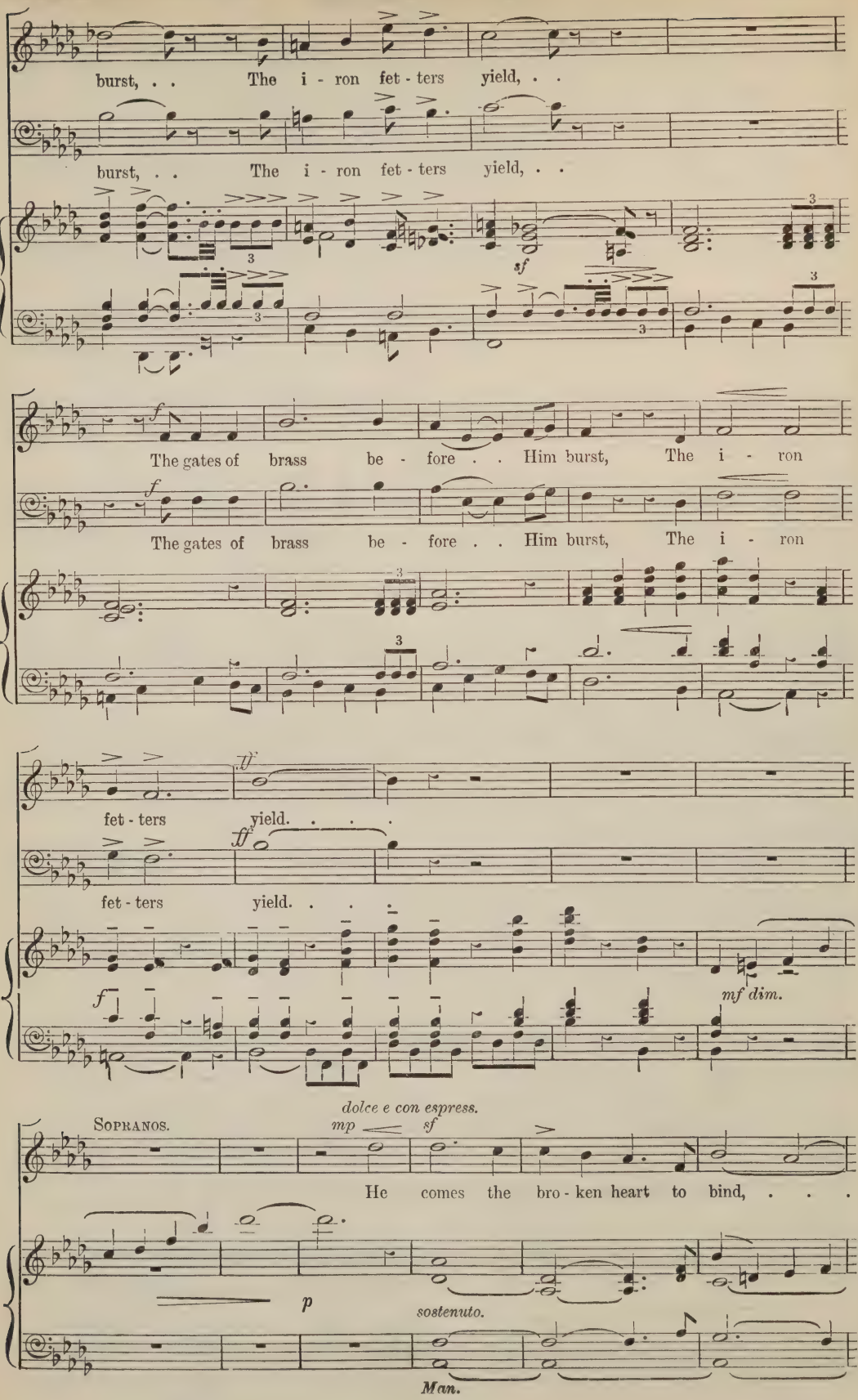
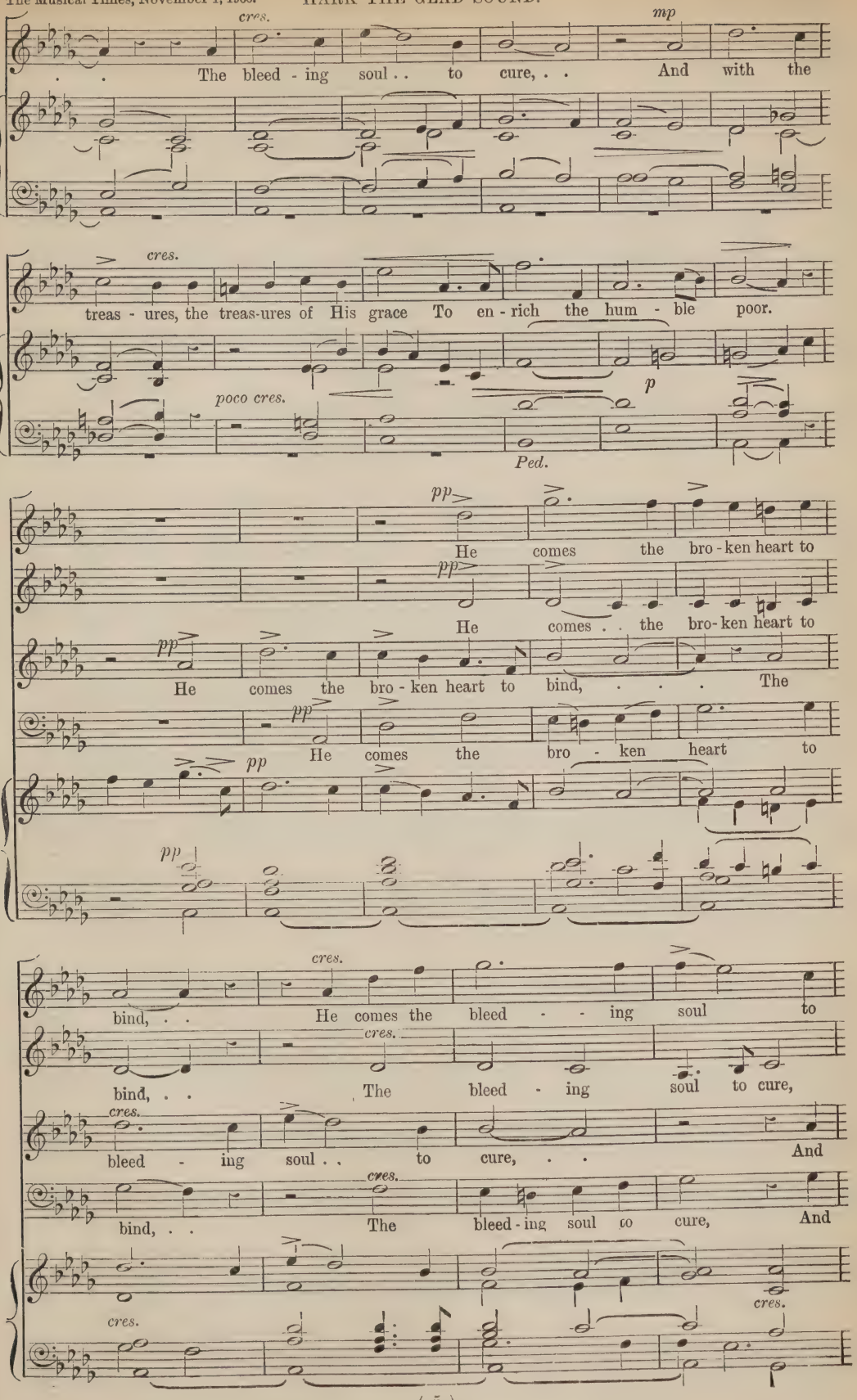
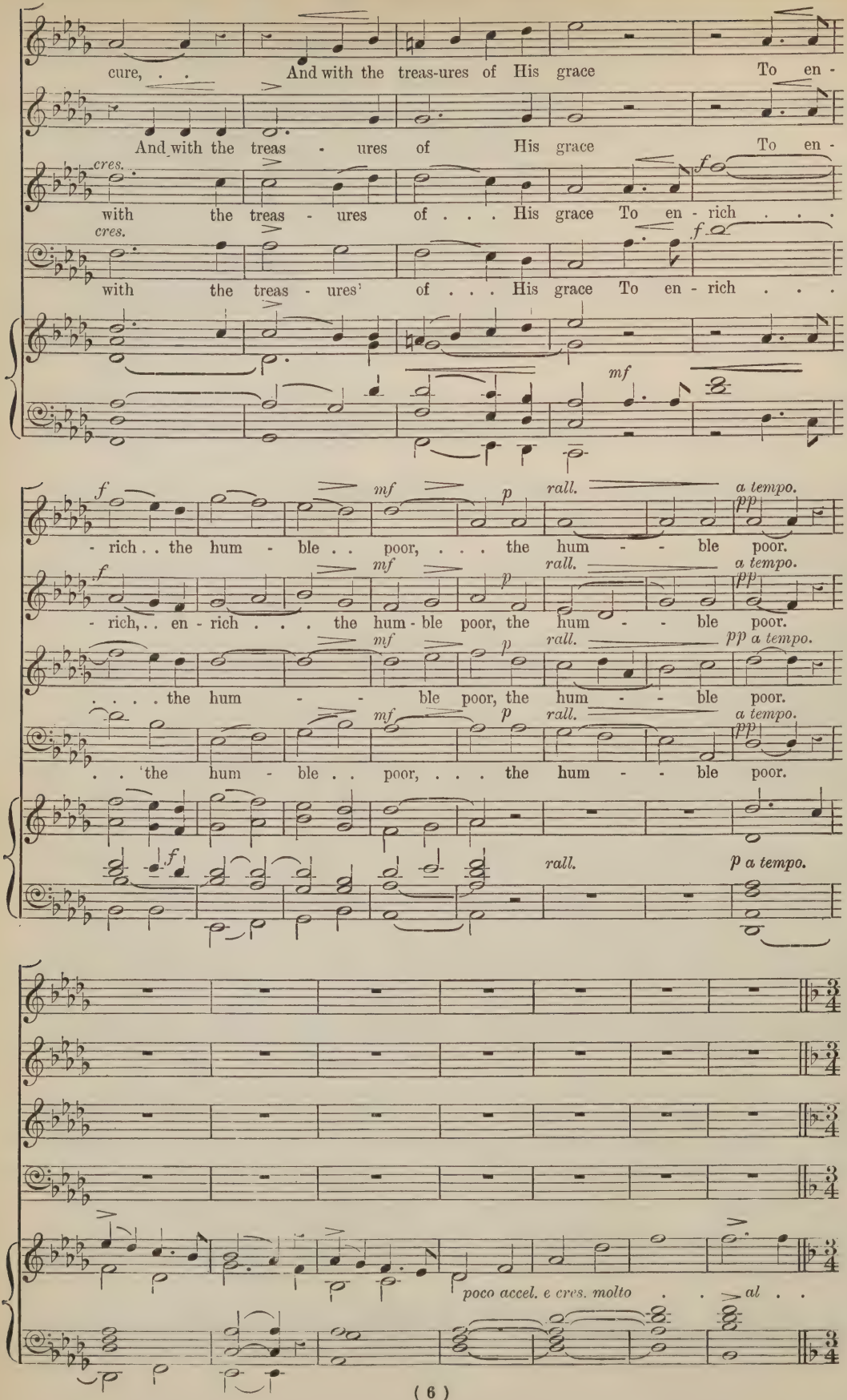
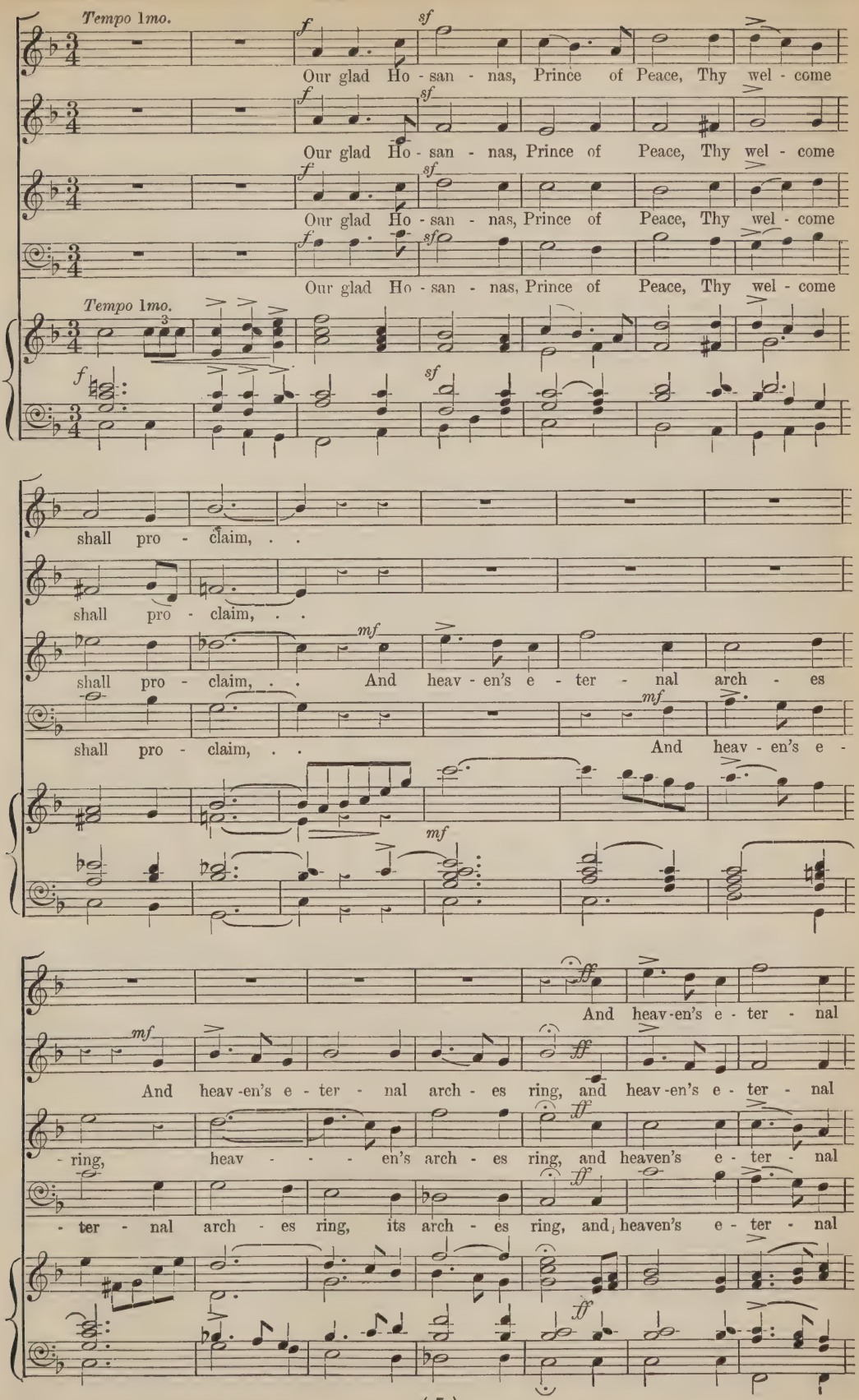
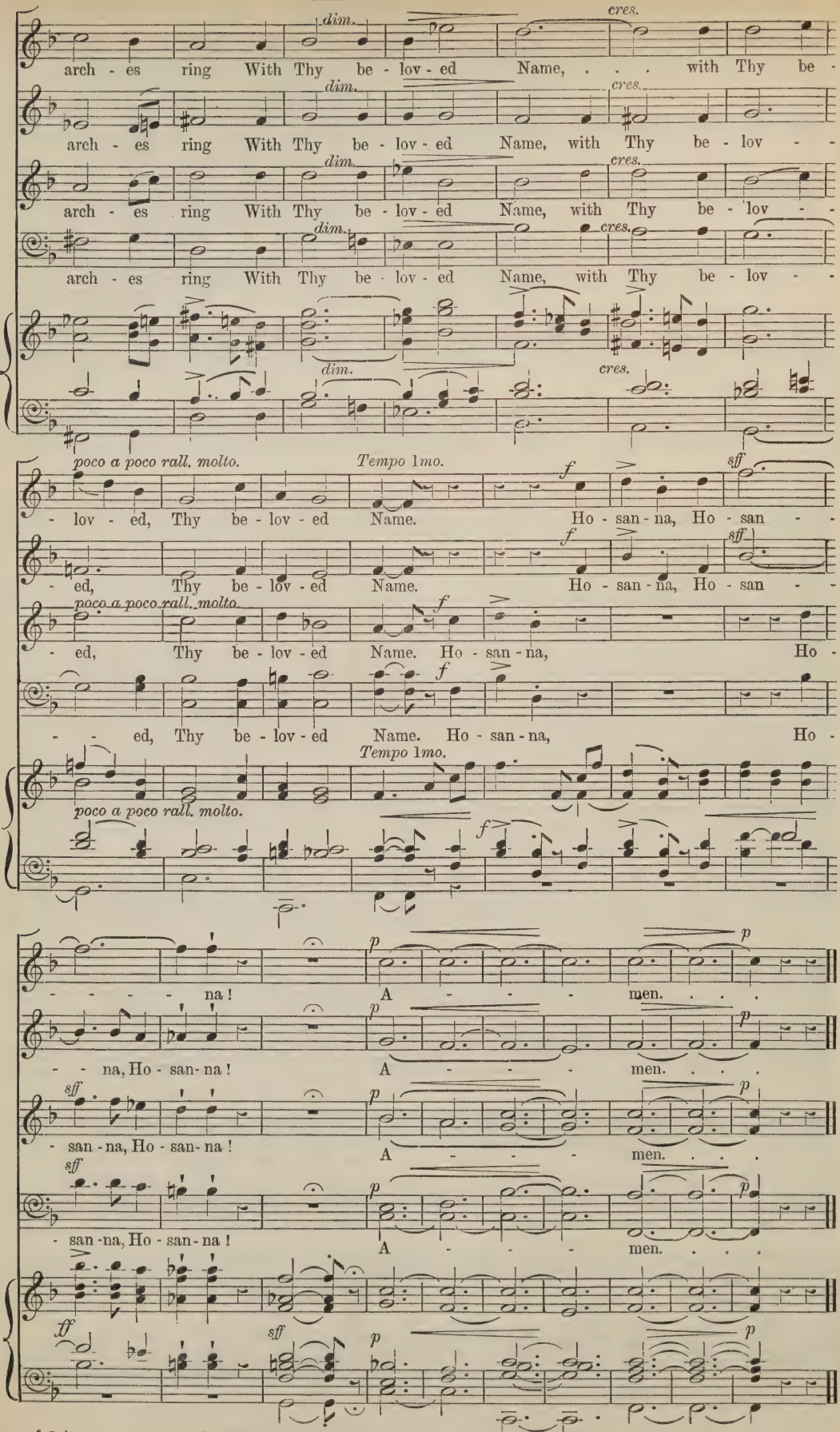

cres.
heart pre - pare a throne, And ev - 'ry voice a song,
heart pre - pare a throne, And ev - 'ry voice a song,
heart pre - pare a throne, And ev - 'ry voice a song, Let ev - 'ry
heart pre - pare a throne, And ev - 'ry voice a song, Let
mf
and ev - 'ry voice pre - pare, . . . pre - pare a song. . . .
and ev - 'ry voice pre - pare, pre - pare a song. . . .
heart pre - pare a throne, And ev - 'ry voice pre - pare a song. . . .
ev - 'ry heart pre - pare a throne, And voice pre - pare a song. . . .
f
sempre f
ff
. . Hark the glad sound, the Sa - viour comes, the Sa - - viour
. . Hark the glad sound, the Sa - viour comes, the Sa - viour
. . Hark the glad sound, the Sa - viour comes, the Sa - - viour
. . Hark the glad sound, the Sa - viour comes, the Sa - viour

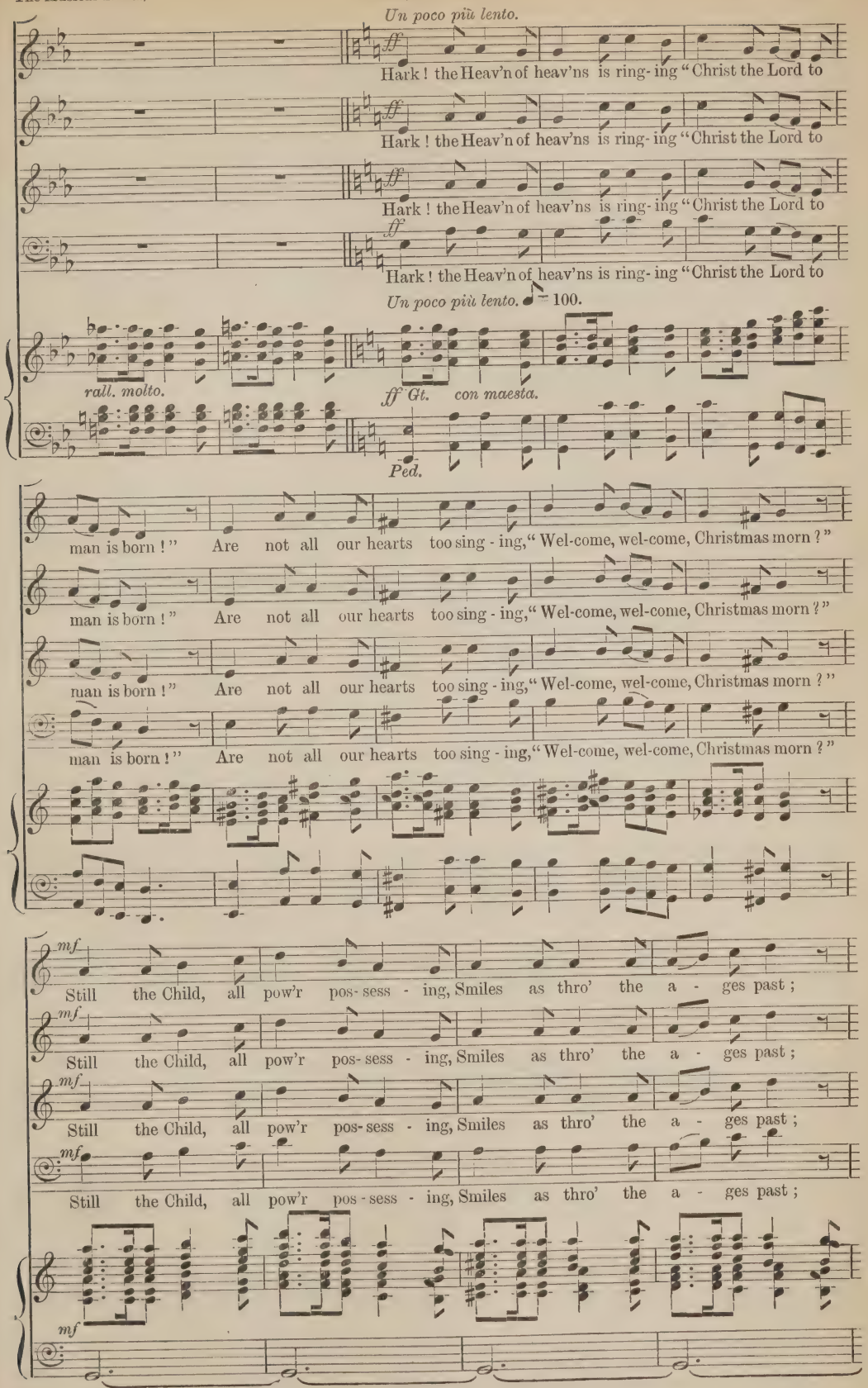

comes. . .
comes. . .
comes. . .
comes. . .
ff
Andante marziale.
Tenors.
f
He comes, the pris - on-ers to re - lease, In
Basses.
f
He comes, the pris - on-ers to re - lease, In
Andante marziale.
f
mf
Ped. leggiero.
Sa - tan's bondage held; The gates of brass be - fore Him burst, . .
Sa - tan's bondage held; The gates of brass be - fore Him burst, . .
f
3
3

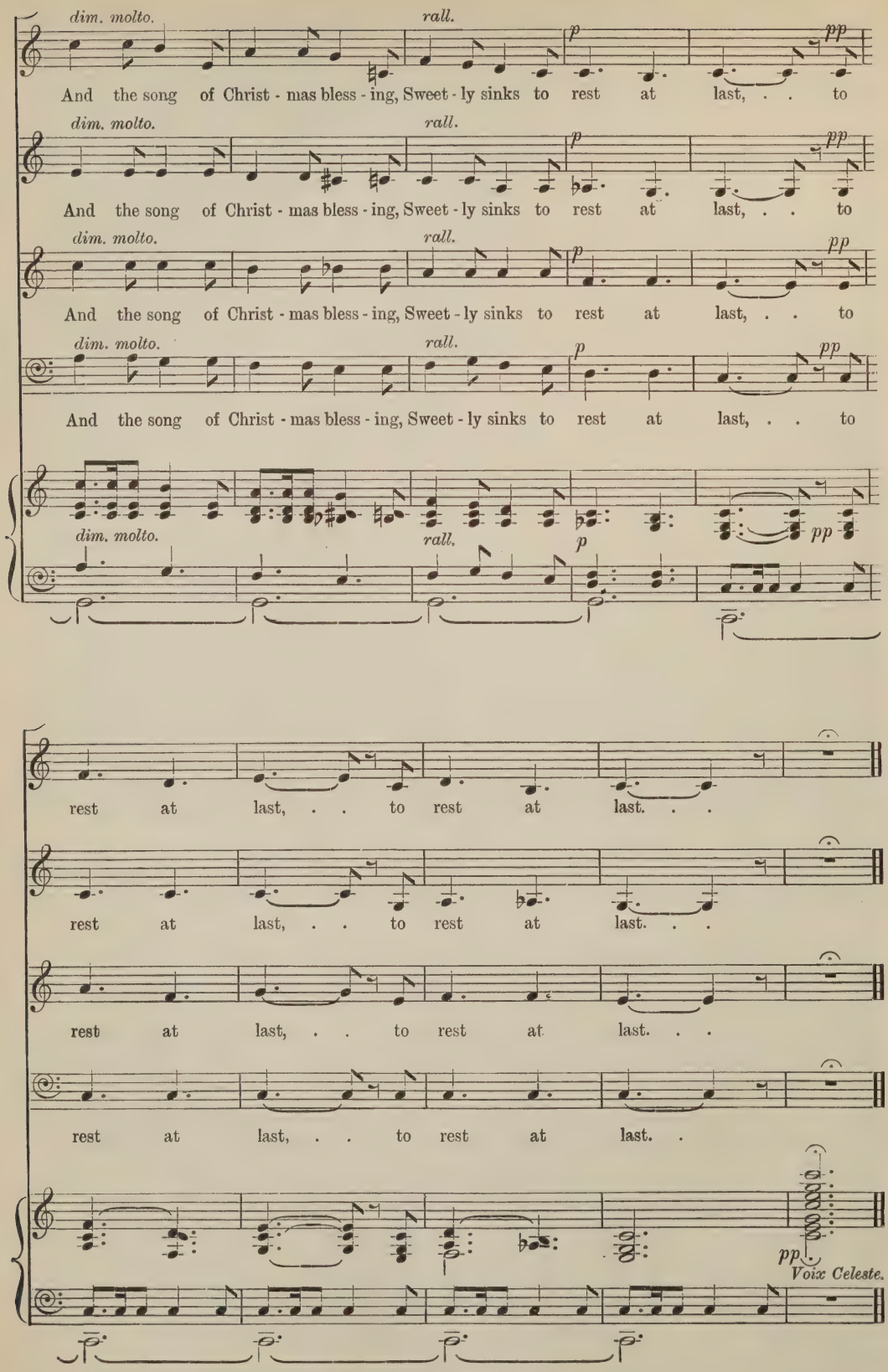

burst, . . The i - ron fet - ters yield, . .
burst, . . The i - ron fet - ters yield, . .
sf
The gates of brass be - fore . . Him burst, The i - ron
The gates of brass be - fore . . Him burst, The i - ron
fet - ters yield. . . .
fet - ters yield. . . .
mf dim.
dolce e con espress.
Sopranos.
mp
sf
He comes the bro - ken heart to bind, . . .
p
sostenuto.
Man.


cres.
mp
. . The bleed - ing soul . . to cure, . . And with the
cres.
treas - ures, the treas-ures of His grace To en - rich the hum - ble poor.
poco cres.
p
Ped.
pp
He comes the bro - ken heart to
He comes . . the bro - ken heart to
He comes the bro - ken heart to bind, . . . The
He comes the bro - ken heart to
pp
bind, . . He comes the bleed - - ing soul to
cres.
bind, . . The bleed - ing soul to cure,
bleed - ing soul . . to cure, . . And
bind, . . The bleed - ing soul to cure, And

cure, . . And with the treas-ures of His grace To en -
And with the treas - ures of His grace To en -
cres.
with the treas - ures of . . . His grace To en - rich . . .
cres.
with the treas - ures' of . . . His grace To en - rich . . .
f
mf
- rich . . the hum - ble . . poor, . . . the hum - - ble poor.
- rich, . . en - rich . . . the hum - ble poor, the hum - - ble poor.
. . . . the hum - - ble poor, the hum - - ble poor.
. . the hum - ble . . poor, . . . the hum - - ble poor.
rall.
a tempo.
pp
p
poco accel. e cres. molto . . al . .


Tempo 1mo.
Our glad Ho - san - nas, Prince of Peace, Thy wel - come
Our glad Ho - san - nas, Prince of Peace, Thy wel - come
Our glad Ho - san - nas, Prince of Peace, Thy wel - come
Our glad Ho - san - nas, Prince of Peace, Thy wel - come
Tempo 1mo.
shall pro - claim, . .
shall pro - claim, . .
shall pro - claim, . . And heav - en's e - ter - nal arch - es
shall pro - claim, . . And heav - en's e -
And heav-en's e - ter - nal
And heav-en's e - ter - nal arch - es ring, and heav-en's e - ter - nal
- ring, heav - - - en's arch - es ring, and heaven's e - ter - nal
- ter - nal arch - es ring, its arch - es ring, and, heaven's e - ter - nal

dim.
cres.
arch - es ring With Thy be - lov - ed Name, . . . with Thy be -
arch - es ring With Thy be - lov - ed Name, with Thy be - lov - -
arch - es ring With Thy be - lov - ed Name, with Thy be - lov - -
arch - es ring With Thy be - lov - ed Name, with Thy be - lov - -
poco a poco rall. molto.
Tempo 1mo.
- lov - ed, Thy be - lov - ed Name. Ho - san - na, Ho - san - -
- ed, Thy be - lov - ed Name. Ho - san - na, Ho - san - -
- ed, Thy be - lov - ed Name. Ho - san - na, Ho -
- - ed, Thy be - lov - ed Name. Ho - san - na, Ho -
- - - - na ! A - - - men. . . .
- - na, Ho - san - na ! A - - - men. . . .
- san - na, Ho - san - na ! A - - - men. . . .
- san - na, Ho - san - na ! A - - - men. . . .

Also published in Novello's Tonic Sol-fa Series, No. 1157, price 1½d.


Un poco più lento.
ff
Hark! the Heav'n of heav'ns is ring-ing "Christ the Lord to
Hark! the Heav'n of heav'ns is ring-ing "Christ the Lord to
Hark! the Heav'n of heav'ns is ring-ing "Christ the Lord to
Hark! the Heav'n of heav'ns is ring-ing "Christ the Lord to
Un poco più lento. ♩ = 100.
rall. molto.
ff Gt. con maesta.
Ped.
man is born!" Are not all our hearts too sing-ing, "Wel-come, wel-come, Christmas morn?"
man is born!" Are not all our hearts too sing-ing, "Wel-come, wel-come, Christmas morn?"
man is born!" Are not all our hearts too sing-ing, "Wel-come, wel-come, Christmas morn?"
man is born!" Are not all our hearts too sing-ing, "Wel-come, wel-come, Christmas morn?"
mf
Still the Child, all pow'r pos-sess-ing, Smiles as thro' the a-ges past;
Still the Child, all pow'r pos-sess-ing, Smiles as thro' the a-ges past;
Still the Child, all pow'r pos-sess-ing, Smiles as thro' the a-ges past;
Still the Child, all pow'r pos-sess-ing, Smiles as thro' the a-ges past;
mf


dim. molto.
rall.
p
pp
And the song of Christ - mas bless - ing, Sweet - ly sinks to rest at last, . . to
rest at last, . . to rest at last. . .
rest at last, . . to rest at last. . .
rest at last, . . to rest at last. .
pp
Voix Celeste.

Also published in Novello's Tonic Sol-fa Series, No. 1156, price 1*d.*

And the non-musical intelligent Roman Catholic public look on and say, very naturally, 'Well, if the whole subject of Church music is liable to this eternal wrangle and quarrel, then it is only a question of individual taste and there is no finality, and why do anything to help on an unseemly argument?' Meanwhile, from age to age, the art of music goes on its way, neither stranded in shallows nor shut up in narrow creeks. What the intelligent public ought to aim at is to trust, and give authority to, the first composers of their time, who maintain the best traditions of the schools of Palestrina and Cherubini.

With these few words of caution to the public at large, I pass on to say that, in criticising such compositions as these *Cantiones Sacræ*, the reviewer and the public ought to take a general and a generous view of these works and their age. Such musical settings ought to be viewed in relation to what has gone before, to the needs, tastes, and capacities of the choirs for whom they have been written, to the talent and training of their composers, and not be taken simply in comparison with the works of the great masters.

We have here, for example, no less than nine compositions by Dr. Francis Edward Gladstone. Dr. Gladstone is professor of harmony in the Royal College of Music. All his work is characterised by scholarly excellence of workmanship, though it never surprises one by its original beauty and picturesque freedom like the compositions of S. S. Wesley. One is not haunted by his melodies as one is after hearing 'The Wilderness' or 'Blessed be the God and Father.' But then again Dr. Gladstone has a real religious tone running through all his work and a strong sense of writing fitly and effectively for voices. If his music is compared with the large mass of second-rate late eighteenth and early nineteenth century Church compositions, which are to be found in the choir cupboards of the older Roman Catholic churches, it will be admitted that Dr. Gladstone is leading his co-religionists altogether in a better direction. There is good voice writing, good fugue writing, and all that is implied in the word *scholarship*, as applied to music. His most important work in this series is No. 23, a Magnificat in A. This has been scored for full orchestra, but only an organ accompaniment is given in the octavo edition. It is an elaborate work, suited for a well-trained choir, and would sound most effective if really well performed. But with regard to all Dr. Gladstone's compositions the Roman Catholic choirmaster must remember this: they are not written to suit the slap-dash, showy style of performance to which the choirs of the Carmelite Church at Kensington treat their congregation. 'In choirs and places where' vocal fireworks and the hop-skip-and-jump organ accompaniment are still in vogue, these productions of the newer and better school of English Roman Catholic composers would find no place.

Besides these works by Dr. Gladstone there are four Antiphons by Mr. William Sewell. His work is not so strong, and partakes rather of the character of modern four-part glee writing. His melodies do not flow so gracefully as to astonish one. Take for example the melody given to the 'Regina Cœli' in G, No. 8 in the series; it is a *difficult* melody. But the part-writing in Mr. Sewell's works is effective, and there are plenty of choirmasters who rather lean towards an ecclesiastical style that is not too severe.

In my own opinion by far the finest piece of work in this series is the 'Salve, Regina,' by Mr. S. P. Waddington. The technical limitations of a first-rate academical training, such as Mr. Waddington enjoyed, are here given a wide range, and the work is inspired with a thoroughly free spirit from beginning to end. It is a beautiful piece of music, admirably arranged for a trained choir. It is to be hoped that in days to come wider and greater opportunities will be found for a Roman Catholic composer of this calibre to serve his faith and his race. Of the rest of the series a few words remain to be said. Dr. C. W. Pearce contributes a motet to the words 'Adoremus in Æternum.' It is a melodious setting in E major, with a middle section fugato, in C, to the words 'Laudate Dominum.'

Dom. S. G. Ould, the Editor of this series of *Cantiones Sacræ*, publishes in No. 14 a series of harmonised responses for the Mass and the public offices of the church, which is an exceedingly useful thing to do, and would be more useful still if printed on cards, and less subject to the wear and tear of a choir gallery. Mr. John E. West contributes a Benediction Service, for unison singing, which is simple and useful enough for the most modest performers. Such also is a similar Benediction Service by Dom. S. G. Ould (No. 6).

Besides the compositions already noticed, which are the work of living English composers, there are four others by well-known musicians of past days which well deserve the attention of the choirmaster. The first is a 'Hodie Sanctus Benedictus,' by Peter Philips (1612). It is an antiphon for the Feast of St. Benedict, in five parts, admirably written in the early style, the last two pages being quite splendid work of their kind. It is edited by Mr. William Barclay Squire of the British Museum, to whom every lover and student of old English music owes a debt of gratitude. The second is a Motet for S.A.T.B. by Mozart, to the words 'Adoramas Te, Christe, et benedicimus Tibi, quia per sanctam crucem Tuam redemisti mundum.' This pathetic, short movement in C minor is exceedingly beautiful. It will have no success among those choirs in which each singer is trying to get a more prominent part than his or her neighbour, because everything here is sacrificed to the blending of voices subordinated to a contrapuntal scheme, admirably adapted to the exquisite words. The third is a 'Salve, Regina,' by Franz Schubert, which is pitched rather high for an ordinary choir, but is religious in character and not difficult. The fourth is a charming 'Salve, Regina,' by R. L. de Pearsall, for four voices, and well within the compass and grasp of any trained choir. De Pearsall's sacred music is too little known in England. The Roman Catholic community do not seem to have grasped the fact that De Pearsall was a convert to their faith, and wrote several very beautiful sacred pieces. One can only express here the very strong hope that Messrs. Novello may be sufficiently encouraged by the Roman Catholic public to issue in cheap reprints some of the choice works which lie buried in the public museums of England and Europe, and carry on the great work begun by the wonderful founder of their firm. The more one contemplates his ceaseless energy, and the colossal amount of work he accomplished, in days when the musical public of England was a mere hatful of souls compared with what it is now, the more astonished one is. If any public monument ought to be put up in the new Roman Catholic Cathedral at Westminster, assuredly it ought to be one to Vincent Novello.

And now one word may be said in conclusion to the Roman Catholics of taste and education in this country, to the episcopate, to the heads of colleges and of convent-schools, and to the clergy, secular and regular:—If at any time a sense of despair comes over you who have to contend against the dead-weight of old traditions, against the prejudices of venerable colleagues, against the personal vanity of singers, against the obligations engendered by

voluntary services, and all the ills that musical flesh and blood is heir to—*be patient*. Very little has yet been done to raise the standard of musical education in your great colleges, and still less in your convents. Very little has been done to cultivate public opinion. Be patient, and be industrious. Set your house in order. Put your efforts alongside those made by the Established Church in this country, and see if you are raising the standard of sacred music with equal taste and vigour, allowing, of course, for a difference in ways and means. Are the boys in your colleges listening at High Mass to Byrd, Tallis, Palestrina, Cherubini, and Mozart, and the works of the great masters, or are you feeding them on late second-rate compositions? Does music form a part of your educational curriculum, so that those who are gifted in this art may find time to cultivate it; not time stolen from their recreation hours, but time boldly taken from other studies, from history or mathematics? If these things are done, if the Roman Catholic musical youth of England is educated as well in music as it is in history and geography, and if it is accustomed from its youth up to hear intellectual music of a solid kind as well as the emotional froth which ought really to be skimmed from the pot—then you will see a great transformation. The hymn-tunes adapted from street songs, the trashy, mock-operatic offertory, the melodramatic Mass music will all fade away, and the intellectual achievements of the great masters will form the natural staple food of a well-educated community.

It is impossible to believe that the Roman Catholic Church in England is going to fail in this part of her mission. It is what the nations expect of her, in music, architecture, painting, and sculpture, that she shall preserve what is great out of the past, create what is ennobling in the present, and hand down what is inspiring to the future. *Z.*

CHURCH AND ORGAN MUSIC.

SIR JOHN STAINER ON HYMN-TUNES.

'Hymn-Tunes composed by J. Stainer' is the modest title of an attractively printed book which Messrs. Novello have recently published. Within its covers are no less than 158 hymn-tunes composed by Sir John Stainer, the majority of which he has contributed to various Hymnals during the last thirty years. A novel feature of the collection is to be found under the heading 'Processionals,' in regard to which the composer says: 'A larger supply of Processionals seems to be required by clergy and choirmasters, so I have added several, and amongst them will be found a few of an entirely new type, as far as I know.' This 'new type' consists of a theme—which may be accompanied, in unison, by a brass instrument—sung by men only, which is followed by the remainder of the verse of the hymn, sung in harmony, with the initiatory theme in the treble. To this succeeds an 'Alleluiatic stanza' in four-part harmony, with the original intonation, so to speak, in the bass, accompanied by a brass instrument when such is available. The effectiveness of this form of the Processional, of which there are four in the collection, goes without saying. The book also contains several carols and is arranged according to the usual plan—viz., that of the Church's Year. Its comprehensiveness is shown in a hymn, the words by Dean Hole, 'For a service for working men,' in addition to nineteen hymns for children, in which Sir John Stainer has succeeded in obtaining results that are of the happiest nature in the field of child-song.

The Preface to the book is especially interesting by reason of its autobiographical nature in regard to our author's hymntuneology—if this definition will be allowed. Here is the opening paragraph:—

I hope it will be distinctly understood that this little book is a collection of hymn-tunes, and not in any sense a Hymnal. The only object in printing the words to the tunes is to show the general character of the thoughts which suggested their musical setting. A hymn-tune is, or ought to be, essentially a vehicle of the spirit of the words; it is unfair, therefore, to judge of its worth when divorced from them. In nearly every case the tunes are here associated with the words to which they were originally set.

After referring to the share he had in the preparation of the enlarged edition of 'Hymns Ancient and Modern' (1872-75), Sir John pays a high tribute to the labours in the hymn-tune field of the late Dr. J. B. Dykes and Dr. W. H. Monk. He then goes on to say:—

Encouraged by the kindly words of two such musicians, I confess that I plunged deeply into the fascinating study of hymnody, and have lost no opportunity of employing myself as a humble labourer in a sphere congenial and dear to me from the time of my childhood.

In regard to the 'epithets hurled against' modern hymn-tunes, he remarks:—

No doubt many tunes that are over-sweet may, after twenty-five years' use, begin to cloy. But it must not be forgotten that the critics of hymn-tunes nearly always fall into the insidious snare of judging of the old by the best specimens, and of the modern by the worst. Out of the many hundreds of those early English tunes which composers are often urged to imitate, probably not more than a score are familiar to us, and these have been carefully selected by a long succession of admirers who have sifted every available source; and yet these are held up as proofs of the general merit of the heap of worthless rubbish from which they have been extracted; moreover, it must not be forgotten that of these choice examples probably not half-a-dozen are given in their original form.

The following is excellent:—

The true estimate of a hymn-tune cannot be found by principles of abstract criticism, or by any internal evidence that it exhibits an artist's handicraft. There is a something, indefinable and intangible, which can render a hymn-tune, not only a winning musical melody, but also a most powerful evangeliser.

The peroration speaks for itself:—

Bearing in mind the small proportion of tunes which survive any particular period, I cannot hope that many of this collection are destined to enjoy a long existence; but I can honestly say, that if any single one of my tunes should for a few centuries float along the ever-gathering stream of sacred song, even unlabelled with my name, I shall not have lived in vain.

Sir John Stainer pays a well merited tribute to the researchful labours of that veritable hymntuneologist,

Mr. Henry King, in tracing out the sources of many of the tunes comprised in this interesting volume of sacred song.

HARVEST FESTIVAL AT ST. ANNE'S, SOHO.

The Harvest Thanksgiving services at this historic church are deserving of special mention by reason of the music that was performed. On Thursday evening, the 11th ult., Attwood's Cantate Domino and Deus Misereatur in D were sung, as was Mr. E. H. Thorne's fine anthem 'I was glad,' written for the re-opening of Chichester Cathedral after the re-building of the spire (in 1867), when its composer was organist of that venerable fane. The choir of St. Anne's was reinforced by the choir of St. Jude's, South Kensington. The above music was repeated on the following Sunday evening, and at the morning service the Te Deum and Jubilate were Croft in A and Goss's 'Fear not, O land,' was the anthem. The organ voluntaries played by Mr. E. H. Thorne, organist and director of the choir of St. Anne's, were Wesley's Choral Song and Fugue and Best's 'Allegro festivo.'

MATINS AT ST. MICHAEL'S COLLEGE, TENBURY.

(From a Prize Photograph taken by Dr. G. R. Sinclair, Organist of Hereford Cathedral.)

ORGAN RECITALS.

Organ recitals have recently been given by the following organists in the churches and other places named. The pieces mentioned are those which appear to us as being specially worthy of notice by reason of their unhackneyed nature. This plan will be followed month by month.

Sir Frederick Bridge, Congregational Church, Barnet, who played the *Andante* and *Fugue* from his own organ sonata. Mr. Edwin H. Lemare, St. Margaret's, Westminster: Nocturne in B minor and Melodie (both composed by the recitalist), and a Fantasie de Concert by E. d'Evry, all for the first time. Mr. C. W. Perkins, St. Andrew's Presbyterian Church, Eastbourne, re-opening of enlarged and re-built organ: Toccata, Tombelle. Mr. G. Bernard Gilbert (Borough organist of West Ham), Town Hall, Stratford: Fantasie in E flat, Best, and two short pieces—Romanza and Allegretto—by W. Wolstenholme. Mr. Fred. Gostelow, the Old Parish Church of St. Martin's, Ashton-upon-Mersey (re-opening of church and organ): Overture, No. 1, in C, Hollins. Mr. R. Sharpe, Pear Tree Church, Southampton, dedication of new organ. Mr. Arthur S. James, St. Peter's, Rickmansworth. Mr. R. E. Parker, Oswestry Parish Church: Suite Gothique, Boëllmann. Mr. W. F. Kingdon, Barnet Parish Church: Rhapsodie in E, Saint-Saëns. Mr. Percy Ramsey, St. Michael and All Angels', Portsmouth. Mr. R. W. Strickland, College Street Chapel, Northampton: Sonata in the style of Handel, W. Wolstenholme. Mr. W. A. Macduff, St. Oswald's Church, Edinburgh, opening of new organ built by Messrs. Morgan and Smith, of Brighton. Mr. George T. Pinches, Holy Innocents', Hammersmith. Mr. F. G. Mitford Ogbourne, Trinity College, London. Mr. H. J. Davis, Christ Church, Bath: Dr. Alan Gray's Fourth Organ Sonata, in C. Mr. Charles E. Tendall, Christchurch Cathedral, New Zealand: Overture, 'Athaliah,' Handel. Mr. William Boylett, Queen's Park Congregational Church, Bayswater.

A Cathedral organist's hobby is exemplified in the above prize photograph taken by Dr. Sinclair.

Two interesting series of organ recitals will be in progress on Saturdays during the current month: (1) at Holy Trinity Church, Sloane Street, by Mr. Walter Alcock, at 4 p.m., and (2) at St. Margaret's Church, Westminster, by Mr. E. H. Lemare, at 5.30 p.m.

A WREN CHURCH AND A HARRIS ORGAN.

The well-known city church, St. Lawrence Jewry, built by Sir Christopher Wren after the great fire of London in 1666, has had its organ entirely re-built and brought up to date by Messrs. Norman and Beard, Ltd. The following is the specification of the instrument as drawn up by the organist of the church, Mr. W. F. Kingdon :—

GREAT (10 stops).

1. Double Diapason	16 feet	6. Principal	4 feet
2. Open Diapason ..	8 ,,	7. Quint	2⅔ ,,
3. Open Diapason ..	8 ,,	8. Super Octave ..	2 ,,
4. Claribel Flute ..	8 ,,	9. Mixture	5 ranks
5. Harmonic Flute ..	4 ,,	10. Trumpet	8 feet

SWELL (11 stops).

11. Bourdon	16 feet	17. Principal	4 feet
12. Open Diapason ..	8 ,,	18. Mixture	5 ranks
13. Gamba	8 ,,	19. Cornopean ..	8 feet
14. Rohr Flöte ..	8 ,,	20. Oboe	8 ,,
15. Salicional	8 ,,	21. Clarion	4 ,,
16. Voix Célestes ..	8 ,,		

CHOIR (7 stops).

22. Lieblich Bourdon	16 feet	26. Suabe Flute ..	4 feet
23. Violin Diapason ..	8 ,,	27. Harmonic Piccolo	2 ,,
24. Lieblich Gedact ..	8 ,,	28. Clarinet	8 ,,
25. Echo Dulciana ..	8 ,,		

PEDAL (6 stops).

29. Open Diapason..	16 feet	32. Violoncello ..	8 feet
30. Violone	16 ,,	33. Flute	8 ,,
31. Bourdon ..	16 ,,	34. Trombone ..	16 ,,

COUPLERS.

Swell to Great.	Great to Pedal.
Swell Octave.	Swell to Pedal.
Swell to Choir.	Choir to Pedal.

The fine old carved oak case (like the other carving in the church) is the work of the celebrated Grinling Gibbons, and has not been interfered with. This is a matter for thankfulness.

The organ was originally built by Renatus Harris, in 1685, and subsequently went through the hands of England. It is stated that at the time Harris was trying to secure the order to build the original organ he was in great straits, and in fact that he was living on the 'King's Bounty.' The cause of his difficulties is supposed to have been the loss which he sustained over the celebrated erection of the Temple Church organ. The following interesting notes relating to Mr. Harris and Father Smith have been gleaned from the Parish Minute Book, by the vicar, the Rev. J. Stephen Barrass :—

March 14, 1683 :—

The Committee having seen the drafts and proposals of Mr. Harris and Mr. Smith for the Organ and how it should be made, and being satisfied that they are both good workmen, it was put to the vote whether of them should make the Organ, and it was carried that Mr. Harris should make the same, which was ordered to be done by Mr. Harris accordingly. After Mr. Harris was ordered to be the maker of the Organ as by the order above, it was agreed by Mr. Harris that he would make the same according to his proposals that he would not expect any money till the Organ is finished and approved by the Parish. If the same was not approved he would take it away, and that he would finish the Organ within three months after the Carver and Joiner should finish their works.

In 1685 there is a Minute which relates to the 'proceedings' of the organist and his salary :—

Ordered that Mr. Browne shall proceed in playing the Organ in the Parish Church and be Organist for one whole year from the time he began to play the Organ, he having for his salary left himself to the goodwill of the Parish.

Mr. Browne was, however, at a later meeting given a salary of £20 a year.

The next Minute, literally of financial interest, is dated June 4, 1686, and reads thus :—

This Vestry proceeded to consider what to pay Mr. Harris for the Church Organ, and at what times, and came to this resolution: that Mr. Harris be paid by the Churchwardens the sum of £300—viz., £100 thereof within the space of one week now next ensuing, and £200 residue of the said £300 within the space of two months after, Mr. Harris first giving bond to keep the said Organ in repair and tune for the time and space of three whole years to begin and commence from Christmas now last past gratis, and if the £200 should not be paid within the said two months then the Parish to allow lawful interest for the same until it shall be paid, and Mr. Harris being called into the Vestry and informed by the Churchwardens of the Vestry order above he consented and agreed to the same.

Sir Walter Parratt is announced to re-open the re-built organ on the 6th inst., at 1.15 p.m.

ORGANIST AND CHOIR APPOINTMENTS.

Mr. H. C. J. Churchill, Poplar Wesleyan Church.

Mr. Ralph H. Davison, St. Andrew's Parish Church, Deptford, Sunderland.

Mr. A. Dimsdale, St. Andrew's Parish Church, Kilmarnock.

Mrs. Raymond Pitts, St. Barnabas' Church, Tunbridge Wells.

Mr. C. Elvey Cope, the Parish Church, Catsfield, Sussex.

Mr. R. F. Virgoe, Turner's Hill Church, Sussex.

Mr. Arthur W. Youens, St. Chad's Church, Stafford.

Mr. Fred. W. Norcup (tenor) to New College, Oxford.

REVIEWS.

A NEW HYMNAL.

The Baptist Church Hymnal. Hymns, chants, anthems, with music.

[London: Psalms and Hymns Trust.]

The Baptist church is the last of the great Nonconformist denominations to issue an authorised Hymnal having words and music combined, therefore any such aid to an improved service of praise deserves attention and should be welcomed. The book before us is of a three-fold nature, its sections being designated: (1) Hymns with Tunes, (2) The Chant Book, and (3) The Anthem Book. No fault can be found with its comprehensiveness, as the volume contains no fewer than 1,362 pages. Its chief feature is, of course, the hymnal section. This has been compiled on a modification of the fixed tune system, whereby, for instance, four hymns may interchangeably be sung to four tunes, the whole material, words and music, being furnished on the same opening of the book. The hymnal portion contains 716 different tunes! The work of a reviewer is, however, considerably lightened by the fact that the great majority of these tunes have already appeared in previous collections. The new specimens number fifty-five, of which twenty-eight have been contributed by the musical editor of the work, Mr. Rowland Briant. Some of these new productions appear to us to be predestined to failure, so far as congregational practicability, the chief purport of a hymn-tune, is concerned. Such, for example, are the new and unsingable settings of 'The Son of God goes forth to war'—a chromatic tune appropriately named '*Hardknott!*'—and of Charlotte Elliott's familiar words, 'Just as I am, without one plea.' Fortunately, however, congregations will not be deprived of singing these favourite hymns, as suitable melodic and unchromatic tunes—*e.g.*, the two-century old 'St. Anne's'—are provided as alternatives.

In regard to the older tunes in the book, we are sorry to find that time-honoured 'Helmsley' (to 'Lo! He comes') has been displaced in favour of an 'Ancient Jewish Melody.' (By the way, should this tune, No. 178, begin with a chord containing only a bare fifth, without any third?) Kocher's bright tune (to 'As with gladness, men of old') is robbed of its characteristic dot on the upper E. Why? Sullivan's 'St. Gertrude' is printed in the key of E and not associated with Baring Gould's martial words, and Dr. Gilbert's tune 'Maidstone' appears with a time signature of six-four. Why is that typically fine old-world tune 'Bedford' printed in its 'tinkered' quadruple rhythm instead of in its original and more stately triple form? The mating of words and music seems to have been satisfactorily done; here and there, however, we find some shortcomings in this respect, as, for instance, the unsympathetic settings

to Cowper's penitential words, 'Oh! for a closer walk with God,' which craves a tune that has tears in its melody. The 'childhood and youth' division, which contains nearly seventy hymns, is unusually comprehensive, but not too large. We should have preferred to have seen a larger number of unison tunes in this portion—more childlike melodies with simple chordal accompaniments, such, for instance, as Sir John Stainer has written to 'Jesus, tender Shepherd, hear me'—rather than so many tunes too suggestive of grown-upness.

But the foregoing remarks by no means reflect upon the general excellence of the book. The committee entrusted with its compilation—but whose names are not given—may be sincerely congratulated upon the result of their labours. The hymns and tunes section of the Baptist Hymnal is a distinct advance upon anything that the denomination has already produced. We give it a hearty welcome and trust that it will meet with all the success it undoubtedly deserves.

The chant section is somewhat in the nature of an *olla podrida*, as it comprises: Metrical litanies, Psalms, &c. (for chanting), Sanctuses, Responses to Commandments, Baptismal sentences, Offertory sentences, Benediction hymns, and Amens. Its chief feature is that implied by the generic title—the chants and the pointing of the Psalms. In regard to the former, the selection is, on the whole, good, having largely been made from old and tried diatonic specimens. And then as to the system of pointing adopted, the typographical arrangement of the words—for which, by the way, the printer is not responsible—not only destroys the poetic form of the Hebrew Parallels, but tends to mechanicalise, so to speak, the rendering of these noble songs of the sanctuary. A specimen of the method employed, selected from the twenty-third Psalm, will enable our readers to form their own opinion upon the system of pointing adopted:—

The Lórd	is my	shepherd;	
I	shall —	not —	want.
Yea, * though I walk through the vălley . . . . . of the	shadow . of	death,	
Thou hast anointed my head with óil; . . . . . my	cup —	run-neth	over.
Surely goodness and mercy shall fóllow me . . . . . all the	days . of my	life:	

The chief difficulty in the matter of pointing is in passing over the bridge which connects the unmeasured recitation with the rhythmic cadence. Whether this system of typography (see especially the last verse in the above example) helps the singer in minimising that difficulty is open to question. We do not think it conduces to that consummation.

The anthem section is one that will doubtless furnish a full outlet for the capabilities of choirs, rather than for the worship-song of congregations, though such simple anthems as 'Lord, for Thy tender mercies' sake,' may be sung by a mass of worshippers without offending artistic feeling, which is the twin sister of devotion. The Hymnal is printed in crotchet notation. While the type is clear enough at the ordinary range of vision, it might very well be taken into consideration whether a larger sized edition, printed in minim notes, should not be prepared for use at the organ desk, where the book must of necessity be at an abnormal distance from the eyes of the player. But this is a practical suggestion which does not affect the merits of the Hymnal as a whole. It may be regarded as a valuable contribution to the Service of Song in the House of the Lord.

CHURCH MUSIC.

Novello's Anthem Book. Book I.
[Novello and Company, Limited.]

The sub-title of this publication reads: 'A collection of popular anthems for festival and general use throughout the year.' The said collection consists of twelve anthems (in each book), and its popularity may be estimated by such anthems, in the initial book under notice, as 'Come, Holy Ghost' (Attwood), and 'The Lord is loving unto every man' (Garrett). The cost of each book, comprising about fifty pages, is one shilling, which works out at the modest sum of one penny per anthem! In the words of the preface: 'It is anticipated that in churches where an elaborate musical service is not possible, this publication will find acceptance. In such cases the advantage of having, in one book, twelve standard anthems, which more than cover the church's year, is obvious.' No further comment is necessary in drawing attention to a new departure of such practical usefulness. We understand that several other books of the series are in a forward state of preparation.

The Story of Bethlehem. Cantata. Written by Shapcott Wensley. Composed by John E. West.
[Novello and Company, Limited.]

This work is designed for Christmas services, for which it is admirably suited. The text, by Mr. Wensley, may be described as a devotional meditation on the story of the Nativity. It is written in flowing verse, and the inclusion of the familiar *Adeste Fideles* will interest congregations in the progress of the work. Mr. West's music is laid out for soprano, tenor, and bass solos, four-part chorus, and organ accompaniment. It is very melodious, bright, and effective, and, while the commonplace has been avoided, the capabilities of the majority of church choirs have been steadily and successfully kept in view.

SONGS.

A Song of Dawn. Written by Ellis Walton. Composed by Frances Allitsen.
A Cavalier's Song. Written by William Motherwell. Composed by Frances Allitsen.
Why was Cupid a Boy? Written by William Blake. Composed by Maud Valérie White.
[Metzler and Co.]

Many of Miss Frances Allitsen's songs have achieved considerable popularity. That they should do so is satisfactory, for they are well written and avoid the commonplace. 'The Song of Dawn' is a good example of her style. The voice part is graceful and grateful to sing. The accompaniment is interesting and picturesque, and the music is worked up to a most effective climax at the close. It is suitable for a soprano or tenor voice.

'A Cavalier's Song' is becomingly spirited. The poet endeavours to show that the most desirable possessions in life are 'A steed of matchless speed, A sword of metal keen,' and that 'Our bus'ness is like men to fight, And hero-like to die.' Vocalists who are wont to get into this Indian-on-the-war-path frame of mind will find in this song a convenient medium for the expression of their feelings. The music is stirring and well designed to secure the desired purpose. It is dedicated to Mr. David Bispham.

Those who may wish to know 'Why was Cupid a boy?' will find a satisfactory answer in William Blake's lines. Miss White is very successful in her settings of what may be termed allegorical poetry, and in this instance her music runs on with a complacency equal to that of the poet, and the union is passing happy.

Douze Poesies Galantes d'Auteurs Anciens. Mises en musique, pour M. Victor Maurel, par Leon Schlesinger.
[Hachette et Cie.]

This is a delightful little album of songs, remarkable as much for its variety as for its charm. Its merit is sufficiently attested by the fact that the eminent French baritone, Victor Maurel, has written a preface to it and has sung the songs in Paris. Cultured vocalists will assuredly welcome the little volume. The poems are by writers who flourished between the fourteenth and eighteenth centuries, and their old-world flavour is cleverly reflected in Mr. Schlesinger's music.

JUVENILE PIANOFORTE MUSIC.

Christmas Album (Op. 39). Twenty-four Pianoforte Pieces for the Young. In three books. By P. Tschaïkowsky.
Kinderleben (Op. 62 and 81). Twenty-four Pianoforte Pieces for the Young. In four books. By Th. Kullak.
Edited by A. Rosenkranz.
[Novello and Company, Limited.]

Conscientious teachers—and there are many such—are often confronted with the difficulty of finding suitable recreative pieces for their junior pupils. Sonatinas,

Rondos, and similar compositions of the classical school are not only well known, but they are generally safe. In the matter of lighter fare, however, there is so much trash in the output of pianoforte music that the teacher has to be very wary in prescribing for pupils. The importance of this lighter fare in the pupil's training cannot be over-estimated. It assists the teacher to develop the poetic side of the juvenile pupil's nature, to foster the sense of rhythm, to cultivate the all-important faculty of phrasing—in fact, it greatly helps little players to become *musicians*, instead of remaining soulless strummers or thumping technicians. But the music must be *good*. Such a *sine qua non* is met in the forty-eight pieces contained in these seven books. Each one has a descriptive title, and each composition is short—no slight recommendation—as well as tuneful. The generic title to Tschaïkowsky's album is, perhaps, a little unfortunate, as tending to limit the use of his charming miniature tone-pictures to the season of Christmas, but that is a comparatively small matter. More important is that of the editing of these pieces. This Mr. Rosenkranz has done most conscientiously and skilfully. Fingering, phrasing, signs of expression, and so on are carefully indicated throughout. In regard to that much abused part of the pianoforte, the pedal, how literally a pupil, old as well as young, too often 'puts her foot into it'! In Kullak's 'Sunday Morning' and 'Dreaming of Angels' Mr. Rosenkranz adopts the method proposed by Hans Schmitt (of Vienna) in his 'Das Pedal des Claviers' (1875). This is indicated by a special pedal line being printed under the bass stave—*e.g.*, 'Sunday Morning,' the first seven bars :—

A foot-note says: 'The notes on this line show exactly where the pedal is to be depressed; they also give the exact duration of each depression of the pedal.' Thus we have endeavoured to point out salient features of an excellent edition of pieces that should not only give many juvenile pupils pleasure, but help them a good way along the road which leads towards poetic musicianship.

CRYSTAL PALACE MUSIC EXHIBITION.

MR. JACQUES ON KEYBOARD INSTRUMENTS.

In connection with the Music Exhibition at the Crystal Palace, a series of lectures was commenced on the 17th ult., of interesting and instructive character. The first was delivered by Mr. Edgar F. Jacques on 'Keyboard Instruments.' This subject he divided into three sections—organ, harpsichord, and pianoforte. The salient features of the construction and development of each were explained, and comments made on the most notable composers who have written for these instruments, examples being played by Herr J. H. Bonawitz. The first excerpt was from the 'Fundamentum Organisandi,' by Conrad Paumann (sometimes misspelt Paulmann), which, with the exception of a little MS. book of organ pieces by Adam Ileborgh, a fifteenth century organist, is the earliest music that has survived, written for a key-board instrument. Paumann died at Munich in 1473, and the 'Fundamentum Organisandi' is contained in the same volume as the celebrated 'Lochheimer Liederbuch,' which is dated 1452. Other little known organ pieces were selected from P. Hofhaimer (1459-1537), A. de Cabeçon (1500-1566), and Palestrina. Owing to there being in the Exhibition a square pianoforte in excellent preservation, dated 1780, by Erard, Mr. Jacques was able to show that at that period the tone of the pianoforte differed from that of the harpsichord in far less degree than might be imagined. It was, indeed, scarcely as powerful, but it was cleaner and less buzzy, owing to the sharper action of the dampers. A scale passage played on this instrument succeeded by another on a modern Broadwood grand afforded a striking object lesson in development. The harpsichord used was one by Tschudi—founder of the house of Broadwood.

DR. CUMMINGS ON 'HISTORIC SONGS,' &c.

The second discourse, given by Dr. W. H. Cummings, treated of 'Historic Songs, Glees, and Part-songs,' a subject which, from his long professional experience and antiquarian knowledge, the lecturer was peculiarly able to speak. Dr. Cummings, after lamenting how little music-lovers commonly knew of the literature of their art, attributed the greater number of concerted vocal and instrumental pieces found in the programmes at the beginning of this century to the hurry-scurry of modern life, which rendered it difficult to arrange rehearsals.

Haydn had been called the father of the string quartet, and he might also be said to occupy a like parental position to English songs. He wrote many for English tastes, which he succeeded in pleasing. 'She never told her love' was perhaps one of the best known now. John Rowley Bishop had a remarkable gift for song writing, and there were more fine examples of his talent unknown than known to-day. 'Tell me, my heart,' was probably written for the celebrated Miss Stevens, who afterwards became the Countess of Essex. The melody of 'Home, sweet home,' was undoubtedly composed by Bishop. William Shield chiefly devoted himself to incidental music to melodramas, but some of his songs, such as 'The Wolf,' were still occasionally sung. Charles Dibdin was said to have written over three thousand songs. The best were those referring to the sea. These had such an animating influence in the re-manning of our navy at a critical period of our history that the Government, in recognition, granted him a pension of £200 per annum, and although the next party in power withdrew it, the annuity was subsequently renewed and half of it continued to his widow. Some of his songs, notably that entitled 'True Courage,' might well be revived. 'Kathleen Mavourneen' was first published in 1840. Five years later its composer, Frederick Crouch, went to America. He was severely wounded in the Civil War and died in 1896 at Baltimore. One of the first native composers to follow Schubert's model as a song composer was John Liptrot Hatton. Of songs by living composers which merited special mention were the settings of 'I rise from dreams of thee,' by Charles Salaman, born 1814, and 'The Message' and 'The Requital,' by Jacques Blumenthal.

Dr. Cummings also spoke of madrigals, glees, and part-songs, and expressed regret that the two first-named were now so much neglected. The musical illustrations to the lecture were admirably sung by students of the Guildhall School of Music.

RICHTER CONCERTS.

The autumn season of the Richter Concerts began on the 22nd ult., when, at St. James's Hall, a more or less familiar programme was presented. There is nothing fresh to say in regard to Beethoven's great 'Leonora' Overture, the Introduction to Act III. of 'Die Meistersinger,' Berlioz's 'Le Carnaval Romain' Overture, and Brahms's noble Symphony (No. 3) in F, especially when they are so well interpreted under Dr. Hans Richter's magic wand. The quasi-novelty of the evening was Liszt's rarely heard Symphonic Poem 'The Battle of the Huns' ('Hunnenschlacht') after Kaulbach's celebrated picture. This characteristic composition of the great pianist's was first brought to a hearing in this country by Mr. Manns—how much is due to the worthy veteran at Sydenham for his labours in the cause of music!—on May 17, 1879. There can be no two opinions upon the earnestness with which Liszt, in this picturesque Symphonic Poem, has striven to musically reflect his own impressions of 'the shield, the sword, and the battle.'

Notice of the second concert, announced for the 29th ult., must be reserved till next month.

Royal Academy of Music.—The Anonymous Exhibition for organ playing has been awarded to Jessie Barrett Handley (a native of London). The examiners were Mr. F. Corder and Sir. A. C. Mackenzie. The Liszt Scholarship has been awarded to Winifred Christie (a native of London). The examiners were Mr. Edward Dannreuther, Sir A. C. Mackenzie, and Mr. August Manns.

ROYAL ACADEMY OF MUSIC.

SIR A. C. MACKENZIE'S LECTURES.

The first four lectures of the Michaelmas Term were delivered by Sir A. C. Mackenzie, on September 26 and the 3rd, 10th, and 17th ult. The genial and learned Principal took for his subject the growth of music during the earlier epochs of the Christian Era. He began by urging students to acquaint themselves with these first attempts to build musical sounds into an art, and sketched in a masterly way, and often with considerable humour, the drift of musical history from Ambrose to Palestrina. The chief influences which had operated and the most prominent of the men associated with them were mentioned, the resulting artistic effects described, and some of them exemplified by musical illustrations. Among the subjects dealt with were the work of the Bards, Minnesingers, Troubadours, Minstrels, Trouvères, and Meistersingers; the scholastic improvements effected by Hucbald, Guido d'Arezzo, Franco, and others; the growth of musical notation; the dawn of harmony, counterpoint, and measured music; the origin of the motet, the madrigal, &c.; the beginnings of instrumentation. In his fourth lecture Sir Alexander paid a warm tribute of admiration to the genius of Palestrina and Orlando di Lassus, some of whose music was sung by a small choir of Royal Academy of Music students.

PROMENADE CONCERTS.

Mr. Robert Newman in the past month has chiefly relied on well known masterpieces to attract audiences to his remarkable Promenade concerts at the Queen's Hall, and it must be admitted that results have justified the policy. The large attendances on Friday evenings, when Beethoven's symphonies are being consecutively played, have proved specially satisfactory as indicating appreciation of the best in art. On the 12th ult., in addition to the Seventh Symphony, there were given the three 'Leonora' Overtures, in the order of their composition—viz., that commonly known as 'No. 2,' but written for the original production of the opera at Vienna in 1805; 'No. 3,' the glorified version of the preceding for the revival of the work the following year; and 'No. 1,' based on entirely different themes to the others, composed for the reproduction of the opera in 1807.

The two 'Tschaïkowsky' nights attracted large audiences, and the Fifth Symphony in E minor, performed at the first, was repeated, 'by desire,' at the second, on the 17th ult. The other notable performances on this evening were the 'Romeo and Juliet' and 'Francesca da Rimini' Fantasias, characteristic works by Tschaïkowsky, interpreted in an equally characteristic manner by Mr. Henry J. Wood.

Concerning the novelties introduced, it is difficult to see why some of them were brought forward. Of such were the overture to Mr. Edgar Tinel's sacred music-drama 'Godoleva,' heard for the first time in England on September 27 last, and the Intermezzo from Signor Spinelli's lurid opera 'A Basso Porto,' inserted in the programme for the 11th ult. Neither of these excerpts could have attracted listeners, and certainly they gave little pleasure to those who listened. M. Rachmaninoff's Pianoforte Concerto (Op. 1), the solo part of which was admirably rendered by Miss Evelyn Suart, proved more acceptable on the 4th ult. Its opening movement is vigorous and well knit, the slow movement charming, and the *Finale* peculiarly interesting, owing to its unusual form. It commences with a *Scherzo*, which, after being developed with much bustle, is succeeded by a short episode in slow *tempo*. The *Scherzo* re-enters and the *Finale* is built up with the theme of the slow episode. The music shows the healthy influence of the West, and the work will probably add to the reputation in this country of the young composer, who is already widely known by his Prelude in C sharp minor (Op. 3) and his Trio 'Élégiaque' in D minor.

Another pleasing work was the second suite from Edward Lalo's ballet 'Namouna,' introduced on the 9th ult. This consists of five movements, all of which are thoroughly French in conception and scoring, the latter being most picturesque. The several numbers consist of (1) 'Moorish Dances,' in which the characteristic intervals of Eastern scales are deftly used; (2) 'Mazurka,' a pompous movement with a quaint and somewhat surprising episode suggestive of an Irish jig; (3) 'La Siesta,' a fascinatingly delicate number; (4) 'Pas de cymbales,' really a slow walk; and (5) a 'Presto,' which seems to come to an untimely end, or perhaps we should say stoppage, with unexpected abruptness.

Mention should also be made of a Turkish March, entitled 'Bag and Baggage,' by Mr. Algernon Ashton, played for the first time in London, on the 18th ult., and a second Suite by Herr Mottl, consisting of melodies from Gluck's operas, performed for the first time in England on the 20th ult. The former is a *jeu d'esprit*, and its chief theme is made of the notes B, A, G, a(n)d B, A, G, G, A, G, E; why did not Mr. Ashton introduce the notes, C, A, B, as representing the vehicle conveying his baggage? The latter consists of three movements: (1) March from 'Alceste' and Minuet from 'Iphigenia in Aulis'; (2) *Grazioso* from 'Paris and Helena'; (3) Slavonic dance from 'Iphigenia in Aulis.' The melodies are effectively orchestrated in modern style, but without doing violence to their old-world character, and the second movement is particularly graceful.

The only new vocalist of exceptional promise who has appeared is Miss Florence Schmidt. This lady is an Australian, and possesses a soprano voice of beautiful quality, which, combined with an easy production, excellent articulation, and a manifest musical temperament, secured her immediate acceptance by an appreciative audience on the 16th ult.

CRYSTAL PALACE CONCERTS.

The new departure at the long established Saturday afternoon concerts was inaugurated on the 13th ult., when the performance was given by Mr. Robert Newman's band, under the conductorship of Mr. Henry J. Wood. The experiment would seem to promise to be successful, for on this occasion and on the following Saturday, when Mr. Newman's orchestra was also engaged, there were large audiences. The familiar programmes do not call for criticism. But magnificent interpretations of Tschaïkowsky's Sixth and Beethoven's Fifth Symphonies must be recorded.

LONDON CONCERTS.

Herr Reisenauer, first professor at the Leipzig Conservatorium, made a re-appearance at St. James's Hall, on the 18th ult., when he gave the first of three pianoforte recitals. He seems to have studiously avoided divergence from the stereotyped programmes of pianists, and his first selection consisted of Beethoven's Sonata in C (Op. 53), Mendelssohn's 'Variations Sérieuses' (Op. 54), Schumann's 'Carnaval,' and pieces by Schubert, Field, Weber, and Chopin.

A highly creditable performance of Coleridge-Taylor's 'Scenes from the Song of Hiawatha' (complete) was given at the National Sunday League concert of the 20th ult., at the Queen's Hall. The choir and orchestra, numbering over 300, carried out their difficult task with a considerable amount of success, which reflected much credit on the able conductor, Mr. Allen Gill. Madame Medora Henson, Mr. Whitworth Mitton, and Mr. Charles Knowles were successful interpreters of the solo parts.

Miss Aubrey and Miss Grace Wonnacott gave a vocal, dramatic, and pianoforte recital at Horniman Hall, Croydon, on the 10th ult., before a large and appreciative audience. Miss Aubrey sang *Senta's* ballad from 'The Flying Dutchman' and songs by Schubert, Brahms, Grieg, and Liza Lehmann, besides reciting two scenes from Longfellow's 'The Courtship of Miles Standish.' Miss Wonnacott contributed selections by Liszt, Chopin, and others, being particularly successful in a gavotte by Eugene d'Albert. Mr. Leonard Fowles was an efficient accompanist.

MISS MARIE BREMA'S RECITAL.

The first performance in London of Mr. S. Coleridge-Taylor's song cycle 'The Soul's Expression' took place at St. James's Hall, on the 23rd ult., when it was sung by Miss Marie Brema, for whom, it will be remembered, it was composed for production at the recent Birmingham Festival. Only three out of the four songs were rendered, 'Tears' being omitted, and they were given to the composer's pianoforte arrangement of the orchestral accompaniment. Since Mr. Taylor was at the pianoforte, it may be presumed that full justice was done to this portion of the music; but even under these conditions the songs, with the exception of the last, entitled 'Comfort,' lost much of their effectiveness. They were, however, magnificently sung and manifestly made a favourable impression. Miss Brema also gave beautiful interpretations of Schumann's 'Frauenliebe und Leben,' Purcell's 'Mad Bess,' and several other fine songs.

MUSIC IN AMERICA.

(By our Special Correspondent.)

New York, October 9.

THE WORCESTER (MASS.) FESTIVAL.

The forty-third annual festival of the Worcester County (Massachusetts) Musical Association occupied the attention of New England's music-lovers during the last week of September. As usual, four evening and three afternoon concerts were given, three of the former being devoted to choral works exclusively and one to the exploitation of the solo singers. This sop to Cerberus is a relic of the old *régime* which the present progressive management has not yet succeeded in sloughing off. Under Mr. George W. Chadwick's direction, however, much is doing to raise the festivals to a thoroughly dignified plane, and though reformatory ambition o'erleaped itself at this meeting, the accomplishment was yet so noble as to make fault-finding seem churlish. Four choral works were performed, and three of them were new to the choir. They were Brahms's 'German Requiem,' César Franck's 'Beatitudes,' and Verdi's 'Te Deum' for double chorus and orchestra. The performance would have benefited much had either the 'Requiem' or the 'Beatitudes' been omitted and a familiar work substituted; as it was, the choir had to study everything, except 'The Golden Legend,' *ab initio*, as the lawyers say.

You have had so much discussion concerning the merits of Brahms's 'Requiem' that no one will begrudge me a dispensation of silence on the main proposition. The divergence of opinion among the critics in attendance on the festival was quite as great as amongst the English critics when the work was performed last year at your own Worcester Festival—in fact, those who said 'It is naught' did so with the same inflections of voice and the same bumptious air of superiority that marked the utterances of the English cavilliers. There was disagreement about the other composition also, though the Brahmins were beatific in their attitude toward the Frenchman compared with the bearing of the Franconians toward the German. It was the first performance of 'Les Béatitudes' in English, and the second of the work in the United States. Last March the German Liederkranz gave a performance of it in German, under Dr. Klingel, who had brought it forward for the first time in Leipzig. The Worcester performance was looked forward to with apprehension, as that of the 'Requiem' had also been; but the enthusiasm of the occasion saved both works from the dreaded fiasco. There were moments, indeed, in both performances in which it was possible to feel the spirit and power of the compositions, though the skill of the singers was severely put to it, as a rule, to do half justice to the notes. The solos in the 'German Requiem' were in the hands of Miss Sara Anderson and Mr. Gwylym Miles; those of 'The Beatitudes' were sung by Miss Anderson, Miss Gertrude May Stein, Miss Jean Foss, Mr. Evan Williams, Mr. E. C. Towne, Mr. Miles, and Mr. Julian Walker. Miss Blauvelt, Miss Stein, Mr. Van Yorx, Mr. Miles, and Mr. Walker held the solo parts in 'The Golden Legend.' Madame Schumann-Heink and Signor Campanari sang solos at the popular concerts, as did some of the other singers; and Miss Augusta Cottlow, who came out of the West some years ago, appeared as a pianistic prodigy, and then wisely went to Europe to ripen into an artist, played Tschaïkowsky's Concerto in B flat minor very acceptably. The choir numbered nearly 400 singers and the orchestra sixty men, which will look disproportionate to English eyes; but it must be borne in mind that, where the choral element is wholly amateur, all are not singers who sit in serried ranks on the platform. The attendance was better than it has been for some years—a circumstance which brought much comfort to the managers, who have often been told that departure from old methods meant ruin.

ENGLISH OPERA.

The experiment of giving opera in English, which has been carried on successfully for some years at cheap prices in not wholly fashionable theatres, has adopted antic airs and is parading itself, since the 1st inst., somewhat ostentatiously at the Metropolitan Opera House. Mr. Grau has associated himself, at least nominally, with Colonel Savage, who made cheap opera a financial success; and an effort is being made to raise the standard of performance. From all over the world singers, more or less capable of singing in the vernacular, have flocked to New York, believing that the Metropolitan English Opera Company might be to them a stepping-stone to the proud tri-lingual establishment directed by Mr. Grau. Among them are a few not unknown to Great Britain, thanks to the apprenticeships served with the Royal Carl Rosa Opera Company. The leading members of the troupe are Rita Elandi, Grace Golden, Phœbe Strakosch, Minnie Tracey, Zelie de Lussan, Ingeborg Ballstrom, Elsa Marny, Louise Meisslinger, Philip Brozel, Joseph F. Sheehan, Barron Berthald, Lloyd d'Aubigné, William Pauli, Lemprière Pringle, and Clarence Whitehill. Richard Eckhold, formerly of the Royal Carl Rosa Opera Company, is conductor of the Wagnerian operas, and A. Seppilli of the others. All concerned in the enterprize take themselves very seriously, but incompetence and inexperience are apparent in every department, and there is little expectation among the *cognoscenti* that the undertaking will contribute in any way to the solution of the operatic problem. Mr. Savage's plans contemplate nightly performances on week-days, and two *matinées* every week, from October 1 till December 15. Three operas are to be brought forward each week. Thus far we have had 'Faust,' 'Tannhäuser,' 'Mignon,' and 'Carmen.'

THE SEASON'S PROSPECTS.

The season can not yet be said to be open, but, as is evident from what has been said, notes of performance are already blending with notes of preparation. Boston is glorying in a new Music Hall, which, under the name of Symphony Hall, will be the home of the Boston Symphony Orchestra, and succeed to the dignities and glories which clustered around the old Music Hall for nearly half-a-century. The new hall, which with the ground upon which it stands cost in the vicinity of £150,000, will be opened on the 15th inst. with a performance of Beethoven's great Mass in D, under the direction of Herr Wilhelm Gericke. Symphony Hall is a noble building and will be consecrated to art exclusively. There is no danger that it will ever become degraded, as the old hall now is, to the level of an ordinary show house. Boston is also to have an extra series of concerts this year. The Worcester Festival chorus will visit the capital of New England and sing Franck's 'Beatitudes,' and another choir will bring forward Professor Parker's 'Wanderer's Psalm.' This, one of Hereford's novelties, will also be performed at the Albany Festival next spring, under the direction of Mr. Autun Mees. In New York the Oratorio Society will add Dr. Dvorák's 'Requiem' to its active list. This will be for its Spring concert; before then it will perform Bach's B minor Mass and Handel's 'Messiah,' the latter twice.

H. E. Krehbiel.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Moody-Manners Opera Company was at the Theatre Royal during the week ending September 29. The operas given were 'Carmen,' 'Tannhäuser,' 'Lohengrin,' 'Faust,' and 'The Jewess.' Good houses were the rule and the brief season was very successful.

The D'Oyly Carte Company paid a return visit to the Prince of Wales's Theatre on the 15th ult., with Sullivan's 'The Rose of Persia,' the cast being the same as on the occasion of the production of the work in June last. The concert season was inaugurated by the City Choral Society on the 17th ult, when the Town Hall was well filled. The principal item in the programme was Stanford's setting of Tennyson's Ballad of the Fleet, 'The Revenge.' This was in the main well rendered. The chorus numbers about 300 and promises to be a most useful factor in the musical work of this city. A copious selection from 'Carmen' afforded scope for band, chorus, and the vocal principals, Miss Agnes Nicholls, Madame Kirkby Lunn, and Mr. Robert Cunningham. The success of Miss Nicholls was most marked and the others did exceedingly well. Mr. F. W. Beard conducted.

On the 22nd ult. the first of the Harrison concerts took place in the Town Hall. Madame Patti was the star of the evening, and her selections included the brillant 'O Luce di quest' anima' and Mozart's 'Deh! vieni.' With Madame Patti were associated Miss Gertrude Calvert, Mr. Ben Johnson, and Mr. Santley. Miss Vera Margolies was the solo pianist, Miss Alice Liebmann, violinist, and Mr. Montague Pollack, violoncellist, the last-named making a successful *début* at these concerts.

The musical *matinées* at the Autumn Exhibition of the Birmingham Royal Society of Artists began on the 6th ult., under the direction of Mr. Oscar Pollack. A number of young local performers have been heard and the attendance has been good.

The Saturday Evening concerts in the Town Hall commenced on the 13th ult., when the Midland Musical Society, conducted by Mr. H. M. Stevenson, gave a performance of 'Judas Maccabæus.' The vocal principals were Miss Aimée Wathen, Miss Carrie James, Mr. J. T. Birch, and Mr. William Evans. There was an efficient orchestra and a large audience. Mr. C. W. Perkins presided at the organ.

The annual Festival of the Birmingham Sunday School Union was held in the Town Hall, on the 18th ult. and three days following. A choir of 600 voices, with Mr. Thomas Facer as conductor, rendered a number of vocal pieces, including some amusing action songs.

At the inaugural rehearsal of the season, on the 17th ult., Dr. Sinclair, the new conductor, was formally introduced to the members of the Festival Choral Society and met with a cordial reception. Mr. A. J. Colton has been appointed assistant chorus-master and Miss Gittings accompanist.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The second series of Clifton Subscription Chamber concerts commenced on the 8th ult., in All Saints' Hall. The Kruse Quartet appeared and gratified a large audience by its excellent interpretation of Beethoven's Quartet in B flat (Op. 18) and Mr. D'Albert's Quartet in E flat (Op. 11). Madame Bertha Moore was the vocalist and Dr. Buck accompanied.

After considerable enlargement the organ at Temple or Holy Cross Church was, on the 10th ult., re-opened, Mr. Fothergill giving a recital.

On the 12th ult. Miss Mary Lock gave the first of her Chamber concerts for the season at the Victoria Rooms. In addition to herself at the pianoforte, the executants were Messrs. Duys (first violin), Schöttler (second violin), Wetten (viola), and Lewis (violoncello). Miss Olive Harcourt sang at intervals and was accompanied by Miss Elsie Bennett.

A series of Orchestral concerts at the Victoria Rooms commenced on the 13th ult., a band of about seventy performers from Bristol and the neighbourhood being conducted by Mr. F. W. Rootham. Beethoven's C minor Symphony and other compositions were creditably given. Mr. Lloyd Chandos, the vocalist, was much applauded for the taste and expression with which he rendered the Prize Song from the 'Meistersinger' and 'Onaway! awake, beloved!' from Mr. Coleridge-Taylor's 'Hiawatha's Wedding-Feast.' The latter was redemanded.

St. Mary's Church Choral Society has outgrown its parochial character and now includes members from all parts of Bristol. At a recent general meeting it was decided to change the name to the Clifton Choral Society. Under Mr. F. W. Rootham the works now in rehearsal are Berlioz's 'Faust,' Professor Villiers Stanford's 'Last Post,' and the *Finale* to Act I. of Wagner's 'Parsifal.'

The members of the Bristol Madrigal Society (conductor, Mr. D. W. Rootham), Bristol Royal Orpheus Glee Society (conductor, Mr. George Riseley), and the Society of Gleemen (conductor, Mr. W. J. Kidner) have each accepted the invitation of the directors of the Colston Hall Company to be present at the opening of the building. Each choir will sing two pieces.

The societies which are under the conductorship of Mr. Edward Cook are preparing for their winter concerts. The Weston-super-Mare Philharmonic Society is rehearsing 'Elijah,' the Clevedon Philharmonic Society the 'Hymn of Praise' and Spohr's 'God, Thou art great'; and the Portishead Choral Society 'The Hymn of Praise.' The Bristol and Clifton Philharmonic Society has taken for rehearsal Sir Arthur Sullivan's 'Martyr of Antioch.' At Hanham Mr. F. A. Wilshire's choir is practising Rossini's 'Stabat Mater' and Mendelssohn's 'Hear my Prayer.'

MUSIC IN CUMBERLAND.

FORTHCOMING EVENTS.

The county of Cumberland has not hitherto been generally considered strongly 'musical,' but evidences of increasing interest in musical life are not wanting, as may be gathered from the subjoined announcements of local musical societies, kindly contributed by a correspondent. The Carlisle Choral Society (which, by the way, has been established between forty and fifty years) is preparing Sullivan's 'Golden Legend' and Handel's 'Acis and Galatea' for performance on December 26; and the Stanwix Choral Society, established only a few years since, is rehearsing Sterndale Bennett's 'May Queen.' The Carlisle Orchestral Union, numbering nearly fifty playing members, is in a flourishing condition, and usually gives two concerts during the season, at one of which an orchestral piece, not previously performed in the city, is included. This orchestra is the largest and most efficient in the county and is frequently in request to assist choral societies in this locality.

The Penrith Musical Society is preparing 'The Messiah' for performance at Christmas.

A good concert hall and organ is much needed in Carlisle, and the provision of such a desideratum would, no doubt, contribute largely to an increase in musical activity here.

MUSIC IN DUBLIN.

(From our own Correspondent.)

Mr. Joseph O'Mara at his two recent concerts showed himself, what we already knew him to be, a clever and capable artist, Miss Violet Simpson pleased everyone by her charming rendering of 'Che Faro,' and Madame Duma made a genuine effect in 'Softly sighs.' A young violinist, Mr. Ditmar Dressel, played De Beriot's Ninth Concerto really finely, and it was a pleasure to hear the double-stopping in Wilhelmj's brilliant 'Polonaise.' Herr George Liebling played two Liszt pieces, Chopin's G minor Ballade and F minor Fantasia. Miss M. Perceval Allen revealed a charming voice in the 'Shadow Song' from 'Dinorah,' and Mr. A. Archdeacon sang several songs in a most finished and artistic manner. Liza Lehmann's setting of Edward Fitzgerald's translation of the quatrains of Omar Khayyam was sung at the second concert, a work in which Mr. O'Mara made a really good impression. The accompaniments were unusually well played by Mr. Thos. Chapman.

The Royal Dublin Society has departed from its usual programme of afternoon instrumental recitals, and has announced two organ recitals by Dr. A. L. Peace, of Liverpool. The London Wind Quintet have also been engaged by the Society for two concerts in November. The experiment will be watched with interest.

A controversy on Roman Catholic church music is taking place in a new Irish weekly called the *Leader*. Opinion is divided as to the respective merits of the Palestrina and the modern schools, and the use and abuse of ladies' voices in Roman Catholic church choirs.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

In regard to the prospects of the coming season, Mendelssohn's 'Elijah' is selected for performance by no less than four societies—viz., the Beccles Choral Society, in combination with the church choir, in the Parish Church, conducted by Mr. W. Warden Harvey; the Diss Choral Society, conducted by Mr. T. M. Pullen; the Lynn Musical Society and the Hunstanton Choral Society, both the latter being under the conductorship of Mr. A. H. Cross.

Later in the season 'The Messiah' will be given at Beccles, and at Lynn and Hunstanton Beethoven's Choral Fantasia will probably be heard.

The Bungay Choral Society is hoping to present J. F. Barnett's 'Ancient Mariner' early next year.

At Great Yarmouth the Musical Society is preparing Mendelssohn's 'St. Paul,' while the Orchestral Society has commenced its session by rehearsing Haydn's 'Military' Symphony, among other orchestral works. In the neighbouring town of Lowestoft the Choral and Orchestral Society, under Mr. H. D. Flowers, proposes to include in its programmes Schumann's Advent Hymn, Stanford's 'Last Post,' and Graun's Passion Music.

The Norwich Philharmonic Society has appointed Dr. Bates, the Cathedral organist, as its conductor in place of the late Dr. Horace Hill, whose lamented death we recorded early in the year. This Society will most likely provide the accompaniment to Parry's 'Judith,' which will be given at the Festival Committee's first interim concert next February, while for its own concert Beethoven's Symphony (No. 1), Mendelssohn's 'Hebrides' Overture, and two compositions by Edward Elgar are in rehearsal.

The Norwich Orchestral Society, conducted by Mr. Ernest Harcourt, will include that gentleman's cantata, 'An Autumn Legend,' in its first concert.

The Loddon Choral Society propose to give a selection from 'The Messiah' at its first concert in the coming season.

Mr. Kingston Rudd has accepted the position of conductor to the North Walsham Musical Society in succession to the late Dr. H. Hill.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The principal musical organisation in the West, the Glasgow Choral and Orchestral Union, has demonstrated its vitality by advertising a full series of concerts for the coming season, which, so far as it is concerned, will commence on the 29th inst. It has again engaged a band of eighty performers, which will play at nine classical orchestral concerts in Glasgow and at least an equal number of popular concerts, besides performing in Edinburgh and elsewhere in Scotland. With its collaboration the Glasgow Choral Union, under the same scheme, will give four concerts, at which it will present—as in previous years under Mr. Joseph Bradley's conductorship—Mr. Elgar's 'Caractacus,' 'The Messiah,' 'Elijah,' and 'Judas Maccabæus.'

A new conductor comes this season to the Scottish Orchestra, as the band of the Choral and Orchestral Union continues to be called. Mr. Frederic H. Cowen has been engaged, in place of Mr. Wilhelm Bruch, of Strassburg, who, like his predecessors, Mr. Henschel and Mr. Willem Kes (now of Moscow), served two seasons in Glasgow; and as Mr. Cowen cannot, on account of English engagements, be present at all the concerts, he has been given a colleague in the person of Mr. Maurice Sons, who has been orchestral leader for many years and has had some experience in conducting this band. Among instrumental soloists engaged are Lady Hallé, M. Ysaye, and Miss Fanny Davies; and the vocalists include Madame Ella Russell, Miss Lillian Blauvelt, Madame Lucille Hill, Madame Brema, Mr. Ben Davies, and Mr. Andrew Black.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The Liverpool Philharmonic Society began its sixty-second winter series on the 9th ult. with a really admirable concert, at which Madame Carreño achieved quite a triumph in Tschaïkowsky's Pianoforte Concerto in B flat (Op. 23). Beethoven's Seventh Symphony was also played, and the chorus earned distinction in Bach's 'O Light Everlasting.' The Liverpool Orchestral Sociey owes its success chiefly to the extraordinary energy of Mr. A. E. Rodewald, who, after successfully bringing to a conclusion the Sunday concerts at New Brighton Tower after Mr. Granville Bantock's resignation, has now undertaken the conductorship of the Liverpool Sunday Society, retaining at the same time his position as director of the Orchestral Society. As an amateur combination, the 'band' of this latter Society is probably not excelled—at any rate, in this country. The Society's programme for the ensuing season is most ambitious, and the initial concert at the Philharmonic Hall, on the 13th ult., included Tschaïkowsky's First Symphony ('Winter Dreams'), played in Liverpool for the first time; several important selections from Wagner, and Mr. Cuthbert Hawley's symphonic poem, 'The Story of the Faithful Soul,' which the composer himself conducted. Miss Marie Brema sang the final scene from 'Götterdämmerung.'

The choral societies on both sides of the Mersey endeavour to keep well to the front, but financial losses resulting from the attempts to introduce new and interesting works have hitherto proved a serious discouragement. The rivalry, however, is good for the art. Mention must be made of the good beginning made this season by the old Società Armonica, which Mr. Vasco Akeroyd continues to direct with marked success.

On the 18th ult. Mr. C. Meir Scott, a pianist who possesses remarkable dynamic force, and who, though trained in Germany, is a Liverpool man, gave his first public recital in the Small Concert Room at St. George's Hall. He had a favourable hearing from a distinctly fashionable audience, and made a good impression as a performer of great promise.

Mr. Isidor Cohn, who has joined the staff of the Liverpool College of Music in succession to Mr. Steudner Welsing, gave a recital, on the 15th ult., to a large and appreciative audience of students. He is a distinct acquisition to the professorial staff of what is, locally, the most important teaching institution for music in this city.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Our musical season was really inaugurated by the visit of the Albani party on the 15th ult., when a great stimulus was given to the popularity of afternoon concerts by the almost crowding of the large Free Trade Hall. Hitherto, only very sparse audiences have been attracted to any daylight performances here, and afternoon recitals have met with small encouragement; but fashion is changing, and the excellent singing of the prima donna, of Miss Ada Crossley, and of Messrs. Santley and Douglas Powell met with enthusiastic appreciation. Nothing in the whole programme so pleased as the refined rendering of Beethoven's 'Adelaïde,' by Mr. Ben Davies, and the wonderfully brilliant and sympathetic pianoforte playing of Mr. Frederick Dawson. Madame Albani sang 'The spring had come,' from Coleridge-Taylor's 'Hiawatha's Departure,' and Sir Alexander Mackenzie's charming setting of Tennyson's 'What does little birdie say?' Dr. Henry Watson's Vocal Society commenced its thirty-fourth

season by some of the polished part-singing so frequently heard in the Athenæum Hall in past years, and Dr. Pyne has resumed his Saturday Evening organ recitals at the Town Hall; so that our winter enjoyments have commenced in good earnest.

Dr. Richter was sure to receive an enthusiastic welcome on the 18th ult., as being now a Manchester citizen (for some years, at least) and because of his unquestioned merit as a great conductor. The band under his control has been to some extent reconstituted, the wind has been doubled, and Dvorák's Symphonic Variations, at any rate, served admirably to show the qualifications of those who may be called the soloists of the orchestral staff—the chiefs of the wood-wind section. Probably, too, the 'Vorspiel' to 'Die Meistersinger' was chosen as the opening piece with a somewhat similar design to exhibit the merits of the different departments. Madame Blanche Marchesi also aided in drawing together a densely thronged audience; and our great Subscription concerts commenced the campaign under most encouraging auspices, as the programme for the second meeting included Schumann's Symphony in E flat and the names of Miss Fanny Davies and Mr. Andrew Black, as solo pianist and vocalist.

What a rich week it was, musically, which closed on the Saturday evening, as the friends of Mr. Carl Fuchs gathered round him at the Schiller-Anstalt to listen to some of his admirable performances of chamber music. Schubert's Octet in F and Beethoven's Pianoforte Quartet in E flat were separated by the violin performance of Mr. Briggs and a pianoforte solo by Mrs. J. S. Bridge.

At the first of Mr. Brodsky's Chamber concerts the newly appointed teacher of the pianoforte, Miss Webster, is confidently expected thoroughly to justify the training she has received from Mr. Dayas; but criticism of her performance must be withheld till next month.

Considerable interest is felt concerning the union of Nonconformist choirs recently formed here under the guidance of Mr. Granville E. Humphreys. The first performance, in the Free Trade Hall, on the 20th ult., was very successful. Why do not the best church choirs of the city similarly band together?

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

The concert season has not yet fairly commenced, but some work has been done in the direction of choral music by Mr. Marshall-Ward, whose choir, augmented for the occasion, gave the first and second parts of Haydn's 'Creation,' at Wesley Chapel, Broad Street, on September 30.

On the 10th ult. Miss Nellie Smith (pianist) and Miss Kate Chaplin (violin) gave a very interesting performance of classical chamber music. Miss Smith was heard to advantage in Beethoven's Rondo in G and Chopin's Polonaise Brillante. Miss Chaplin selected Handel's Sonata in G minor for her solo, and played, in conjunction with Miss Smith, Brahms's Sonata in A major, and, later, Schumann's in A minor. Mr. Ford Waltham was the vocalist and rendered songs by Lehmann, Salmond, and Vogrich. The concert was very well supported and several encores were given.

On the 12th ult. Dr. Horner gave a very interesting lecture on Beethoven to a crowded house. He treated his subject in a very able and popular style and was supported by Mr. George Sands (tenor) and Miss Maud Clements, who furnished the vocal illustrations.

Mr. Marshall-Ward has recently started a choral society, Brahms's Requiem being put into rehearsal. There is room for another choral body in the town, and we heartily congratulate Mr. Ward on this new departure.

In Derby the Choral Union is rehearsing 'Judas Maccabæus' with a view to its performance at the first concert, on November 6.

A select choir, devoted entirely to the performance of part-songs, and drawn to a large extent from local professional talent, has been formed by Mr. Arthur Walker. As there is no Society devoted to this class of music in Nottingham, Mr. Walker's efforts should prove very acceptable.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

At the opening concert of Miss Foxon's series Mr. David Bispham sang Stanford's 'Cavalier' songs, with a male chorus of forty voices conducted by Dr. Coward. Mr. Bispham is popular in Sheffield and his appearance was cordially welcomed. Miss Fanny Davies and Miss Maud Powell played pianoforte and violin solos, and Mr. H. Bird accompanied.

'Elijah' was performed in St. Mary's Church, Sheffield, on the 15th ult., under Mr. J. A. Rodgers. The large church was filled to overflowing, and a fine performance was listened to with rapt attention. The chorus numbered 140 voices and the principals were Miss Margaret Cooper, Master Eddie Unwin, Mr. J. E. Varley, Mr. W. H. Burrows, and Mr. J. Lycett. The movement to popularise oratorio and sacred works in the Church is spreading, admirable performances being given from time to time at St. John's (Ranmoor), under Mr. J. C. V. Stacey, and at St. Jude's (Eldon), under Mr. A. Bagshaw.

MUSIC IN STAFFORDSHIRE.

(From our own Correspondent.)

St. Mary's Collegiate Church Choir, Stafford, gave an admirable rendering of Dr. Garrett's Harvest cantata, on the 7th ult., when Dr. Taylor presided at the organ. On the 17th ult. the choir of the church sang Mendelssohn's 'Festgesang' in a most creditable manner, the attack in the rather difficult chorus, 'Let there be light,' being specially noticeable. Dr. Taylor conducted.

The twelfth season of the Meakin Popular concerts was opened, on the 8th ult., in the Victoria Hall, Hanley. The artists on the occasion were Madame Amy Sherwin, Madame Marian McKenzie, Mr. Cunliffe, Señor Rubio (violoncello), Mr. B. Booth (violin), and Mr. G. Booth (pianoforte).

A concert was given in the National Hall, Hanley, on the same evening, by the Potteries and District Choral Society, the winners of the first prize at the recent National Eisteddfod at Liverpool. The programme included the test pieces by which the prize was obtained—viz., 'The vale of rest' and 'Why, my soul, art thou so vexed?' (Mendelssohn), and the double chorus, 'How the giant winds do wrestle' (Stephens). There was a large attendance and the proceeds are to be devoted towards a testimonial to Mr. J. Garner, the conductor.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The prospects of music during the coming season are particularly good so far as concerns the town of Leeds, where the programmes of the Philharmonic and Subscription concerts, now amalgamated in one series, together with those of the more recently established Choral Union, present together a musical scheme which, for an English provincial town, must be pronounced satisfactory. There is an unfortunate overlapping caused by the fact that each society deems it necessary to include a Christmas 'Messiah' performance in its programme, otherwise each series supplements the other very happily. The Philharmonic Society is preparing Brahms's 'Triumphlied,' Beethoven's Choral Symphony, Stanford's 'Elegiac Ode'—which well deserves resuscitation—the prologue to Boïto's 'Mefistofele,' and some Wagner extracts, in addition to 'St. Paul' and 'Messiah.' The Hallé Orchestra will take part in both choral and orchestral concerts, in the one case under Dr. Stanford, in the other under Dr. Richter. The orchestral pieces to be given include, among others, Beethoven's Fifth and Ninth and Schubert's Ninth Symphonies. A leading feature of the Choral Union's season will be the production of the whole of Mr. Coleridge-Taylor's 'Hiawatha' trilogy, under the composer's direction. Brahms's 'Rinaldo,' Dvorák's 'Te Deum,' and Sir Frederick Bridge's 'Flag of England' will also be new to the town; but the inclusion of Sullivan's 'Golden Legend' and Handel's 'Messiah' will reconcile a public not enamoured of novelty to the

programme. Concert-goers of lighter tastes are provided for by Messrs. Haddock's 'Musical Evenings,' which are on the usual attractive lines. Depending, as they do, more upon the reputation of the performers than the interest of the music, only one composition is mentioned in the prospectus, the now famous song cycle, 'In a Persian Garden.' Chamber music at Leeds is provided chiefly by private enterprise, but the Brodsky Quartet is to appear at one of the Subscription series of concerts.

The Bradford Subscription concerts will follow the usual lines. Mr. Edward Lloyd made his farewell at a specially arranged concert last season, but he is to be accorded the opportunity of some 'more last words' at a performance of 'Messiah.' The other choral work announced is Mr. Elgar's 'Caractacus.' Mr. Cowen will conduct the choral concerts, Dr. Richter the orchestral ones, and there is to be a goodly array of eminent soloists. The Bradford Permanent Orchestra, under Mr. Cowen's conductorship, has done some excellent work, and promises to at least maintain its efficiency during the coming series of six concerts, at one of which Mr. Elgar will conduct a programme of his own compositions The Bradford Old Choral Society promises Handel's 'Messiah' and Haydn's 'Seasons,' in addition to a strong miscellaneous concert, and the Bradford Festival Choral Society, in addition to supplying a chorus at the Subscription concerts, is giving 'Elijah' and Mr. Coleridge-Taylor's 'Hiawatha' trilogy.

At Huddersfield the Choral Society, which, so far as material goes, is the strongest in the West Riding, contents itself with a very safe programme, and, though 'Messiah,' 'Israel in Egypt,' and 'St. Paul' may not indicate a spirit of enterprise, experience shows that the Society is wise in avoiding modern music. The Subscription concerts furnish, as usual, a remarkably diversified entertainment. Here again, however, though a long list of popular performers is submitted, there is no mention of the works to be given, so that criticism is impossible.

The Halifax Society is almost equally cautious in its movements, 'The Messiah' and the 'Hymn of Praise' being the principal works announced; but the production of a cantata, 'The Blind Girl of Castel Cuillé,' by a local musician, Mr. H. Van Dyk, will give a certain interest to the scheme. The Subscription concerts at Halifax, though not numerous, are conducted on thoroughly artistic lines, and a series of three Chamber concerts has been planned for the coming season.

The Harrogate Choral Society, which, under Mr. C. L. Naylor's direction, has made a distinct advance in efficiency, will give during the coming season 'The Golden Legend' and 'Elijah.' At Dewsbury the Choral Society, which has paid the penalty of being somewhat in advance of the musical culture of Dewsbury, will this year confine itself to a single choral concert, at which 'The Golden Legend' and 'Walpurgis Night' are to be given, a second programme being of chamber music, but including Schubert's 'Miriam's Song,' sung, of course, to the original pianoforte accompaniment.

The retrospective part of my record of music in Yorkshire is necessarily a brief one, for at the time of writing nothing of importance has been done. Huddersfield has been busy in musical matters, two of the Subscription concerts having taken place, the Meister Glee Singers appearing at one and Mr. Edward Lloyd paying a 'farewell' at the other. The Choral Society, on the 19th ult., gave a creditable performance, under Mr. John Bowling, of Mendelssohn's 'St. Paul.' Miss Agnes Nicholls, Miss Edna Thornton, Mr. Reginald Brophy, and Mr. Watkin Mills were the soloists. The chorus-singing was very fine, for force and weight of tone was unsurpassable, but the orchestra was not correspondingly good. The Glee and Madrigal Society, which Mr. Ibeson conducts, gave a good miscellaneous concert on the 16th ult., the programme including a well-chosen assortment of such music as the Society's title indicates; and in the neighbouring village of Almondbury, the plucky effort of the 'Woodsome' Choral Society deserves notice, 'Hiawatha's Wedding-Feast' being given with much efficiency under an enthusiastic amateur, Lady Frances Legge. At the first of the Halifax Subscription concerts, on the 8th ult., Mr. Bispham sang Liza Lehmann's 'In Memoriam' song cycle most impressively, anticipating by four days its introduction to Leeds, it being sung very artistically by Mr. Charles Phillips at an interesting vocal recital given by a local singer, Madame Jenny Eddison.

The Bradford Permanent Orchestra began its operations for the season on the 20th ult., when Mr. Cowen directed a generally efficient performance of Beethoven's Eighth Symphony. Lady Hallé played, with all her accustomed perfection of technique and artistic finish, Vieuxtemps's Concerto in E, and Miss Louise Dale was the vocalist.

FOREIGN NOTES.

Berlin.—Herr C. van Humalda, of Leipzig, one of the most gifted young tenors in Germany, gave a Beethoven song recital on the 6th ult., in the Beethoven-Saal. His programme was admirably selected and enabled his audience to form a true estimate of the great master's importance as a song writer, in which capacity he is generally less appreciated than he should be. Herr van Humalda was excellently accompanied by a young English musician, Mr. Harold L. Brooke, of London. The local press speaks in terms of warm praise of the singer's resonant and sympathetic voice and highly developed interpretative powers, while his able accompanist is also included in the critic's commendations.——The Symphony concerts of the Royal Orchestra, under Herr Weingartner's direction, were resumed on September 29, the performances comprising Bach's Suite in B minor for string orchestra, with flute obbligato, Beethoven's C major Symphony, and Berlioz's symphony 'Harold in Italy.' The first Philharmonic concert of the season, under Herr Nikisch's direction, took place on the 8th ult., when a new work by Max Schillings—viz., a symphonic prologue to 'Œdipus Rex'—was produced for the first time and most favourably received.——The vacant conductorship of the Singakademie has been conferred upon Herr Georg Schumann, an able musician and composer of some note, lately of Bremen. Another old-established Berlin choral society, the Erk'sche Maennergesang Verein, has received a new conductor in the person of Professor Siegfried Ochs, the well-known musical director of the Philharmonic Choir.

Bayonne.—'Thrilling' effects were produced by the performance last month of Bizet's 'Carmen,' when the prevailing popular taste for realism was gratified by the introduction in the fourth act of a genuine bull-fight. Needless to add the baritone representative of the part of *Escamillo* was replaced by a professional toreador, when it came to the sanguinary part of the performance, which elicited 'a perfect storm of applause.'

Bayreuth.—Dr. Muck, of Berlin, has been engaged to conduct the 'Parsifal' performances at next year's 'Festspiele,' when the tenor Van Dyck will be the interpreter of the titular part and Herr Friedrichs that of *Amfortas*.

Budapest.—Dr. Hans Richter has agreed to conduct a series of performances at the Royal Opera during the coming winter. The distinguished musician, it may be remembered, held the post of conductor at this Institution from 1871 to 1875.

Frankfort-on-Main.—At a recent private concert Dr. Bernhard Scholz, assisted by Professors Heermann, Hugo Becker, and Johannes Hegur, introduced several new chamber compositions from his pen, amongst which a sonata for violoncello and pianoforte and a pianoforte trio attracted special attention.

Lemberg.—The newly-erected Polish National Theatre was opened, on the 4th ult., with artistically arranged ceremonies, culminating in the first production of Wladislaw Zelenski's opera 'Janek,' which, under the direction of M. Celansky, created storms of applause.

Munich.—In connection with the inauguration, last month, of the new National Museum, an interesting historical concert was given, the programme of which (compiled by the University Professor of Music, Dr. Sandberger) contained an excerpt from the 'Lochheimer

Liederbuch,' a ten-part hymn by Orlando di Lassus, a gavotte by Felice dell' Aburo, a chorus from Handel's 'Judas Maccabæus,' the overture to Mozart's 'La finta giardiniera,' and 'Weihnachts Lieder,' by Prætorius and Michael Haydn.

Paris.—The last of the official concerts in connection with the Great Exhibition took place on the 3rd ult., and included among its most interesting numbers a new Concertstück for pianoforte and orchestra, by M. Raoul Pugno, the Overture to 'Much Ado about Nothing' of M. Paul Puget, and the Prelude to No. 8 of the late César Franck's oratorio 'Les Béatitudes.'——At the Opéra Comique, Alfred Bruneau's 'Le Rêve' was revived with great success last month.——The monument erected in the Luxembourg Gardens to the memory of Chopin was unveiled on the 17th ult., the fiftieth anniversary of the composer's death. It consists of a column of white stone, surmounted by an admirable bust, the work of the sculptor, Georges Dubois, and is placed in a retired corner of the gardens, near the bust of Saint-Beuve.

St. Petersburg.—The Rubinstein Museum at the Imperial Conservatoire will be opened on the 21st inst., the sixth anniversary of the pianist-composer's death. It contains a number of autographs and other *personalia* relating to the master's life and works.

Ulm.—A highly interesting series of historical organ recitals was given recently, at the Cathedral, by the organist, Herr Beringer. The performances comprised some fifty important compositions by classical and modern composers for the 'King of Instruments,' ranging over the past four centuries, one entire recital being devoted to the works of Bach.

Vienna.—The performance at the Imperial Opera, last month, of Mozart's 'Così fan tutte,' when the newly adopted plan of reducing the proportions of the stage came into operation for the first time, was a complete success. ——Court-Capellmeister Rudolph Bibl, the highly esteemed organist of St. Stephen's and of the Imperial Chapel, a friend of Brahms, celebrated last month the fiftieth anniversary of his organistship.——Edward Strauss, with his orchestra of forty-two members, has started upon an extensive concert tour in the United States of America.

OBITUARY.

At Handsworth, near Birmingham, died, on the 2nd ult., William Glydon, who, though not a professional musician, was for many years a prominent figure in the musical life of Birmingham. He had a fine bass voice and was long associated with the choir of the Church of the Saviour, where George Dawson was the minister. For years he was a member of the stock company of the Theatre Royal, and in 'Macbeth' his *Hecate* was of more than local celebrity. He frequently sang at the concerts of the Festival Choral Society in the fifties, and when the Music Hall in Broad Street (now the Prince of Wales Theatre) was opened in 1856, Mr. Glydon, with a partner, carried on a series of weekly vocal and instrumental concerts. His artistic jubilee was celebrated by a benefit performance at the Theatre Royal, July 6, 1891. For some time he had been in failing health, but his death came as a shock to a large circle of friends. He was in his eighty-second year.

The death of William Beatty-Kingston took place, we regret to say, on the 4th ult., under peculiarly sad circumstances. He was returning from a holiday in the Bordeaux country, and when on board the steamer Albatross, coming up the Thames, the unyielding messenger summoned him to his last long sleep. Born in the year 1837, Mr. Beatty-Kingston was for thirty-four years a brilliant journalist on the staff of the *Daily Telegraph*. His chief claim to notice in these columns is, however, his literary work in connection with music, as exampled in his 'Music and Manners' (1887) and his contributions to *The Lute* when under the editorship of Mr. Joseph Bennett, one of his colleagues on the *Daily Telegraph*. Mr. Bennett speaks of his departed friend as an excellent pianist and an unusually good sight reader, and as one who might 'have distinguished himself as a musical critic.' The remains of Mr. Beatty-Kingston were laid to rest in the Marylebone Cemetery at East Finchley.

The death of Zdenko Fibich, which was announced on the 10th ult., at Prague, signifies a severe loss to Czech national music, whereof, with Antonin Dvorák, he was a leading representative.

MISCELLANEOUS.

Prospectuses for the 'Coming Season' of the following Choral Societies have reached us since our last issue:—

The Streatham Choral Society, conducted by Mr. Stewart Macpherson, will perform Mendelssohn's 'Walpurgis Night,' Mr. Macpherson's Mass in D, and 'The Messiah.'

The Lewisham Choral Society will give Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' and Mendelssohn's 'Elijah.' Mr. Frank Idle is the conductor.

The St. Peter's Choral Society, Brockley, announces Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' Bridge's 'Flag of England,' the 'Creation,' Sullivan's 'Martyr of Antioch,' and Gaul's 'Holy City.' Conductor, Dr. C. J. Frost.

The Morecambe Musical Festival and Competition will be held on May 1, 2, 3, 4, 1901. Sir Frederick Bridge, Dr. McNaught, and Herr Adolf Brodsky are to be the adjudicators. Besides the numerous competitions there will be a performance of 'Phaudrig Crohoore' (Villiers Stanford). A prize of £10 (with a possible addition of £5) is offered for the best part-song, the words for which can be obtained from the Secretary, Mr. H. Powell, Festival Offices, Morecambe.

Special services were held on the 14th and 15th ult. at St. Paul's Church, Harringay, in connection with the dedication festival. On the second evening Mendelssohn's 'Hymn of Praise' was sung, the solos in which were excellently given by members of the choir, and the choruses were rendered with great efficiency, reflecting much credit on Mr. Kemshead, the organist and choirmaster of the church, who conducted, Mr. Titterton presiding at the organ.

CORRESPONDENCE.

THE GRAVE OF DR. S. S. WESLEY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I observe in the September number of The Musical Times that a correspondent informs you, in reference to the grave of Dr. S. S. Wesley in the Old Cemetery at Exeter:—

(1) That it was only after a prolonged search 'that he at last discovered the grave.'

(2) That the 'stone is in great need of being cleaned.'

(3) That 'the inscription requires to be re-cut and freshly painted.'

As to (1)—My father selected the position of the grave, for his daughter. It is close to the most frequently used entrance of the cemetery. I should have called the position conspicuous.

(2) Personally I should consider it an act of vandalism to clean a stone which age has made to harmonize with its surroundings. In all essentials the stone is, with the exception of the part of the inscription which refers to my father, as he placed it. My brother, the Rev. Charles Wesley, who also has recently seen the grave, considers that the stone is in perfect preservation, and points out that the operation of cleaning and renovating the stone would be a vain one.

(3) We, neither of us, think that as yet 'the inscription requires to be re-cut and freshly painted.'

But if your correspondent's complaints were well founded, they would not justify the implication contained in his question, 'Is it not a pity that the grave of so

distinguished a musician should be *suffered to fall into such a state of decay?*', an implication practically contradicted by his next sentence, 'I believe that the stone could be thoroughly renovated at a *very small cost*.'

The renovation he appears to contemplate I should object to at any cost. Something that I did consider advisable I have directed to be done. I should think the repair has already been carried out. It is, however, nothing in the nature of renovating the stone.

I am, yours faithfully,
F. G. Wesley.

Durham, September 24, 1900.

[The above letter, from the Rev. F. G. Wesley, reached us too late for insertion in our October number.—Ed., *M.T.*]

MR. EDWARD ELGAR'S BIOGRAPHICAL SKETCH.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I have read with much interest the account of Mr. Edward Elgar's career given in your October number, but I am somewhat surprised to find no reference made therein to the assistance rendered by the late Dr. Swinnerton Heap to Mr. Elgar in bringing some of his works prominently before the public.

For some years I held the office of Secretary to the Wolverhampton Festival Choral Society, and was in close contact with Dr. Heap, through whose influence the cantata 'The Black Knight' was performed at Wolverhampton, on February 26, 1895, being, I believe, the first occasion of its performance with full orchestral accompaniment.

It was also on Dr. Heap's recommendation that Mr. Elgar received his commission to compose 'King Olaf,' produced at the North Staffordshire Festival in October, 1896, which was also performed the following season by the Birmingham and Wolverhampton Societies, to both of which Dr. Heap was conductor. At that time Mr. Elgar spoke to me of his great obligation to Dr. Heap, and it may further be observed that his oratorio 'The Light of Life,' produced at the Three Choirs Festival at Worcester, in September, 1896, is dedicated 'To C. Swinnerton Heap, Esq., Mus. Doc., with sincere regard.'

I am, yours faithfully,
Henry Vale.

16, Darlington Street, Wolverhampton,
October 15, 1900.

EXTEMPORE ORGAN PLAYING OF THE PERIOD.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Can any notice be taken about the growing evil of 'extempore' organ playing as an accompaniment of the public services of the Church of England? Not only are we troubled with this complaint in our suburban churches wherever there is a big organ, and a 'fine' player, but the evil is spreading to the more important and representative churches and Cathedrals. The *modus operandi* of the extempore player of the period is about the same in most cases: As the choir and clergy file out of the chancel the organ is played very softly. After a short period the sound gradually increases, stops being pulled out in groups, till, as a final effort, the tubas, &c., are drawn, and then, with a dreadful scream and bang, the 'music' suddenly ceases—literally 'sound and fury signifying nothing'!

To anyone who can remember the extempore playing of such men as Thomas Adams, Samuel Sebastian Wesley, Henry Smart, and many others of their generation, such an exhibition as this is very sad. Many of these modern men are deserving of the greatest praise for the wonderful skill they display in getting about their instruments with their hands and feet; but where is their *music?* If they would use their admirable technical skill to interpret for us the beautiful (often difficult) organ music left on record by the gifted men who have gone before, they would receive (and well deserve) the respectful gratitude of all who listen to them.

A Lover of Organ Music.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashburton.—Harvest thanksgiving services were held at the Parish Church on September 30. The music performed included West's Te Deum in B flat, Gadsby's Evening Service in C, and West's new anthem 'The woods and every sweet-smelling tree.' The 'Harvest Festival Book' published by Messrs. Novello was used. Organists will find this book exceedingly useful for such festivals, as the music required is conveniently brought under one cover. Mr. Harold O. Jones, the organist of the church, played Guilmant's 'Grand Chœur' in D at the end of the service.

Ashton-under-Lyne.—The annual services in aid of the choir funds of Albion Congregational Church were held on September 23. Special music was sung at each service, the anthems in the morning being 'Lift up your heads' (Hopkins), and Handel's 'I know that my Redeemer liveth,' sung by Madame Emily Squire; and in the evening Elvey's 'This is the day.' In the afternoon Dr. H. Hiles's sacred cantata 'The Crusaders' was sung. The choruses are very dramatic and were rendered with spirit by the choir, which gave ample evidence of the excellent training by the conductor, Mr. T. Keighley, organist and choirmaster of the church. The solos were admirably sung by Madame Emily Squire and Mr. William Green, and the service concluded with the 'Hallelujah' chorus from 'The Messiah.' Mr. Frank Radcliffe presided successfully at the organ.

Auckland (N.Z.).—Mr. C. Lee Williams's cantata 'Gethsemane' was performed here for the first time in the Primitive Methodist Church, Alexander Street, on August 20. The choir of the church, augmented to fifty voices, sang with spirit, the male voices especially doing well. The solos were well rendered by Mrs. Coates, Miss Bradbury, Messrs. W. Trenwith and J. W. Ryan. Mr. A. Trenwith, the conductor, deserved much credit for his care in training the choir. The cantata was to be repeated in the Franklin Road Church, on September 6.

Basingstoke.—The Harmonic Society gave its first concert (of the eighteenth season) on the 8th ult., with an excellent performance of Smart's 'Bride of Dunkerron.' The solos were taken by Miss Winifred Marwood, Mr. G. D. Dawson, and Mr. Graham Smart. Mr. J. S. Liddle led the orchestra and Mr. A. D. Arnott accompanied. The conductor was Mr. W. H. Liddle, who, in the miscellaneous second part, received an encore for the performance of a Tarantella for the pianoforte of his own composition.

Brentwood.—A most successful patriotic concert was given, under the auspices of the Brentwood Choral and Orchestral Society, on the 4th ult., in the Town Hall. The programme included a well rendered pianoforte solo by Madame Upton-Dene, songs by Miss Agnes Nicholls, Miss Ethel Bevans, Mr. Henry Franckiss, Mr. Ivor Foster, Mr. Edgar Shelton, and Mr. George Baker, all of which were heartily appreciated. Mr. Ferdinand Weist-Hill contributed two violin solos, for which he received quite an ovation, and Mr. Walter Churcher was the reciter of the evening.

Bromley.—An organ recital and service of sacred music was given at St. Luke's Church, Bromley Common, on September 30, under the direction of Mr. Walter E. Stark, organist and choirmaster. Violin solos were played by Mr. Handley Davies. Mr. Otto Dene sang, in good style, 'My hope is in the everlasting,' from 'The Daughter of Jairus' (Stainer); 'In splendour bright' and 'In native worth,' from Haydn's 'Creation.'

Coventry.—The Holy Trinity Festival Choir gave its first performance of the season on the 18th ult. The works selected were J. S. Bach's 'Sleepers, wake!' Sir Hubert Parry's 'Blest Pair of Sirens,' Brahms's 'How lovely is Thy dwelling-place,' and Gounod's 'By Babylon's wave.' Analytical programmes were provided, and capital renderings of the selected works were given, under the direction of the organist of the church, Mr. C. H. Moody. Miss Gertrude Lyons (soprano), Mr. Turner (tenor), and Mr. Bantock Pierpoint (bass) ably sustained the solo parts,

and the organ accompaniments were safe in the hands of Dr. H. P. Allen, organist of Ely Cathedral. Spohr's 'Last Judgment' and Blair's 'Blessed are they who watch' are to be given in Advent.

Catford.—On Sunday, the 14th ult., at St. Lawrence Church, Haydn's 'Creation' (Parts 1 and 2) was sung at the special afternoon service. The choir of over sixty voices deserve all praise for the excellent attack and vigorous treatment of the choruses, notably in 'Despairing, cursing rage,' 'The marvellous work,' and 'The heavens are telling.' The soloists were Madame Carlotta Ide, Mr. Wilfrid Pepper, and Mr. Arthur Walenn. Mr. F. J. Francis presided at the organ and Mr. Herbert Gisby at the pianoforte. The oratorio was ably conducted by Mr. Charles W. Wilkes, organist and choirmaster of the church.

Grimsby. — Harvest festival services were held at George Street Wesleyan Chapel, on the 7th ult. At the evening service the choir, numbering sixty voices, gave a very careful rendering of Myles B. Foster's anthem 'O God, who is like unto Thee.' Mr. James Bennett presided at the organ and Mr. C. H. Dawson conducted.

Tewkesbury.—The annual Choral Festival was held in the Abbey, on September 20, when Mendelssohn's 'Elijah' was performed, under the direction of Mr. A. W. V. Vine (the organist and choirmaster of the Abbey), who should be congratulated on the excellent training of his forces. The choirs, consisting of singers gathered from Gloucester, Worcester, and Tewkesbury, numbered 200, and sang with much spirit, and the orchestra was led by Mr. E. G. Woodward, Mr. A. Herbert Brewer presiding at the organ. The principal vocalists were Miss Agnes Nicholls, Miss Muriel Foster, Mr. James Leyland, and Mr. Henry Sunman, assisted by Miss Margaret Hicks-Beach, Miss Fluck, Mr. Ricketts, and Mr. Gray, all of whom contributed to a highly successful performance.

Towcester.—The Choral Society will perform Gaul's 'Joan of Arc' at its first concert of the season, to be given next month. Conductor, Mr. Percy W. Taylor.

ANSWERS TO CORRESPONDENTS.

E. F. D.—(1) *There is no special agent in London for the house of Fr. Kistner, of Leipzig. The publications of the firm may be obtained from Messrs. Novello.* (2) *The tune you mention is by Barnby. It is named 'Holy Trinity,' and is No. 13 of his 'Hymn Tunes.'* (3) *The opus number of the 'Two Songs' by Lassen is Op. 85, No. 3. The best English version is that published by Messrs. Stanley Lucas, Weber and Co.* (4) *Gade is pronounced 'Garthe,' two syllables, the* a *as in father, with the accent on the first syllable.*

W. H. C.—*The words of the anthem, of which you send us the first phrase, 'Is there not an appointed time upon earth?' have been set by Dr. Chard and Samuel Matthews. But your extract does not agree with the former composition, and the latter does not seem to have been printed. Perhaps some of our readers can furnish some further information on this matter. (The anthem is in G minor and the opening theme is in triple rhythm—three minims in a bar.)*

Sub-Organist.—*You ought not to experience much difficulty in learning to play chants from memory, as they certainly do not make so much demand upon the retentive faculties as do sonatas, fugues, &c. Think of the progression of the chords, and if you have not a knowledge of harmony, your best plan will be to set to work at once to acquire it, as this will greatly help you in your difficulty of memorizing.*

E. S. L.—*Dr. Basil Harwood has kindly supplied, specially for our correspondent, the following metronomic rates for his Organ Sonata in C sharp minor:—First movement, crotchet = 88, quickening at p. 5 to 100. Andante, crotchet = 60. Con moto, minim = 72, quickening at p. 18 to 84. Dr. Harwood, however, adds: 'But really the time changes so frequently that the speed is best left to the player's own feeling.'*

J. B.—*Beethoven's overture 'Namensfeier' may be played at these rates of speed: Maestoso, quaver = 88; Allegro assai vivace, dotted crotchet = 126.*

Musicus.—*'Softly sighs' (Weber's 'Der Freischütz') may be sung at these rates of speed: Adagio, quaver = 88; Andante, crotchet = 92; and Vivace, minim = 132. 'Thou monstrous fiend' (Beethoven's 'Fidelio'): Allegro agitato, crotchet = 138; Poco sostenuto, dotted crotchet = 66; Adagio, quaver = 72; Allegro con brio, crotchet = 144.*

C. A.—*The edition of Handel's 'Esther' published by Wright, which you possess, is stated by Rockstro to be 'complete and very valuable.' The date of its publication can be approximately determined by the name of one of the subscribers to the work—i.e., 'Mr. Greatorex, Carlisle Cathedral,' who held that organistship from 1781 to 1784.*

B. H.—*The upper note of the second Pralltriller (not Mordent) should be E flat, not E natural, so as to avoid the anticipation of the modulation to the dominant which takes place at the end of the bar. (Beethoven's Pianoforte Sonata in B flat, Op. 22, first movement, complete bar 10.)*

Perplexed. — *Nothing worse than a printer's error in dividing the syllables. It should, of course, be printed 'Phil-o-mel,' and pronounced like the shortened form of the name 'Philip,' and not akin to an ironmonger's tool of the raspy species. (Stevens's glee, 'Ye spotted snakes.')*

A. B. C.—(1) *We are very sorry, but we are colour blind in the matter of the hue of hoods 'which may be worn of the various examinations and associations.'* (2) *Apply to the Secretary, Royal College of Organists, Hart Street, Bloomsbury, London.*

J. W.—*The two ballads by Balfe, about which you enquire, are apparently detached songs and did not form part of an opera. The words of 'The Sweet Guitar' are by Charles Wood Chapman, and of 'Don't let the roses listen' by Jessica Rankin.*

Enquirer.—*The information concerning Dr. Croft's tunes given in the September issue of* The Musical Times *is all that is known about them, and therefore it may be accepted as accurate.*

C. C.—*John Hullah does not seem to have carried out his intention of printing an edition of Ravenscroft's tunes in score.*

DURING THE LAST MONTH.

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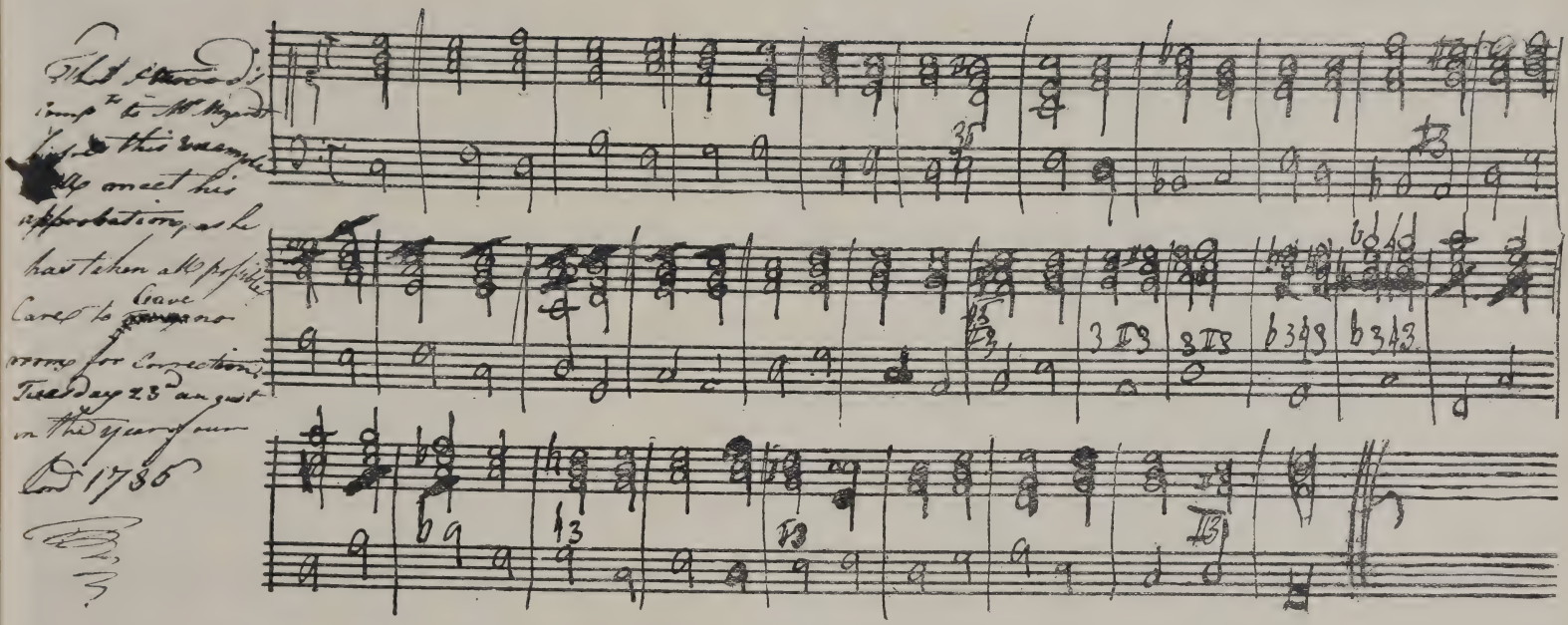
ARTHUR SULLIVAN.



FACSIMILE OF A HARMONY EXERCISE WORKED BY THOMAS ATTWOOD DURING HIS PUPILAGE WITH MOZART.

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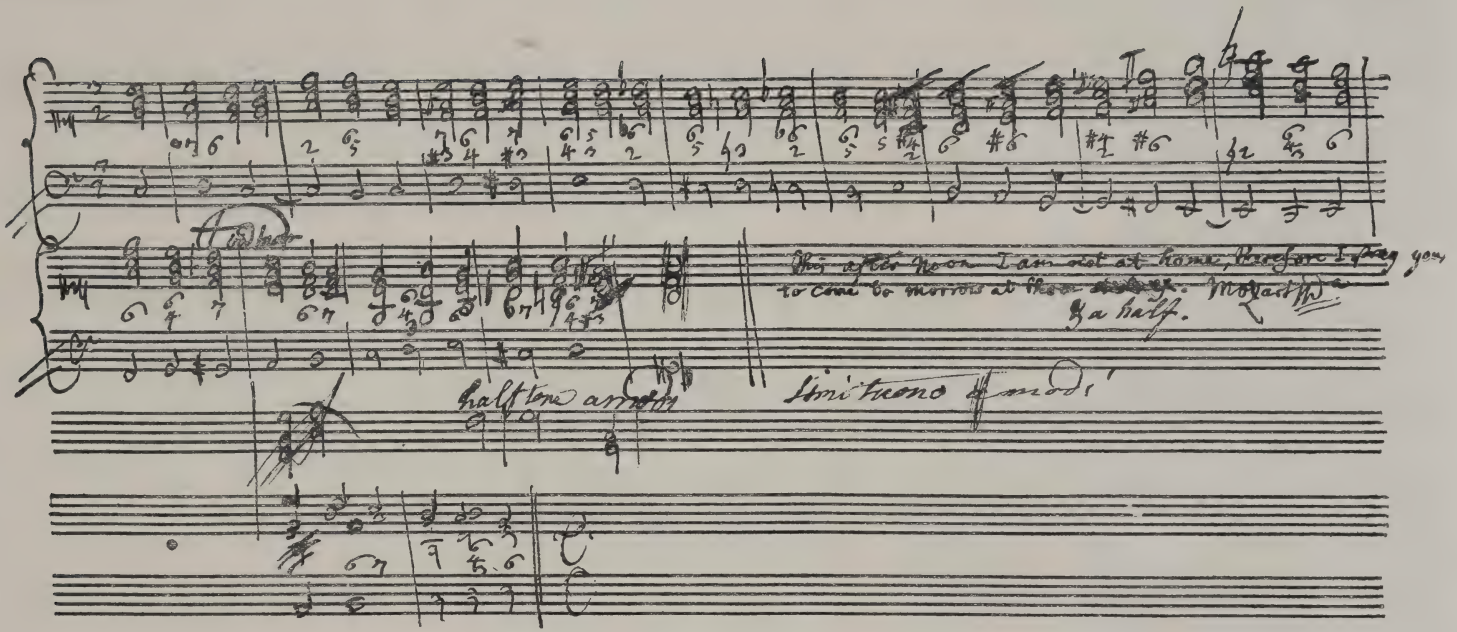

Attwood
This afternoon I am not at home, therefore I beg you
to come to Morrios at three o'clock. Mozart
½ a half.
Half tone a[illegible]
Similtuono

FACSIMILE OF A HARMONY EXERCISE WORKED BY THOMAS ATTWOOD DURING HIS PUPILAGE WITH MOZART.

Reproduced, full size, from the original in the possession of Sir Frederick Bridge, and by his kind permission. (*See p. 789.*)

FIVE Extra Supplements are presented gratis with this number. (1) *A Portrait of Sir Arthur Sullivan, from a Photograph by Alfred Ellis and Walery, Baker Street;* (2) *A Portrait of Thomas Attwood, reproduced from the original oil painting in the Royal College of Music, by kind permission of the Director, Sir Hubert Parry;* (3) *two examples of Attwood's harmony exercises worked during his pupilage with Mozart, reproduced from the originals in the possession of Sir Frederick Bridge;* (4) *an Anthem for Christmas and Epiphany-tide, 'Crown Him the Virgin's Son,' composed by Mr. Bertram Luard Selby, organist of Rochester Cathedral; and* (5) *a Funeral Hymn, 'We are but strangers here,' composed by Arthur Sullivan.*

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1900.

ARTHUR SULLIVAN.

The first footfall of death strikes within us a chord of sorrow for the loss of one who has been summoned by the inevitable Visitor. We involuntarily exclaim—especially if he has been a benefactor of the race—'Ah! what a loss it will be!' This is very true and perfectly natural. But as every cloud has its silver lining, so the death of a great man should prompt a joyous note of thanksgiving for the work he has been able to accomplish while he was permitted to draw the breath of life: for his personality, his gifts, it may be his genius. So must such a note be sounded—clear and strong—in recording the loss which our art has sustained in the removal of that great master of English music, Arthur Sullivan. His health had long been precarious, and on the morning of the 22nd ult., at his residence in Victoria Street, he entered upon his last long sleep.

Arthur Seymour Sullivan was born in London, May 13, 1842. His father, an Irishman, was bandmaster at the Royal Military College, Sandhurst, and subsequently a professor of the clarinet at Kneller Hall. His mother claimed descent from an ancient Italian family. The boy was reared in an atmosphere of music. At an early age he greatly longed to become a chorister. His father demurred, till one day Arthur pathetically exclaimed: 'Father, Purcell was a Chapel Royal boy.' Father and son sought the advice of Sir George Smart, who gave them the address of the Rev. Thomas Helmore, Master of the Children of the Chapel Royal. But it was an old address and the house was shut up. That seemed to settle the matter in the mind of Mr. Sullivan, but not so in that of his son. 'They must have eaten while here,' said Master Arthur, 'let us ask at the butcher's shop.' The butcher gave the new address of the Master, with the result that when he heard the boy sing 'With verdure clad' (accompanied by himself) he at once accepted him as one of the children, and two days later—on Maundy Thursday, 1854—he took part in the service by singing the solo in Nares's anthem 'Blessed is he that considereth the poor and needy.' 'His voice was very sweet,' records Helmore, 'and his style of singing far more sympathetic than that of most boys.' During his choristership Sullivan wrote several anthems, one of which was sung at a Chapel Royal service, and so pleased the Dean (also Bishop of London) that he sent for the youthful composer to come into the vestry, and rewarded him with a pat on his curly black head to the accompaniment of half-a-sovereign. His earliest published composition—a song, entitled 'O Israel'—was issued by Messrs. Novello in 1855. One of the friends of his boyhood was little Johnnie Stainer, a chorister of St. Paul's Cathedral. The two lads, when off duty, were wont to delight in penny trips taken together on Thames steamboats, their enjoyment of those water excursions being considerably enhanced by a copious consumption of nuts and oranges.

The great event in Sullivan's early life came to him in 1856. He was then fourteen, and, in competition with nineteen others, he succeeded in obtaining the Mendelssohn Scholarship, then recently established. He had a foeman worthy of his steel in Joseph Barnby—in fact, the two boys ran a neck and neck race, and the result was a tie! In the final heat, however, Sullivan became victorious, and thus carried off this important musical prize. While still holding his choristership he entered the Royal Academy of Music. His professors at Tenterden Street were Sterndale Bennett and Mr. Arthur O'Leary for the pianoforte, and John Goss for harmony. A MS. composition by him—a duet and chorus setting of 'It was a lover and his lass'—was performed at an Academy concert in July, 1857, and an Overture in July, 1858. The latter was praised by the leading musical journal of the day for its cleverness 'and an independent way of thinking, which in one so young as the Mendelssohn Scholar looks well.'

In the autumn of 1858, under the terms of the Scholarship, he went to Leipzig and entered the Conservatorium, where he studied under Hauptmann, Julius Rietz, Moscheles, and Plaidy. Among his fellow-students at Leipzig were Walter Bache, John Francis Barnett, Carl Rosa, and Franklin Taylor. Sullivan and Franklin Taylor were members of a Christy Minstrel Troupe. Sullivan had such a shock of curly hair that a nigger wig was quite in the nature of a superfluity. Mr. Franklin Taylor lent Sullivan a copy of Shakespeare's 'Tempest,' which was put to a good use when the young Mendelssohn Scholar composed his delightful music to that delightful play—some of the best music he ever composed. The 'Tempest' music was his *exit opus* from the Conservatorium. He brought it with him to England on his return, when it was played at the Crystal Palace on April 5, 1862, and repeated on the following Saturday. Charles Dickens was amongst the audience on the former occasion, and shaking the young composer by the hand, said: 'I don't profess to know anything about music, but I do know that I have listened to a very beautiful work.' Dickens was not very far wrong, and the work caused a great sensation in musical circles.

Although the 'Tempest' music at once stamped its composer as a man of mark, it did not supply him with bread and butter. In fact, Sullivan, like many other young musicians, had plenty of brains but not overmuch money. He had to go through the mill of teaching, as the following advertisement from the *Musical World* of May 11, 1861, duly records :—

> Mr. Arthur S. Sullivan begs to inform his friends that he has *returned* from Germany.
>
> All communications respecting Pupils, etc., to be addressed to his Residence, 3, Ponsonby Street, Pimlico, S.W.

He also held two organ appointments, first at St. Michael's, Chester Square, in 1867, and afterwards at St. Peter's, Cranley Gardens. To this church period belong his anthems, which have become so widely popular. Doubtless through the influence of his friend, Sir George Grove—Sullivan was one of 'Grove's young men'—he became a professor of the 'pianoforte and ballad singing' at the Crystal Palace School of Art, and, later on, in the spring of 1870, he gave, at the South Kensington Museum, a course of twelve lectures (illustrated by part-singing) on the 'Theory and practice of music' in connection with 'Instruction in science and art for women.' While thus doing the work which is the daily routine of a rank and file professional man, Sullivan was not idle with his pen. His first great success as a song-writer was his setting of 'Orpheus with his Lute,' which he sold for five pounds! The extraordinary popularity of his setting of 'The Lost Chord' is known and read of all men. Later on came a part-song of equal popularity, his setting of 'Oh! hush thee, my babie,' first sung at one of Henry Leslie's concerts, and by his choir, on February 13, 1868.

More serious work, however, claimed his attention. His first Festival appearance was at Birmingham in 1864, when a cantata, entitled 'Kenilworth'—the libretto by his early friend and encourager, H. F. Chorley, of the *Athenæum*—was produced. Then came his Symphony in E (Crystal Palace, March, 1866) and the 'In Memoriam' Overture, on the death of his father (Norwich Festival, 1866). 'The Prodigal Son' (with Sims Reeves in the title part) was first heard at the Worcester Festival of 1869, and the 'Light of the World' at Birmingham in 1873. To complete the list of his serious works on a large scale, there must be added the Festival Te Deum, composed to celebrate the recovery of the Prince of Wales, and performed at the Crystal Palace, in 1872; the 'Martyr of Antioch' (Leeds Festival, 1880) and his masterly setting of Longfellow's 'Golden Legend' (Leeds, 1886), and the grand opera of 'Ivanhoe' (1891).

It is now time to refer to that remarkable series of comic operas that have made the name of Arthur Sullivan so famous. This species of production was hit upon in the oddest way. The death of a *Punch* artist, and the pecuniary straits of his widow and family, were the cause of a 'benefit' for which Mr. F. C. Burnand and Sullivan promised to collaborate in a musical piece. Time passed, till within a week of the performance it occurred to the collaborators, as they were walking to church one Sunday, that they had collaborated nothing. 'Let us,' suddenly said the author of 'Happy Thoughts,' 'set "Box and Cox" to music.' 'Book it,' said Sullivan; and in seven days the work was written, learned, rehearsed, and performed by George Du Maurier, Harold Power, and Arthur Cecil, at Moray Lodge, Kensington (Mr. Arthur Lewis's), on April 27, 1867. Transferred to the German Reed entertainments, 'Cox and Box' ran for five hundred nights. In this connection, although somewhat in the nature of a digression, we are able to quote from a letter written by Sullivan to a friendly critic on some '5ths' she had discovered in one of

his compositions. He wrote on February 14, 1871, as follows :—

With pleasure I enclose the little bit of the 'Lullaby'* as a tribute of respect to one who has every right to claim it from a young musician. With regard to the phrase you quote, I am of opinion that it is one of those cases in which a rule must be broken for the sake of the effect gained, for after all, rules in music are but the means to an end, not the end itself; and although I should be the last to transgress wantonly (indeed, I am sometimes taunted with being too much of a purist), yet a slavish adherence to a rule is not less open to stricture, than a reckless disregard of it.

The melody and bass are each moving independently in a sort of fixed progression ; if 5ths turn up it doesn't matter, so long as there is no offence to the ear, and I confess that the phrase you quote doesn't hurt me.

Yours very truly,
Arthur S. Sullivan.

* Hush-a-bye, bacon, on the coal top,
Till I awaken, there you must stop.—(*Cox and Box.*)

The vein thus opened in this casual way proved to be a veritable Klondyke to Sullivan, especially when he joined Mr. W. S. Gilbert in that remarkable partnership which resulted in 'Trial by Jury,' 'H.M.S. Pinafore,' and others equally popular. Here is a list of Sullivan's dramatic works :—

'Cox and Box' and 'The Contrabandista' (1867), afterwards enlarged as 'The Chieftain' (1894); 'Thespis' (1871); 'Trial by Jury' and 'The Zoo' (1875); 'The Sorcerer' (1877); 'H.M.S. Pinafore' (1878); 'Pirates of Penzance' (1880); 'Patience' (1881); 'Iolanthe' (1882); 'Princess Ida' (1884); 'The Mikado' (1885); 'Ruddigore' (1887); 'The Yeomen of the Guard' (1888); 'Gondoliers' (1889); 'Ivanhoe' (1891); 'Haddon Hall' (1892); 'Utopia' (1893); 'The Grand Duke' (1896); 'The Beauty Stone' (1898); and 'The Rose of Persia' (1899).

His other important works are :—

Incidental Music.

'The Tempest' (1862); 'Merchant of Venice' (1873); 'Merry Wives of Windsor' (1874); 'Henry VIII.' (1878); 'The Foresters' (1892); and 'King Arthur' (1894).

Oratorios, Cantatas, and Other Orchestral Works.

Procession March (1863); Princess of Wales March (1863); 'Kenilworth' Cantata (1864); 'L'Ile Enchantée' Ballet (1864); 'The Sapphire Necklace' Overture (1864); Symphony in E (1866); Concertino for Violoncello (1866); 'In Memoriam' Overture (1866); Overtures, 'Marmion' (1867) and 'Di Ballo' (1870); 'The Prodigal Son' (1869); 'On Shore and Sea' (1871); 'Festival Te Deum' (1872); 'The Light of the World' (1873); 'The Martyr of Antioch' (1880); 'The Golden Legend' (1886); 'Exhibition Ode' (1886); 'Imperial Institute Ode' (1887); 'Imperial March' (1893); and 'Victoria' Ballet (1897).

The appointments held by Sir Arthur Sullivan were as numerous as they were important. He conducted the Glasgow Choral Union concerts, 1875-77, the Leeds Musical Festivals, in succession to Costa, from 1880 to the present time, and the Philharmonic Society, 1885-87. He was for some time Professor of Composition at his *alma mater*, the Royal Academy of Music, of which he was a Fellow; and Principal of the National Training School for Music, 1876-81. The honours that fell to him included the degrees of Doctor in Music, *honoris causâ*, by the Universities of Cambridge (1876) and Oxford (1879); Chevalier, Legion of Honour, France, 1878; there were bestowed upon him the Order of the Medjidieh, by the Sultan of Turkey, 1888; the Order of Saxe-Coburg and Gotha, and he was a Member of the Royal Victoria Order. On May 22, 1883, he received the honour of Knighthood at the hands of Her Majesty the Queen.

It may be asserted, without fear of contradiction, that Sullivan was a most successful composer. One of the chief secrets of his success was his great and natural gift of melody. But in connection with his wonderful creative faculty, we cannot do better than quote the words of his friend the late Sir George Grove:

> 'Form and symmetry he seems to possess by instinct; rhythm and melody clothe everything he touches; the music shows not only sympathetic genius, but sense, judgment, proportion, and a complete absence of pedantry and pretension; while the orchestration is distinguished by a happy and original beauty hardly surpassed by the greatest masters.'

The last words may be devoted to his church music, in which, as in his many songs and part-songs, his early upbringing in the school of English church music was of the greatest value to him in after years. His anthems are characterised by pure melody and dignified harmony. The same may be said, even in a more marked degree, of his hymn-tunes, which are sung by worshippers of all denominations wherever the English language is spoken. Of these, perhaps, the most popular is his fine martial setting of 'Onward, Christian Soldiers.' And this recalls an anecdote related to the present writer by an American clergyman, who was a fellow passenger with the composer on an Atlantic liner during a voyage to America. It was a Sunday evening in mid-ocean. Hymn-singing was going on in the drawing-room, when someone remarked, 'Let us have "Onward, Christian Soldiers!"' The composer was asked to accompany the tune on the pianoforte. He shyly responded to the invitation. Like a young lady, he was led to the instrument and heartily entered into the spirit of that quiet hour of sacred song on the great waters of the rolling Atlantic.

Now Arthur Sullivan has left the storm-tossed sea of this life, and has passed that bourn from which no traveller returns.

THOMAS ATTWOOD.

(1765—1838.)

The only English pupil of Mozart, and the composer of one of the most devotional anthems in the English Church service, are the primary claims of Thomas Attwood for admittance into the portrait gallery of The Musical Times. But are there not other considerations that justify a biographical sketch of this worthy old musician? We shall see.

Thomas Attwood was born in London, November 23, 1765, and baptized in the Church of St. Martin's-in-the-Fields. His father, also named Thomas Attwood, seems originally to have been a coal merchant. The records of the Royal Society of Musicians—of which he became a Member in 1782—state, however, that Thomas Attwood (Senior) 'performs on the tenor and horn at several private concerts, is one of his Majesty's Band of Musicians and Page to his Royal Highness the Prince of Wales, a very sober, discreet man, and not likely to become chargeable to this Society, and has practised music more than seven years.' Like so many distinguished church musicians, Thomas Attwood, the younger, who forms the subject of this sketch, became one of the Children of the Chapel Royal at the age of nine. He therefore received his early musical education under Dr. James Nares and Dr. Edmund Ayrton, the two Masters of the Children during young Attwood's choristership. At about the age of eighteen Attwood performed on the harpsichord at Buckingham House (now Buckingham Palace), when the Prince of Wales, afterwards King George IV., fortunately happened to be present. The Prince was so struck by the talent exhibited by the youth on that occasion that he offered to send the ex-chorister to Italy in order further to pursue his musical studies. The offer was gladly accepted, and for this purpose his Royal Highness assigned to Attwood a sum of money from his private purse.

A PUPIL OF MOZART'S.

In 1783 Attwood left London for Naples. He studied first under Fillipo Cinque, and afterwards received instruction, 'of a more valuable kind,' from Gaetano Latilla, a composer of eminence in his day. But, in the excellent words of Attwood's first biographer, 'perceiving the decline of the Italian School, and foreseeing the ascendancy of that of Germany, he [Attwood] proceeded to Vienna, and immediately became a pupil of Mozart, with whom he soon formed a close intimacy and learnt from him not only the general principles of modern composition, but also those secrets of his art which seldom are, or can be, imparted, but at the favouring opportunities which daily intercourse and friendly conversation afford.' Attwood arrived in Vienna in 1785, where he became Mozart's only English pupil. 'By a singular coincidence,' says Otto Jahn, 'also the English [? Irish] tenor, Michael Kelly, and the English Prima Donna, Nancy Storace, were engaged at the Italian opera.' The genial Irish singer has fortunately placed on record ('Reminiscences of Michael Kelly,' i., 225) an interesting side-light on Mozart's English pupil, which must be quoted:—

> My friend Attwood (a worthy man, and an ornament to the musical world) was Mozart's favourite scholar, and it gives me great pleasure to record what Mozart said to me about him; his words were, 'Attwood is a young man for whom I have a sincere affection and esteem; he conducts himself with great propriety, and I feel much pleasure in telling you, that he partakes more of my style than any scholar I ever had; and I predict, that he will prove a sound musician.' Mozart was very liberal in giving praise to those who deserved it; but felt a thorough contempt for insolent mediocrity.

Not only was Attwood a pupil of the composer of the G minor Symphony, but we are glad to be able to furnish proof that our English musician formed one of the domestic circle in Mozart's family. Here is a letter from Madame Nissen, the composer's widow, to her former husband's old pupil, written thirty-four years after Attwood had left Vienna. This most interesting and curiously expressed epistle has never before been made public.

A LETTER FROM MOZART'S WIDOW TO ATTWOOD.

Mrs. Nissen once Mozart, is truly happy to hear from her old friend Mr. Attwood. The sensible satisfaction she invariably felt in reminding their former amiable acquaintance, which often has been a particular topick of discourse with her present husband (a Dane) gets a new strength by the glad information she owes to the obligingness of Mr. Swaine, of the kind interest that Mr. Attwood not leaves to grant to her past name and of his zeal in promoting its glorification.

Her elder son which Mr. Attwood will recollect to have born in his arms, has left the foot steps of his father, and is employed in his Sovereign's Civil Service at Milano: The younger one seeks those foot steps and as he is not deprived of talents and genius meets with esteem and applause in a travel he has undertaken through Germany. His mother cannot but desire that their English friend might judge convenient to encourage him to a journey to London.

Mrs. Nissen begs Mr. Attwood to receive her warmest thanks for the constancy of his friendship and her eager wishes for his felicity.

Altona, Feby the 5th, 1821.
Constance Nissen.

The subscribed shares the feelings of his wife. Nissen.

Answer if it may be hoped to be directed to

N. The Kings of Denmark actual Counsellor of State, Knight of the Royal order of Danebrog.

ATTWOOD'S HARMONY EXERCISES.

In regard to Attwood's theoretical studies with Mozart, we give two interesting specimens of the young Englishman's exercises and his great master's corrections. These, and many other similar examples, which were formerly in the possession of the late Sir John Goss, now belong to Sir Frederick Bridge, by whose kindness we are enabled to place them before our readers in the form of an Extra Supplement. The first contains a specimen of Mozart's English and his signature. The words '& a half' are apparently in Attwood's writing, in correction of Mozart's 'demy,' so far as can be deciphered under the erasure. The 'bad har.,' in line 2, is a comment of the master which speaks for itself. The second specimen is highly amusing by reason of young Attwood's presumption in assuming that his exercise left 'no room for correction,' and of Mozart's subtle commentary thereupon in the plentiful 'corrections' he has made!

Attwood's departure from Vienna is thus recorded by Michael Kelly :—

> In the first week of February, 1787, I quitted it with a heart full of grief and gratitude. Storace, her mother, her brother, Attwood, and myself, not forgetting Signora Storace's lap-dog, filled the travelling carriage, and with four horses we started for England Ho!

At Munich, on their way home, they visited the beautiful gardens of the Niemptenburg Palace. 'In one of the avenues,' says Kelly, 'I remember Attwood and myself ran a race, and I won it!'

Most of the biographers state that, upon his return to England, Attwood became organist of the Church of St. George the Martyr, Queen Square. But his name is not to be found in the records of the church, and therefore he may have only deputised there for F. C. Reinhold, who held the post from 1772 till after 1809, and probably till his death in 1815. Curiously enough, however, at that time there was a curate at St. George the Martyr named Attwood.*

PAGE OF THE PRESENCE TO THE PRINCE.

Royalty continued to smile on the young man. He conducted a concert at the Duchess of York's, December 6, 1791, and on the 17th of the same month the *Morning Chronicle* recorded that 'Thomas Attwood, Junr., is appointed Music Master' to Her Royal Highness. In the 'Universal British Directory' of 1793—a kind of 'Whitaker's Almanack' of that day—'T. Attwood, Junr.,' is named as one of the 'Pages of the Presence' in the Household of the Prince of Wales, his former patron. In the same year he was married to Mary, only child of Matthew Denton, Esq., of Stotfold, Bedfordshire; but the marriage took place (August 9, 1793) at St. John's Church, Wapping, and the registers record that both the bridegroom and bride were 'of this parish.'

ORGANIST OF ST. PAUL'S CATHEDRAL.

In 1796 Thomas Attwood became organist of St. Paul's Cathedral in succession to John Jones, deceased, whose single achievement is a double chant. He held this important post till his death in 1838, a period of forty-two years. In the same year (1796) he was appointed composer to the Chapel Royal. Both ecclesiastical offices furnished him with fine opportunities for the exercise of his creative faculty in the realm of English church music. Although Attwood died sixty-two years ago, that juvenile veteran, Dr. E. J. Hopkins, remembers him perfectly. In the early thirties Dr. Hopkins was one of the Children of the Chapel Royal. As he had a good voice and was an excellent reader, his master, William Hawes (who was also Almoner of the St. Paul's boys), made young Hopkins do double duty by singing at St. Paul's Cathedral as well as at the Chapel Royal. In this connection he was often brought into personal contact with 'dear old Attwood.' The honorary organist of the Temple Church has therefore very kindly acceded to our request by sending the following personal recollections of the old St. Paul's organist.

DR. E. J. HOPKINS'S RECOLLECTIONS.

> Seventy years ago the idea of neatly printed Services, to be obtained for a few pence per Canticle, had not been even so much as dreamt of, and therefore Attwood was wont to make transcripts of the separate voice parts of his compositions with his own hand. Being 'Composer to His Majesty's Chapel Royal, St. James's,' as well as organist of St. Paul's Cathedral, he would get matters so arranged that a Service of his would be appointed to be sung at both places on the same day. Attwood would then bring up with him on the Sunday morning from Norwood the necessary organ score and single voice parts, carefully wrapped up in brown paper and tied with red tape. These he would entrust to my care before the morning service at St. Paul's; and if I returned them to him safely after the evening service at 'the Chapel,' he would give me sixpence, which addition to my frugal allowance of pocket money was always most welcome.

A COMPOSER OF MUSIC FOR THE THEATRE.

It seems strange, but it is nevertheless true, that Attwood, in his day, gained much distinction as a composer for the stage, and, moreover, at the same time that he held the organistship of St. Paul's Cathedral. The following is an attempt at a complete list of theatrical pieces for the music of which he was responsible, either alone or in collaboration with other composers; one or two of the dates may, however, be considered as approximate. The wide range of subjects covered by this full

* I owe this to the kindness of Mr. J. L. Miller, Superintendent of the Newspaper Room, British Museum, who has been good enough to make the necessary research.

score of musical pieces, comic and otherwise, will not escape attention :—

The Prisoner. (A musical romance) (*Non più andrai* occurs in this.)	1792
The Mariners. (Musical entertainment)	1793
Carnarvon Castle, or the birth of the Prince of Wales	1793
The Adopted Child	1795
The Poor Sailor, or Little Ben and Little Bob	1795
The Smugglers. (Musical drama)	1796
The Mouth of the Nile. (Musical entertainment) (Nelson's victory at the Nile, Oct. 25, 1798.)	1798
The Devil of a Lover	1798
The Castle of Sorrento. (Comic)	1799
The Red Cross Knights	1799
The Old Cloathsman	1799
A Day at Rome	1799
The Magic Oak, or Harlequin Woodcutter. (Pantomime.) Words by T. Dibdin	1799
True Friends. (A new musical farce.) Words by T. Dibdin	1800
The Domination of Fancy	1800
St. David's Day. (A favourite comic opera.) Words by T. Dibdin	1800
The Escapes, or The Water Carrier (partly from Cherubini)	1801
Il Bondocani, or the Spanish Robber. Words by T. Dibdin	1802
Adrian and Orilla. (An operatic play)	1806
The Curfew	1807

According to Messrs. Broadwood's books (which have been searched at the kind instigation of Mr. A. J. Hipkins), Attwood and his father lived for several years in the same house at 5, Eaton Street, Pimlico. The first mention of the Norwood villa, where the younger Thomas resided (and of which more anon), appears in the year 1814.

Thomas Attwood was one of the original members of the Philharmonic Society upon its formation in 1813. He was its treasurer during the season of 1820, and, at various times, he conducted—that is, 'at the pianoforte'—eighteen of the Society's concerts. Upon the opening of the Royal Academy of Music, in 1823, he formed one of the Board of Professors at that Institution.

The King, George IV., who in the meantime had ascended the throne, did not forget his former *protégé*. The First Gentleman in Europe appointed Attwood to the organistship of the Private Chapel of the Royal Pavilion at Brighton. The St. Paul's organist, with one or two of the best boys of the Chapel Royal choir, used to post down to Brighton for the week-end in order to assist in performing the musical service before the king. The *Morning Post* of that time had a very effusive correspondent at Brighton. Here is a specimen of his high-flown style :—

> The harmonious part of the service was sublime. The King's Band was on duty. Mr. Attwood presided at the Organ. Master [S. S.] Wesley, from His Majesty's choir at the Royal Chapel, St. James's, took the soprano and leading parts in the anthem, &c., and with sweet and divine effect. The voluntary, at the close of the service, instead, as designed, to mark the retiring of the assemblage, had the effect of keeping the congregation together, the countenance of each silent auditor appearing to express 'Who can withdraw from such heavenly sounds?' and had not Mr. Attwood desisted, it is impossible to say at what period the Chapel would have been left.—(*Morning Post*, March 11, 1823.)

FRIENDSHIP WITH MENDELSSOHN.

Not the least interesting feature in the life of Attwood is the fact that the English musician formed a personal connecting link between Mozart and one of that master's devoted disciples, Mendelssohn. When Mendelssohn first visited these shores in 1829, he, curiously enough, journeyed hither in a steamer named 'The Attwood'! A warm friendship soon sprang up between 'dear Mr. Attwood,' then aged sixty-four, and the youthful Mendelssohn of some twenty summers. It found an outlet for its practical expression upon the occasion of a somewhat serious accident which befell the latter in September, 1829, when he was thrown out of a carriage in London. During the weary period of suffering in his lonely London lodgings, Mendelssohn was very kindly treated by his English friends, but by none more so than the Attwoods. He writes to his family in Berlin :—

> Yesterday a great hamper arrived from Mr. Attwood in Surrey; on the top there were splendid flowers, which are now smelling deliciously round my fireside. Under the flowers lay a large pheasant; under the pheasant, a quantity of apples for pies, &c.

A little later—in November—he passed a period of convalescence as the guest of Attwood at his Norwood villa. Here are some extracts from Mendelssohn's home letters. The first is dated 'November 15, 1829' (a Sunday) :—

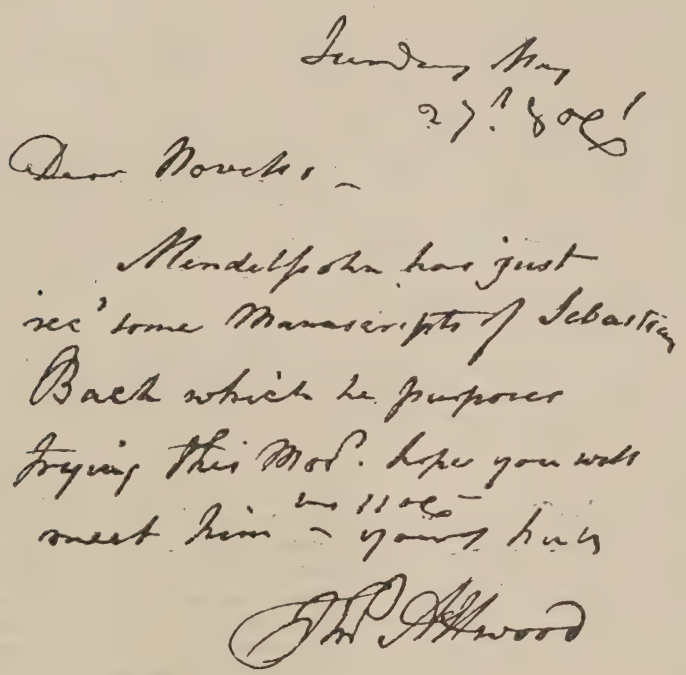
> By the gods, not in vain shall the Attwoods have put this paper on my table, with sealing-wax, pens, and all. . . . I must above all things describe the place. This is Norwood, famous for good air, for it lies on a hill as high as the cross on St. Paul's—so say the Londoners—and I am sitting late at night in my own little room, with the wind howling wildly outside my window, whilst the chimney fire burns very quietly. . . .
>
> In my bedroom luckily stands old Attwood's music-cupboard, with the key in it; so I rummage among the music-books; and after finding the other day no end of Te Deums by Croft, and twenty anthems of Boyce's, and Purcell's psalms, what should meet my eyes in three big volumes but 'Euryanthe: Score'! That *was* a find! Now I am reading it through very carefully and enjoying it. The old gentleman ordered it over from Germany to get better acquainted with it than from the [vocal score] arrangement. I shall copy one passage from it, as it is very curious; it is the one in G flat, 'Der du die Unschuld kennst.' You know, Fanny, how I always maintained that that passage sounded more like brass than anything else. And what do I find? M. de Weber scores it for three trombones, trumpets, two horns in E flat, and—*two horns in D flat!!!* Is not that mad? And sweet flutes everywhere! It is lovely music, and it seems strange to me that I should get so well acquainted with Weber's favourite work here in England. . . . Cherubini's Requiem I have found too, and other things, and so the time passes very agreeably.

Is it not peculiarly interesting that a German musician should make his first acquaintance of the score of his fellow countryman's opera in the cupboard of an English organist?

Attwood possessed a white donkey—according to Klingemann, 'one of the most distinguished donkeys that ever ate thistles (but he lives entirely on corn), a plump, milk-white animal, full of vivacity and talent, appointed to draw a very diminutive four-wheeled vehicle.' It was in this donkey-drawn carriage that Mendelssohn derived much health-restoring benefit in various 'processions' and 'caravans' along the highways and byeways of Norwood. It may not be without interest to add that the manuscript of Mendelssohn's familiar pianoforte piece, the Capriccio in E minor (Op. 16), is dated 'Norwood, Surrey, Nov. 18, 1829.' It is also quite possible that his G minor Pianoforte Concerto received some finishing touches in Attwood's villa.

ORGAN PLAYING AT ST. PAUL'S.

Mendelssohn frequently played on Father Smith's fine old organ in St. Paul's Cathedral during his various visits to London. On one occasion he upset the steady-going routine of the vergers by playing so long after one of the services that the words 'Pass out, please,' availed nothing. Thereupon the vergers withdrew the blowers from the scene of their operations, with the result that the organ became windless while Mendelssohn was in the middle of one of Bach's Fugues. We are enabled to re-produce in facsimile an interesting little note, written by Attwood to Vincent Novello—then residing at 67, Frith Street, Soho—on a Sunday morning in May, 1832. This communication was evidently sent from Norwood by hand to Novello, so anxious was Attwood that his friend should be present at St. Paul's Cathedral to hear the new Bach pieces played by Mendelssohn.


Sunday May 27th 1832

Dear Novello,—

Mendelssohn has just rec'd some Manuscripts of Sebastian Bach which he proposes trying this Morg. hope you will meet him at 11 o'c—

yours truly

T. Attwood

FACSIMILE OF A NOTE FROM
THOMAS ATTWOOD TO VINCENT NOVELLO
(MAY 27, 1832).

In one of his letters to Attwood, Mendelssohn encloses a Prelude of J. S. Bach's 'with your favourite fugue [probably the little E minor], and with that other wonderfull piece which I played every Sunday on your organ, and which produced a good effect with your diapasons.' In another letter he says: 'I take the liberty of sending to you two Fugues for the organ which I composed lately, and arranged them as a Duet for two performers, as I think you told me once that you wanted something in that way. The subject of the first Fugue is one which I played extempore one morning on your magnificent organ at St. Paul's, which occurred again to my memory when I thought of the pleasures which I enjoy'd there so often by your kindness and friendship for me.' (On p. 795 we give a view of Father Smith's organ in St. Paul's, as it appeared during Attwood's organistship, with some particulars regarding this fine old instrument.)

Attwood's Letters to Mendelssohn.

Through the kindness of Mrs. Wach, Mendelssohn's only surviving child, we are enabled to give some extracts from the letters written by Attwood to Mendelssohn, the originals of which are included in the 'twenty-seven large thick green volumes' now preserved in the family archives at Leipzig. We may add that these extracts have not hitherto been published:—

Norwood, Surrey,
Nov. 5, 1832.

Dear Mendelssohn,

I am just returned from the Annual meeting of the Philharmonic Society, and though the clock has just struck 12—I cannot go to bed without communicating to you, how *truly gratified* I have been with the result of this our first meeting since the concerts last season. The first motion made, after the officers were elected, was, that you be requested to compose a Symphonic Overture, and vocal piece—either song, duet, trio, or quartett—for the ensuing season for the Philharmonic concerts; for which they beg to offer you—not as a remuneration, but to prove their esteem and admiration of you both as a man and a highly talented musician—one hundred guineas. You will be gratified to know that if Novello had not been too quick for John Cramer, he would have seconded the motion, as he was much pleased with the proposal and gave it his warmest support; and in justice to all the members present, I have the pleasure to state that the motion passed unanimously.

I trust that not only the aforesaid request may be complied with, but that it will induce you to revisit this country, and that you will bring out the new works under your immediate direction. You know well there are few that will be more happy to see you again than the writer of this epistle. . . .

It grows late, therefore trust you will excuse this hurried scrawl. In the mean time,

Believe me, with united kind regards of all my family,
Yours very sincerely,
Thos. Attwood.

The rivalry between Vincent Novello and John Cramer—'glorious John' of 'Pianoforte Study' fame—to second the motion is very interesting. Who was the proposer? Perhaps Dr. Cummings can enlighten us.

17, Cheyne Walk, Chelsea.
Febr. 9th, 1835.

My dear Mendelssohn, we omit 'Mr.' in England.

I was greatly delighted with the sight of your hand, and could only have a greater pleasure by shaking it. I however hope the time will soon arrive, when I shall have that gratifying opportunity. And now, my kind friend, how shall I sufficiently thank you for your two delightful fugues,* which are truly charming, the pleasure you feel in affording enjoyment to others is the best reward I can offer. I cannot but be proud indeed to find my name in public united with Mendelssohn's, and I assure you that I truly appreciate this distinguished mark of your friendship. This particular instance only confirms the opinion I have always formed of myself; *i.e.* that I am more indebted for any celebrity to the kindness of my friend than any merit of my own.

You will see by my address that I have changed my residence, with which I am greatly delighted. It fronts the river, and the view reminds one of Cowes in the Isle of Wight. Thank God! my health is greatly improved; and my fatigue in travelling being so much lessened, I enjoy myself much more than I did at Norwood. . . .

We have recently had a new establishment here, which is called the 'Society of British Musicians,' in the hope of bringing forward native talent. I hardly need add that [Sterndale] Bennett stands pre-eminent. I, however, wish you would look at your cloak, or great-coat, lest you should have had a bit cut out of it; for there is a young man of the name of Hatton, who seems to have got a little bit of it, indeed he seems more to assimilate to your style, without plagiary, than any one I have met with. I conclude you know the history of 'Elijah's mantle' in the Bible.

Is it not possible that this cloak reference of Attwood's to the subject of 'Elijah' became the first germ in Mendelssohn's mind of his great oratorio?

Attwood continues:—

I am delighted to find that you are writing an Oratorio on so noble a subject as 'St. Paul,' and have no doubt that you will gratify your friends on this occasion as much as in your former works. I shall be most anxious to hear it.

Feb. 13th.

I saw many of your old friends last night which I shall not pretend to enumerate, as that would fill a sheet. I can only add that they all were anxious in their enquiries about you, and will be equally gratified with the pleasure of seeing you again in England, as well as,

My Dear Mendelssohn,
Yours very sincerely,
Thos. Attwood.

You need not apologise about writing an English letter, as without compliment, I think your's is an excellent one, and not very easy to mend. We say 'long since,' instead of 'since long.' There is little else that I could presume to alter.

It is well known that Mendelssohn dedicated to Thomas Attwood his Three Preludes and Fugues for the organ (Op. 37). But it is not so well known that the title-page of the original German edition records the fact that they were dedicated to the old English organist '*with reverence and gratitude*' (*mit Verehrung und Dankbarkeit*). Until quite recently, this interesting addition to the dedication has never appeared on the English editions!

The Closing Scene of a Good Life.

The remaining incidents of Attwood's career may be briefly told. In 1836, in succession to Stafford Smith, he became one of the organists of the Chapel Royal, St. James's, but he did not live long to enjoy this honourable office. We learn that 'shortly after Christmas (1837) he was attacked by a malady which required prompt treatment; but unhappily for his family and friends, his predilection for a new system of medicine prevented his having recourse to sanctioned remedies, till his disease had attained the mastery and his case had become hopeless.' He died at his residence,

* The Preludes and Fugues for the Organ (Op. 37), dedicated by Mendelssohn to Attwood.

17, Cheyne Walk, Chelsea, on March 24, 1838, aged seventy-two. His remains were deposited in the crypt of St. Paul's, under the organ he loved so well and in the great Cathedral where he had held the office of 'chief musician' for nearly half-a-century. A large congregation was present to do honour to one who was so highly respected and beloved. His own beautiful Magnificat and Nunc dimittis in F, and Greene's pathetic anthem, 'Lord! let me know mine end,' were sung at his funeral. One of the chorister boys who took part on that mournful occasion was Master Walter Macfarren, who five months before had officiated in a similar capacity at the interment of Samuel Wesley. The following inscription was placed on the tombstone—which has recently been restored by Mr. John S. Bumpus and Mr. John E. West:—

Under this stone | lie the | mortal remains of
Thomas Attwood
who was appointed | organist of | this Cathedral, 1796.
He departed this life | the 24th March, 1838,
in the 73rd year of his age.

Among the pupils of Attwood were the violinist, George Augustus Polgreen Bridgetower — which establishes a link between Beethoven and Attwood — Cipriani Potter, John Ella, H. Hugo Pierson, the Walmisleys (father and son), and John Goss, the last-named being his successor in the organistship of St. Paul's Cathedral.

A PIONEER OF ENGLISH CHURCH MUSIC.

The fame of Attwood as a composer will be preserved in his church music, which, however, he did not begin to write until comparatively late in life. In many respects he may be regarded as the father of modern church music. As Sir John Stainer says: 'Attwood deserves an important place in any sketch of the history of Services for the bold attempt to attach to the words music which should vary as to their character. This had, of course, been done to some extent before his time, but nearly always with a polite leaning to the conventionalities of the past. Attwood struck out a fresh path.' The same remarks may be applied to his melodious anthems.

COMPOSITIONS.

The following is a skeleton list of Attwood's compositions, excluding the dramatic works, a list of which has been given on p. 790:—

Services: Morning and Evening in F (1796); in A (1825); in C (1832); in D (1831 and 1832); and in B flat (unpublished).

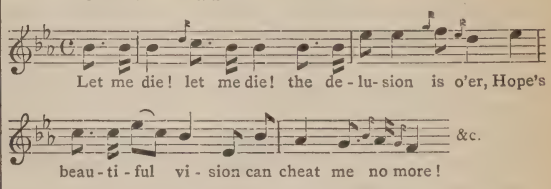
Several settings of the Sanctus and Kyrie in various keys, amongst the latter being a setting with different music for each repetition of the words, after the example of Matthew Lock.

Anthems: Nineteen (probably more), some of which still remain in manuscript.

Secular Vocal Music: Numerous glees and songs—of the former the best known are 'In peace Love tunes the shepherd's reed' and 'To all that breathe the air of Heaven'; and of the latter, 'The Soldier's tear,' which long maintained its popularity.

Pianoforte Music: Many sonatas and lessons.

The following song was composed by Attwood some twenty years before Horn's 'Cherry Ripe' appeared:—



THE CORONATION ANTHEMS.

Of Attwood's anthems the most important, in regard to scope, are the two he composed for the Coronations of George IV., in 1821, and William IV., in 1830. Both these works—'I was glad' (sung also at the Coronations of William IV. and Queen Victoria) and 'O Lord, grant the King a long life'—were written with full orchestral accompaniment. As Ouseley somewhat quaintly says: 'It was not for nothing that he [Attwood] had been the disciple of the greatest orchestral composer the world had yet seen. The influence of Mozart's teaching was unmistakeably seen in Attwood's compositions for the orchestra. As examples of this we would refer to his two magnificent coronation anthems for full orchestra and chorus. . . . These are indeed, both of them, works of the highest merit.' In his setting of 'O Lord, grant the King a long life,' Attwood played a pretty compliment to the Sailor King (William IV.) by introducing 'Rule, Britannia,' into the instrumental introduction of the anthem. This preludial movement (*Allegro maestoso*, thirty-five bars long) is first given *without* the nautical theme, but on its repetition, played softly, the trumpet and horn give out Dr. Arne's fine old tune *forte*, which must have had a thrilling effect in Westminster Abbey. Why should not this fine work be performed at a Festival? Attwood also composed a second anthem (in addition to 'I was glad') for the coronation of his patron, George IV.; this has not been published. He was also, again in his official capacity, engaged upon a similar work for the Coronation of our beloved Queen, when the hand of death stilled that of the genial old composer. What has become of the manuscript? It may be interesting to mention that the setting of 'They that go down to the sea in ships' was composed by him when he was in his seventieth year. The familiar short anthems, 'Turn Thy face from my sins' and 'Enter not into judgment' made their first appearance in a publication, issued by Parker in 1834-35, entitled:—

Sacred Minstrelsy: A Collection of Sacred Music by the Great Masters of all ages and nations, consisting of Anthems, Solos, Duets, Trios, &c., with Accompaniment for Piano and Organ.

'COME, HOLY GHOST.'

One of the best known anthems by Thomas Attwood, and certainly one of the most devotional in the whole range of English

church music, is his simple setting of the words 'Come, Holy Ghost, our souls inspire.' There is a very interesting anecdote concerning its composition which Mr. John S. Bumpus relates as part of a conversation he once had with the late Mr. John George Boardman, the well-known organist, who died July 2, 1898. Boardman, as a chorister of St. Paul's seventy years ago, was the first to sing the solo in Attwood's 'Come, Holy Ghost.' The composer was specially requested by Bishop Blomfield to furnish a new setting of Bishop Cosin's translation. This was on the eve of his Trinity ordination in 1831. The finishing touches were only put to the composition by Attwood whilst he was driving in his gig from Norwood to St. Paul's. On his way to the Cathedral he 'picked up' young Boardman, who lived at Brixton, and told him to look over the manuscript of the treble solo, as he intended him to sing it at that very service.'

The anthem was published in December, 1831, by J. Alfred Novello, with the following modest title :—

Come, Holy Ghost | a Hymn for four voices | with an accompaniment for the | organ or piano forte | composed by | Thomas Attwood | organist of St. Paul's Cathedral. London | Published (*for the composer*) by Jos. Alfred Novello, 67, Frith Street, Soho Square, | where may be had the Sanctus and Responses in G and the Coronation Anthem in D by the same composer.

PERSONALITY.

Thomas Attwood was a musician of rare gifts and a man of an attractive personality. He was greatly beloved by all who knew him, and, as one of his biographers has said : 'He was no less to be valued as a member of society than as an artist who did honour to the country of his birth.' The Dean of St. Paul's at the time of Attwood's death (Dean Copplestone, who was also Bishop of Llandaff), in a letter of condolence to one of the old organist's sons,* said : 'It will not be easy to supply his place, either in point of musical talent, or of moral worth. He was a sincerely religious and conscientious man ; and this consideration ought soon to reconcile his family to their loss—for he is doubtless gone to his reward.'

Mr. Arthur Walmisley (brother of the late Thomas Attwood Walmisley), in a letter to the present writer, says: 'Mr. Thomas Attwood was much beloved by me, and I was walking with him a week before he died, seeing him home to Cheyne Walk, Chelsea. He was full of anecdote and wit, which he principally gained from his friend Sidney Smith, Canon of St. Paul's, after service was over, in the Combination Room.' Would that those Combination Room witticisms had been recorded!

Finally, Mendelssohn bears beautiful tribute to the affection he felt for his venerable English friend in the following extracts from letters to Karl Klingemann :—

'Some fellows are old at 14, but there are men who are young at 70. Attwood is such an one.'

Again, after the visit of the inexorable Messenger to Cheyne Walk :—

'Please write soon and tell me something of our dear Attwood. I heard of his death through an English paper, and then a letter of [Sterndale] Bennett's confirmed the sad news. I deeply deplore his loss. Tell me if you know any details. I know for certain that I shall not meet again in this life so kind an artist, so benevolent and amiable a character.'

F. G. E.

FATHER SMITH'S ORGAN IN ST. PAUL'S CATHEDRAL.

As a sequel to the foregoing biographical sketch of Thomas Attwood, we give a full-page view of the organ in St. Paul's as it appeared in his day. This view is reproduced from an engraving dated 1819, when the organ stood on the choir screen, and where it remained till the screen was removed in 1860. Bernard Schmidt—or, as he was subsequently called, 'Father Smith'—came from Germany to this country in 1660. The St. Paul's organ was the thirteenth (!) instrument built by him in England. Sir George Martin has unearthed some very interesting particulars from the Cathedral records in regard to the building of the old organ, from which we cannot do better than quote.

The first entry appears in the account book between November 1, 1695, and the last day of the same month, and it reads thus :—

ffor Iron work for a new sledge to bring ye Organ Pipes to ye Church, wt. 1 c. 2 qrs. 12 lbs. at 4d. per lb... .. .. .. 03 : 05 : 00
ffor Carriage of Organ Pipes from Suffolk Street to ye Church with one teame, 2 days 01 : 04 : 00

Between July, 1700, and the last day of September following, there is found a very important entry :—

To Bernard Smith, Organ Maker, being paid at severall times as per vouchers in ye acquittance book in part for the Organ in the Choire at St. Pauls' Church .. .. 1600 : 00 : 00

The following was the Specification :—

THE FIRST LIST.

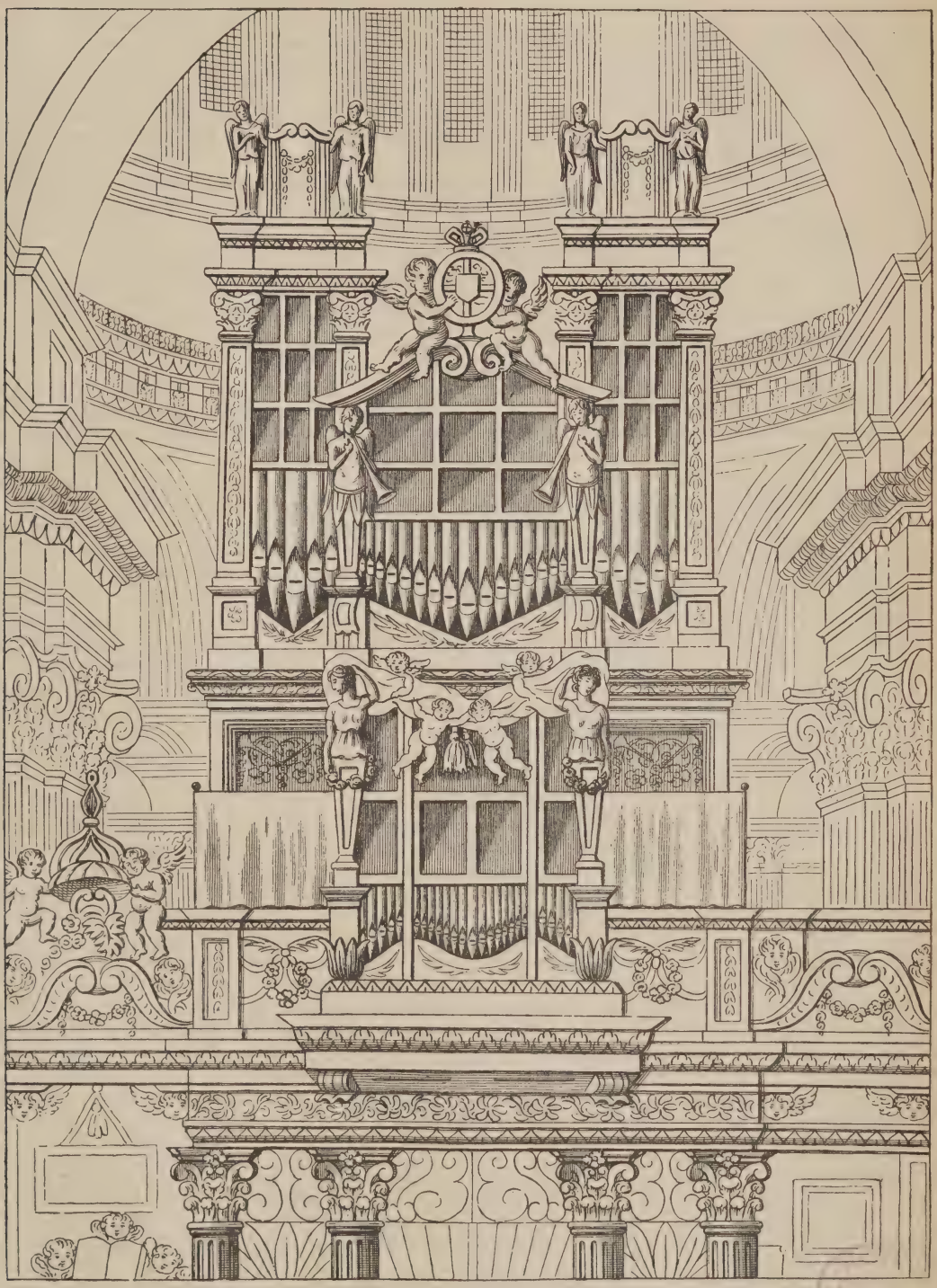
(To be ready September 25th, 1695.)

Stops in the Great Organ.

Two open diapasons.*	Cornet.
Stop diapason.	Mixtures.
Principall.	Sesquialtera.
Great twelfth.	Trumpet.
Fifteenth.	

* The Rev. George Attwood, M.A., late Fellow of Pembroke College, Cambridge, who died at the Rectory, Framlingham, July 22, 1884, aged eighty-nine, after having held that living for forty-seven years.

* 'Front pipes' and 'Back pipes'—*i.e.*, one open diapason facing the dome, the other on the Choir or keyboard side of the case.



FATHER SMITH'S ORGAN IN ST. PAUL'S CATHEDRAL.

(*Specification—Continued.*)

Stops in the Chayre Organ.

Principall.	Voice humane.
Stop diapason.	Crum horne.
Hol fleut.	

Echoes or Halfe Stops.

Diapason.	Cornet.
Principall.	Trumpet.

THE SECOND LIST.

(To be ready by Lady Day, 1696.)

Stops in the Great Organ.

Hol fleut.	Small twelfths.

Stops in the Chayre Organ.

Quinta dena diapason.	Fifteenth.
Great twelfth.	Cimball.

Echoes or Halfe Stops.

Fifteenth.	Nason.

'Extras' were not unknown to organ builders, nor to those who had to pay them, even two centuries ago. One disbursement, in September, 1696, was—

For the Frame within ye case to support ye Pipes and Sound Boardes .. .. .. 40 : 00 : 00

Later on there were two payments of £90 and £66 10s. respectively for 'guilding ye Organ Pipes.' Among numerous odds and ends in the way of charges was one of £16 8s. for 'Charcoale and old coale for Mr. Smith'! Considering the value of money in those days as compared with that of our own, it cannot be said that this organ-building transaction, which amounted to £2,000, was an unprofitable one to Father Smith; but, as Sir George Martin rightly says, 'he was a Stradivarius in organ building,' and, moreover, 'a fine old artist who worked conscientiously.'

The engraving shows a curious feature in this old instrument—the glazed windows in front of the pipes. These odd-looking appurtenances were intended to keep out the dust and were drawn down when the organ was not in use. They could never have fulfilled their object, and they cost a considerable sum of money. First, Mr Charles Hopson, joiner, made the frames at £31 10s.; secondly, Grinling Gibbons carved them for £8 18s. 8d.; and then Mr. John Oliver supplied the glass—eighty-nine panes 'for the incredible sum of £117 14s.' But, as Sir George Martin slyly remarks, 'we must not forget that the glass was *Christalle*.' The eight statue angels—about 5 feet 6 inches in height, and carved in oak—on the top of the organ, cost £20 each, and

The Drapery and whole Boys, and two halfe Boys .. .. £25 : 00 : 00

These young gentlemen—whole and semi-juveniles—adorn the central panel of pipes in the Chayre Organ, above where the organist sits. In regard to the case, Mr. Charles Hopson was paid the sum of £339 15s. 10d. for his joinery work, while Grinling Gibbons received £610 18s. 2d. for his masterly carving—'an inheritance that can never be replaced.'

The case was designed by Sir Christopher Wren. But when Father Smith came to put in his large open diapason pipes (the lowest was CCC) they appeared 'through the top nearly a foot in length, and spoiled the appearance entirely.' Smith then entertained hopes of an entirely new case, so as to enable him to get in three stops that had been necessarily omitted; but 'Sir Christopher, who previously would not suffer any ornaments on the top, was now obliged to add several feet, or else alter the case, which vexed him exceedingly.' Thereupon the angels on the top of each of the side-tiers were added to hide the tops of the projecting pipes. The case—a double one, of course—was the same back and front, and when the divided organ plan was adopted by Father Willis forty years ago, the old case was merely divided and made into the two cases which now form such prominent features on the north and south sides of the Choir.

Even in Attwood's day Father Smith's organ underwent some changes. Crang changed the 'Echoes' into a swell (tenor C compass), and Bishop added an octave of pedal pipes in 1826, previous to which the pedals—two octaves—merely pulled down the great organ keys.

A very remarkable feature of this old organ was its sixteen feet manual ompass, to CCC, the lower notes of which reverberated in the great Cathedral with magnificent effect. In this connection a Sidney Smith story may be related, although it refers to the organistship of Sir John Goss, Attwood's successor. A regular worshipper in the Cathedral was Miss Maria Hackett, the choristers' friend. Whenever there were any references to 'storms and tempests' in the Psalms for the day, the organ, through the instrumentality of the organist, would give forth a deep thunderous 'roll,' to the great delight of dear Miss Hackett, who would look up at the instrument with a smile of intense satisfaction.

On one occasion, when the Psalms for the day had been unusually charged with atmospheric disturbances, and the organ had been exceedingly tempestuously inclined, the good lady's countenance beamed almost incessantly. At the conclusion of the service Sidney Smith (who was Canon in residence) said to the organist: 'Mr. Goss, I don't know whether you have ever observed the remarkable phenomenon, that whenever your organ thunders, Miss Hackett's face lightens!'

FUTURE-MUSIC.

The future does not come from before to meet us, but comes streaming up from behind, over our heads.

Rahel.

Whoever lists can hear the feet of a new era at the door, and the present issue of The Musical Times is this journal's final contribution to the records of the nineteenth century. We all, of course, know the beginning or end of an age as a purely artificial point in the unbroken and indivisible stream of time. Yet those of us

who can turn our minds from the petty concerns of the moment do not approach it without grave thoughts and an impression of awe, largely due to the ever-present and, under such circumstances, profoundly touching mystery of the future. Not many philosophers and poets who have faced that mystery have turned cheerfully away. One tells us that we shall discover the future to be 'a desert waste; in the centre, a stagnant and Lethean lake, over which wheel and shriek the dark-winged birds, the embodied memories of the past.' And the greatest of all poets declares:

> O if this were seen,
> The happiest youth—viewing his progress through,
> What perils past, what crosses to ensue,
> Would shut the book, and sit him down and die.

It is in the dark that imagination conjures up shapes of greatest terror, and before the thick curtain that hides from us what is to be, the baffled pride of intellect, and the working of apprehension, raise the forms of depression and fear.

But we are not left without some guide. At the head of this article stands a pregnant sentence, which, in a powerful figure, asserts the essential continuity of events. 'The future does not come from before to meet us.' It is no product of new and alien forces, which will impose upon us conditions and influences unexampled in the history of our race. The future 'comes streaming up from behind over our heads.' I have called this a powerful figure, and truly does it not appeal to the imagination with tremendous strength? We see the march of man into the unknown; the break-up of that which he has left behind, and its more rapid flight to a point where it waits to surround him with the influences, to animate him with the motives, and to assert the immutability of the fundamental conditions which have attended him from birth. Thus does the future grow out of the past; this is why history repeats itself, and there is nothing new under the sun.

One has only to consider the matter propounded by the philosopher in order to lessen natural anxiety as regards the future. Apart from surface conditions, the days to come will be even as those that have gone, governed by the same determining forces, and having over all the same God—Him whose word is 'I change not.' How do all these considerations bear upon the subject of Music? They indicate, to begin with, that the signs of its future must be gathered from the past. The present is of small avail. It is but a point between two immensities.

> Lo, on a narrow neck of land,
> 'Twixt two unbounded seas I stand.

The lines of Wesley's hymn offer an exact parallel. From the present we can get no data as a help to conclusions, and it is valueless unless linked to the past and, by a sort of violence, incorporated with it.

Music is sometimes called the youngest of the arts, but its story covers space enough for whatever observation is necessary to determine the principles by which it is governed, and by which our judgment should be guided. But it is needful, first of all, to clear the vision from exaggerated impressions made upon it by the events and circumstances of the present. This step is a preliminary essential to any exercise of the historic sense. 'That which is nearest us touches us most,' but its real value is only ascertained when we have it in a perspective view of the past. We read now, with amused wonder, how the musical world was rent in twain, a few generations ago, by the quarrels of Gluckists and Piccinists. The contestants fought as though the existence of the art depended upon the issue. They flooded town and country with argument and invective. They let their angry passions rise—an error which Isaac Watts forbids even to children, and, with their loud cries and weapon-clashing, they disturbed the atmosphere of a nation. Looking back upon the struggle across the intervening years, it seems to us no more important than the battles of kites and crows to which Milton compared the wars of the Saxon Heptarchy. It settled nothing; it did not even affect the course of music, for Gluck's reforms would in any case have given to the art, as a permanent possession, all in themselves which was worth preserving. Let us hope that the authors of so much sound and fury lived long enough to adopt *Puck's* estimate of quarrelling humanity, crying from their hearts, 'Lord, what fools these mortals be'! This should teach us not to carry into our study of history the exaggerations of the present. The student of the past is best equipped when to him belongs the passionless mood of a scientific investigator. In the eyes of such an one how does the course of music appear? Has the art changed in any way or in any degree which can be called fundamental? That its manifestations have varied, even as they will always vary, is a fact too obvious to need demonstration; but if these be examined it will be found that they are the product, not of transformation in things essential, but of circumstances more or less adventitious. New instruments are invented, and old ones improved; musical forms wear out and are replaced by others of another pattern; a particular generation suffers from an excess of emotionalism, or is neurotic and morbid; a powerful genius arises and, like some new planet, draws towards himself the whole system of which he is a member. These and other influences come into operation, have their day, and make room for successors. But, just as beneath the surface waters of a storm-swept sea lies an eternal calm, so the 'bed-rock' of music remains changeless amid eternal change. That which composers say now has been said before under different conditions. It is the old

story. The tooth of time gnaws, and leaves its mark, but cannot consume. Music, as a thoughtful writer has said of life, 'like Penelope of old, is ever weaving and unweaving the same web.' And the reason is that music is more intimately allied than any other art with the humanity which is now as it was in the beginning, and ever will be. Music is the speech of human nature. It has many dialects, determined by physical environment and racial temperament; but it is ever true to its source in the heart of man.

Looking back upon the course of music through the dying century, the calm observer is struck by its freedom from sudden deviations, and disconcerting changes of level. Yet those who have lived through a majority of the hundred years are conscious of surprise as they turn and gaze upon the way they have come. So the traveller who has reached a commanding summit after wandering among foot-hills is astonished to find that the broken country he has traversed looks like a plain, all its local inequalities lost in the general perspective. This, in the case of music, is not merely an appearance. Let the aforesaid calm observer compare the music of the century's beginning with the product of its closing days and say how much the one really differs from the other, and in what degree the later utterances reveal things which the earlier did not anticipate. Take especially the romantic element in our art, now the more particularly cited because it is regarded as a product of, so to speak, the day before yesterday. But, in truth, have we gone beyond the romanticism of Beethoven, who, a hundred years ago, was pluming his wings for the eagle flight which carried him above the ken of his generation, and even of the generation which came after him. Yet it may be said that even the romanticism of Beethoven was not new. Its spirit, and much of its expression, may be found in the opening movement of Mozart's Fantasia-Sonata in C minor, where we recognise a manifest art revelation. But let us not go behind our own century.

That the romanticism of the moment is more general than was that of the passing era's early decades is of course obvious, and its growth may be traced to the force of example, to the ease of a beaten path, and the quickened susceptibilities of the age. It is also more pronounced and emphatic, less scrupulous in choice of subjects, and more free in the use of means—conditions which, perhaps, are not entirely to be counted among advantages, or considered as evidence of real progress. Yet, in spite of all, the great early-century romanticist continues to hold the field. Among descriptive works is no serious rival of the 'Pastoral' Symphony, nor in the sublimated region of pure music—of poetry without words—can anything be compared to the Symphonies in C minor and A major. Of progress, in the sense of radical change, little can be discerned. We must not confound variety with advance, however grateful we may be for it; however strong our sense of an indebtedness which is actually past all counting. Truly, the variety is immense. Nations which were silent when the century was young have since lifted up their voices with all the force and energy in which consciousness of newly-acquired power delights. Nor is this all. These juveniles of the art have enriched it with the products of before unproductive temperaments. They have given us a wealth of fresh feeling and expression, often crude, boisterous, exaggerated, but good material for shaping by the classical taste which is ever working for the survival of the fittest, as well as the destruction of the unfit.

As in the case of romantic music, so with other forms of the art. What of progress, genuine, unmistakable progress, has the century shown in oratorio? True, the latest variation is represented by a distinct movement towards the continuity of modern opera. But this is not a creation; it is purely imitative; and, as a change, more apparent than real. We have abandoned the formal division into 'numbers,' each having a full close and each, from a constructive point of view, standing alone. But, as a matter of fact, more or less obvious in a large majority of cases, the 'numbers' still remain, the chief difference being that they are linked together by an orchestral connection and by, in most instances, the avoidance of full closes. Beyond this, and greater freedom of dramatic expression, oratorio remains very much as it was in the early years of the century. It is true that our composers have almost entirely ceased to write works of the kind, or, if not, prefer a shortened form, in dimensions no greater than the regulation cantata. Few will venture to say that, as facts stand, the end of the century compares favourably with the splendidly productive first half, which gave us the 'Creation,' the 'Last Judgment,' 'St. Paul,' and 'Elijah.' In the department of chamber music, the sub-division of pianoforte compositions excepted, we are still mainly dependent upon the classics, the form of which sturdily maintains itself, even in the works of our greatest moderns, and the beauty of which remains unapproached. We might extend our purview through other departments, and still find that, while details have varied, nothing of fundamental importance has suffered radical change. Of eccentricity there is abundance, but this the Zeitgeist sooner or later flicks away with a housemaid's duster.

Thus taking stock of the past, there is not much reason for concern with regard to the future. Doubtless the twentieth century will be subject to the same law as its predecessors—the law of change without revolution; of development without dislocation; of the continued life of that which deserves to live, and

the extinction of whatever is worthy to die. I, for one, see no reason to anticipate any other issue. The same conditions are operative now as before, and from them spring the same influences, while human nature, upon which all depends, is certainly the same. What is the lesson? What but this—that we should not be unduly apprehensive when, as it seems to us, dangerous heresies abound, and heresiarchs, like Will-o'-the-Wisp, are waving their lanterns on the verge of swamps and bogs; that the confidence inspired by knowledge of the past should have its outcome in calm judgment of whatever threatens to shake it; that we are not advancing to points where the radically new and strange will meet us to perplex, and, may-hap, destroy, but in the direction of others where the dominant conditions of the past, having flown over our heads, have settled down, and wait to greet us as tried and proven friends. Under such circumstances, we, who are concerned for music, who are jealous for its purity, and champions, in our small way, of its distinction, may easily follow Longfellow in going forth to meet the future, 'without fear and with a manly heart.' Armed with such faith we can step without shrinking over the border line of the century.

Joseph Bennett.

OCCASIONAL NOTES.

Hans von Bülow could write a very amusing letter even in English. Here is a specimen epistle, written to an unknown correspondent in the land o' cakes, and which, appropriately enough, concludes in a somewhat culinary vein:—

Glasgow,
Nov. 28 [1877].

Dear Sir,

Miss Arnim will sing 'To Mary in Heaven,' lament by Burns. I have arranged the music for her. I shall accompany her—nay, 'the pipers,' if the audience were to ask for an encore.

Instead of Ouv. Masaniello, I think it better to play *Weber's* Jubelouverture (with the 'God save'). I trust you have the music.

Hoping to meet with you to-night, as there are many other Haddocks in our kitchen waiting for being fried.

Yours truly,
H. v. Bülow.

Colonel F. O. Barrington Foote, half-pay, Royal Artillery, has been appointed Commandant of the Royal Military School of Music, Kneller Hall, from the 10th inst., succeeding Colonel Farquhar Glennie, whose time then expires.

Dr. H. A. Harding (of Bedford) has been appointed External Examiner in Music at Victoria University (Manchester) for the next three years, in succession to the late Dr. Swinnerton Heap.

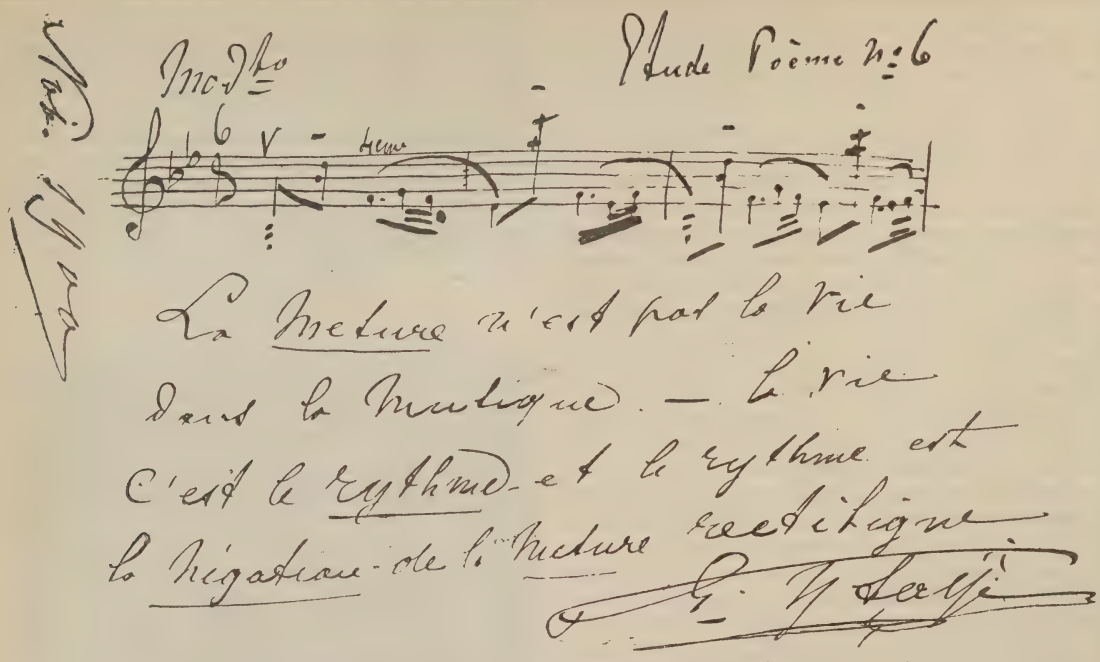
Dr. Hugh Percy Allen, organist of Ely Cathedral, succeeds the late Dr. James Taylor in the organistship of New College, Oxford.

Those who are interested in the study of acoustics may turn with interest to the letter of our Special correspondent in America, Mr. H. E. Krehbiel, in another column. While on the subject of Foreign Correspondence, we may call special attention to the letters from our new Special Correspondents in Berlin and Vienna, as inaugurating a feature which we hope will prove to be acceptable to our readers. The names of the writers of these interesting communications are a sufficient guarantee of their fitness for the duties they have kindly undertaken.

(From a Photograph by Aimé Dupont, New York.)

M. Eugène Ysaye.

The eminent violinist, whose portrait we give above, was born at Liège, July 16, 1858. He entered the Conservatoire of his native city, and subsequently studied with Vieuxtemps at Brussels. He passed through the rank and file stage of a violinist as leader in Bilse's orchestra in Berlin. From 1881 he made a great reputation by his concert tours, and in 1886 he was appointed professor of the violin at the Brussels Conservatoire. M. Ysaye has composed half-a-dozen violin concertos and variations on a theme by Paganini; but all his music, with the exception of a few small pieces, as yet remains in manuscript. Concerning M. Ysaye's genius as a violinist of the first rank it is hardly necessary to speak. Testimony to his great conducting gifts will be found in another column. The facsimile signature on the following page, which the genial violinist-conductor has been kind enough to write specially for The Musical Times, may be accepted as his reply to the charge made against him by some of the London critics, who stated that, as an orchestral conductor, he is prone to favour the *tempo rubato*.


Mod^to
Etude Poème n:o 6
La Mesure n'est pas la Vie
dans la Musique. — La Vie
C'est le Rythme — et le Rythme est
la Négation de la Mesure

M. YSAYE'S CONTRIBUTION TO 'THE MUSICAL TIMES' (IN FACSIMILE).

(*See previous page.*)

Curiously enough, and quite in the nature of additional side-lights to the article on Thomas Attwood in another column, Messrs. Sotheby sold, on the 23rd ult., thirteen letters from Mendelssohn to Thomas Attwood and two to his eldest son, the Rev. George Attwood, which, previous to the sale, were in the possession of the old organist's grandson, Mr. G. Carew Reynell Attwood. (By the way, Messrs. Sotheby's cataloguer refers to him as the 'grandson of *Sir* Thomas Attwood'; but Attwood was never knighted, though his three distinguished successors in the organistship of St. Paul's Cathedral, Sir John Goss, Sir John Stainer, and Sir George Martin, have been the recipients of that honour at the hands of the Queen.) These letters, which are all written in English, cover the period between July 16, 1829, and September 11, 1837. In one, dated 'Berlin, Jan. 15, 1833,' Mendelssohn writes:—

I hope to see you in some months and to make music with you, to come down to Norwood, to compose in the cottage, to enjoy you and your family more quietly than I did last year, and all that pleasure I shall owe entirely to you.

Writing on the following 10th of February, and referring to 'a disagreeable accident' which had befallen Attwood, he says:—

It is to you I owe many happy moments during the illness that kept me so long in my room. . . . When I shall see you I hope you will have forgotten all about it [the accident], and write and play the organ and fence (if ever you did that), as well as before.

Again, in the same letter:—

We had here the other day a kind of musical festival. There was Mozart's birthday, and they celebrated it with the favourite enjoyments of my countrymen: music and a supper. They performed his symphony in G minor, some vocal pieces from his operas, and the Quintetto in G minor. I played the Concerto in C minor, and at the end of the concert there was a chorus from *Titus* with words adapted to the occasion. The music went so so, but the supper went the better for it, and at midnight they were all drunk, except Spontini and some ladies.

Then follows a more sober reference:—

I thought I should write an overture to another play of Shakespeare and bring it over with me.

Our last extract is from a letter, dated 'Düsseldorf, 28 May, 1836,' in high praise of Sterndale Bennett, whom Attwood seems to have introduced to Mendelssohn. The Festival referred to was that of the Lower Rhine Musical Festival, held in 1836, at Düsseldorf, when Mendelssohn's 'St. Paul' was first performed.

I cannot avail myself of Mr. Bennett's departure for London to send you these lines, and to tell you how grateful I am to you for having procured me his acquaintance, I know it is owing to your advice that he went to visit the festival, and therefore it is to you that I ought to address my thanks, for all the pleasure he gave me by his compositions and his playing. I think him the most promising musician I know, not only in your country but also here, and I am convinced if he does not become a very great musician it is not God's will, but his own. His Concerto and Symphony are so well written, the thoughts so well developed and so natural, that I was highly gratified when I looked over them yesterday; but when he played this morning his six studies and the sketches, I was quite delighted, and so were all my musical friends who heard him.

Mr. Stewart Macpherson, who left England in June last on an examining tour for the Associated Board of the Royal Academy of Music and the Royal College of Music in the British Colonies, is on his way home, with an examination call at Colombo *en route*. Mr. Macpherson expects to arrive in England during the present month, and to resume his London engagements at the beginning of the New Year.

CROWN HIM THE VIRGIN'S SON

A PASTORAL ANTHEM FOR CHRISTMAS AND EPIPHANY-TIDE

Words from *H. A. & M.*, No. 304. COMPOSED BY

BERTRAM LUARD SELBY.

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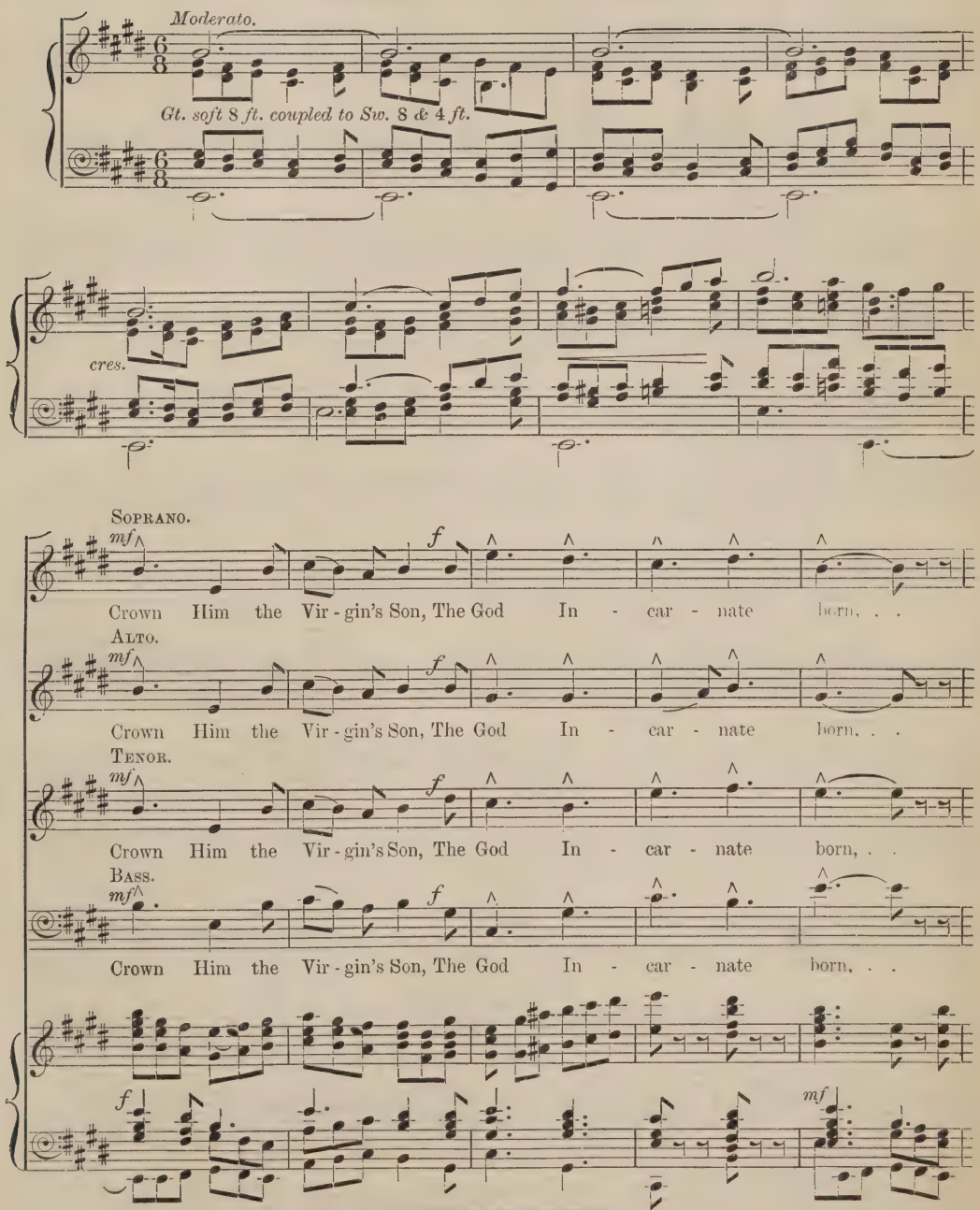
Moderato.
Gt. soft 8 ft. coupled to Sw. 8 & 4 ft.
cres.
SOPRANO.
mf
f
Crown Him the Vir - gin's Son, The God In - car - nate born, . .
ALTO.
Crown Him the Vir - gin's Son, The God In - car - nate born, . .
TENOR.
Crown Him the Vir - gin's Son, The God In - car - nate born, . .
BASS.
Crown Him the Vir - gin's Son, The God In - car - nate born, . .
f
mf

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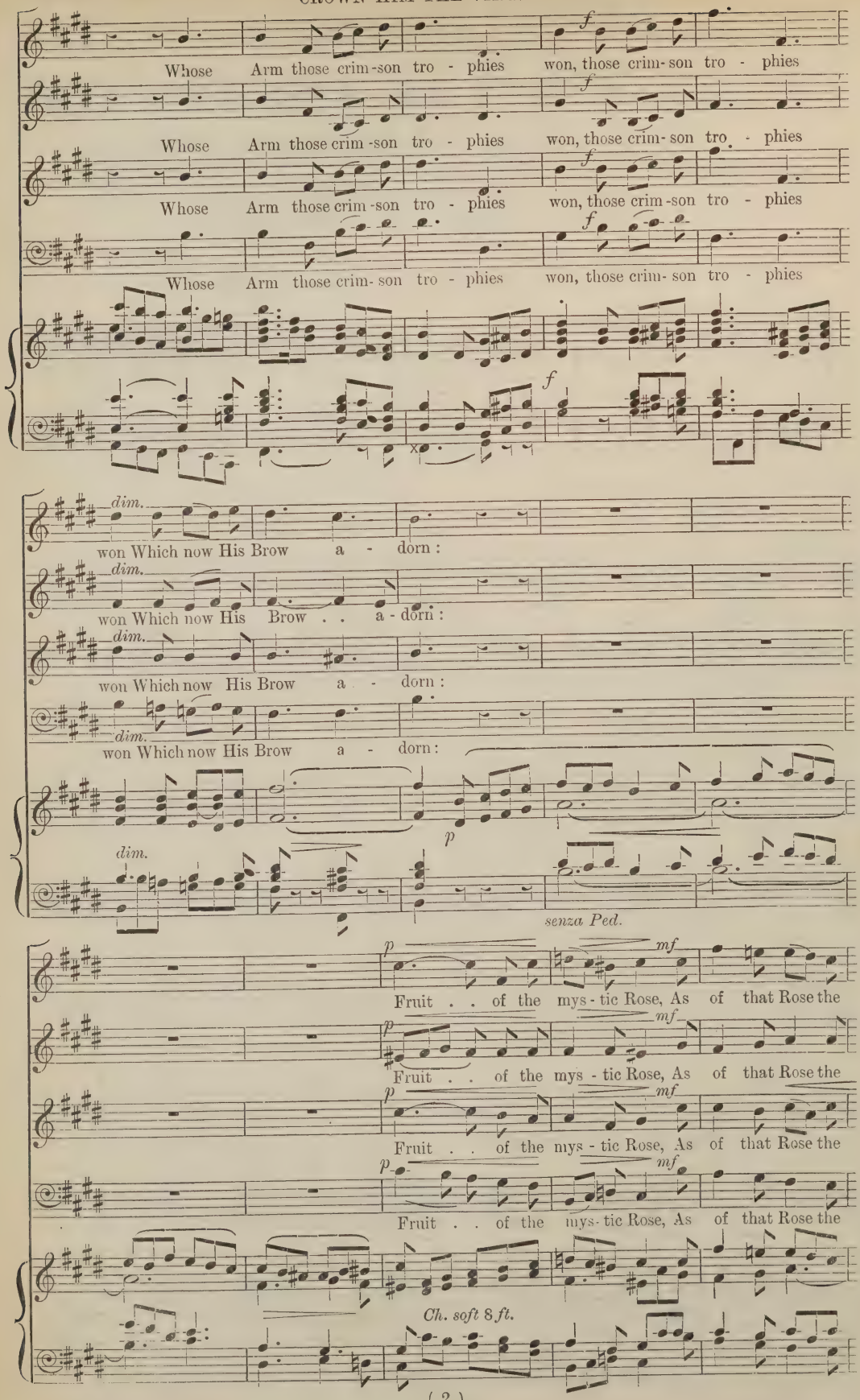
CROWN HIM THE VIRGIN'S SON.


Whose Arm those crim-son tro - phies won, those crim-son tro - phies
Whose Arm those crim-son tro - phies won, those crim-son tro - phies
Whose Arm those crim-son tro - phies won, those crim-son tro - phies
Whose Arm those crim-son tro - phies won, those crim-son tro - phies
dim.
won Which now His Brow a - dorn :
dim.
won Which now His Brow . . a - dorn :
dim.
won Which now His Brow a - dorn :
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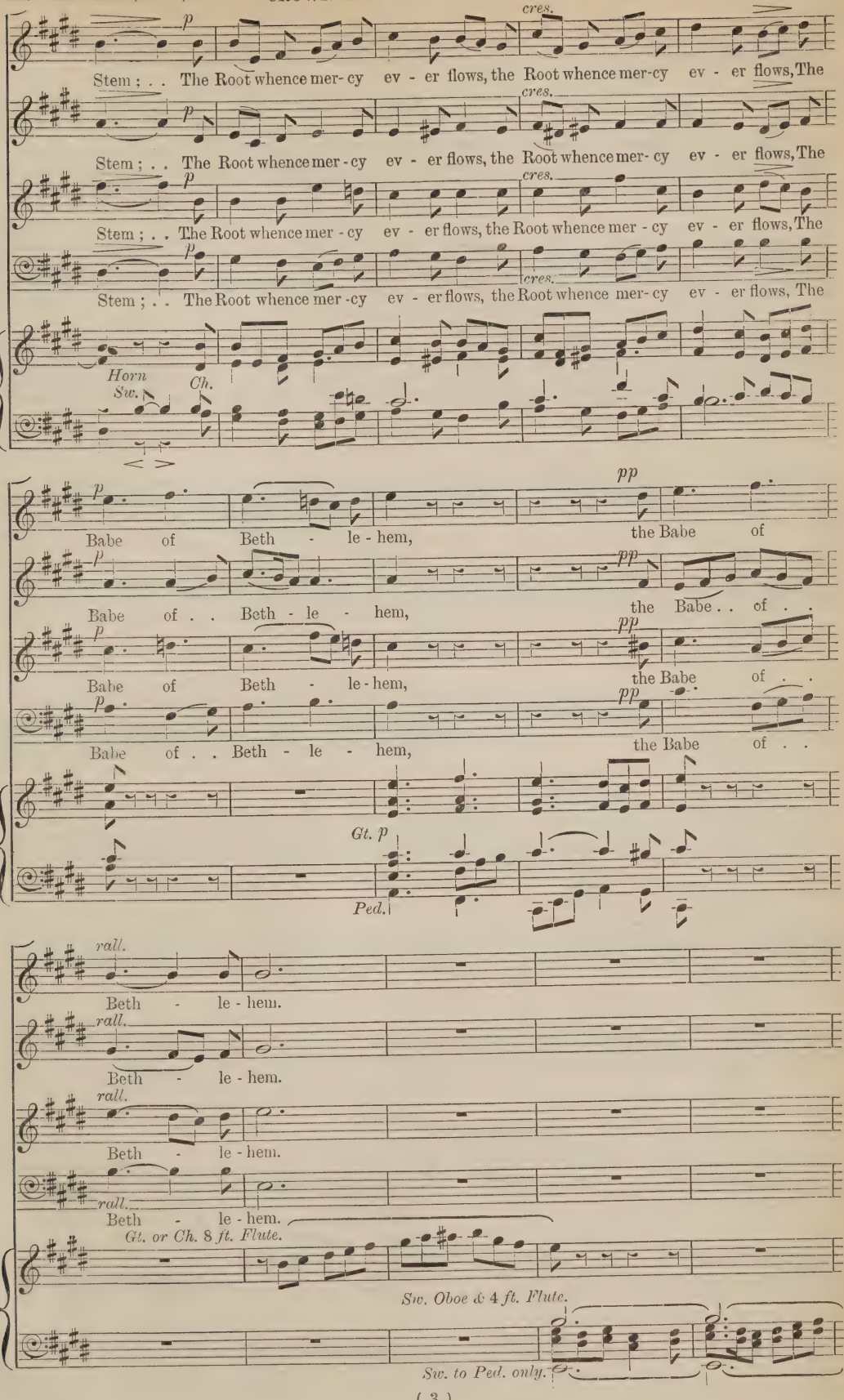
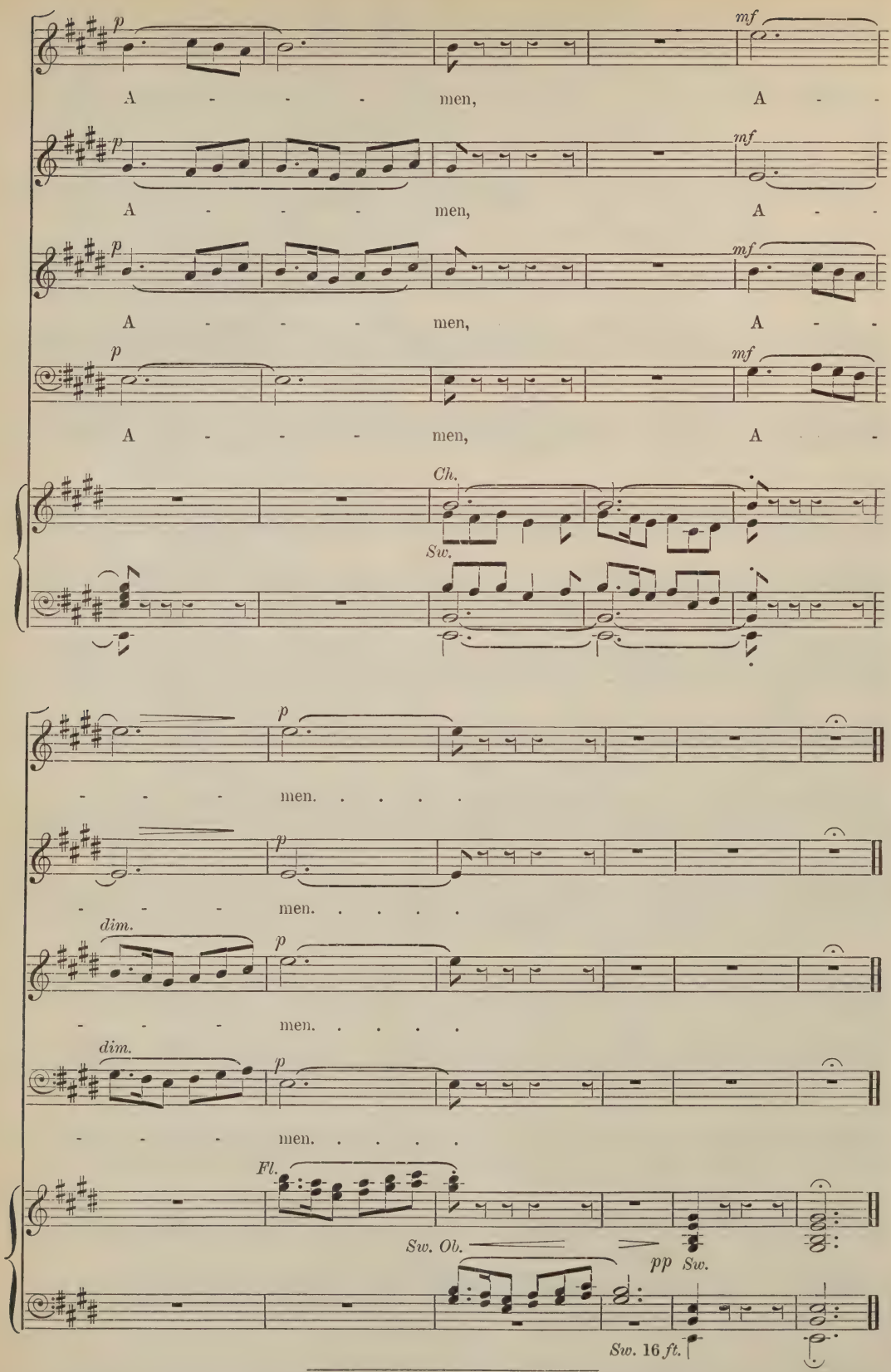
won Which now His Brow a - dorn :
dim.
senza Ped.
Fruit . . of the mys - tic Rose, As of that Rose the
Fruit . . of the mys - tic Rose, As of that Rose the
Fruit . . of the mys - tic Rose, As of that Rose the
Fruit . . of the mys - tic Rose, As of that Rose the
Ch. soft 8 ft.


p
cres.
Stem ; . . The Root whence mer - cy ev - er flows, the Root whence mer - cy ev - er flows, The
Horn
Sw.
Ch.
pp
Babe of Beth - le - hem, the Babe of
Babe of . . Beth - le - hem, the Babe . . of . .
Gt. p
Ped.
rall.
Beth - le - hem.
Gt. or Ch. 8 ft. Flute.
Sw. Oboe & 4 ft. Flute.
Sw. to Ped. only.



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PROFESSOR NIECKS is continuing, with unabated zeal, the good work at Edinburgh which has characterised his occupancy of the Reid Chair during the past nine years. He is by no means a dry-bones Professor, steeped in academical profundity, but one who is fully alive to his responsibilities and makes a *practical* use—and, moreover, the best possible use—of his opportunities. Here is the programme of the first of his 'Four Historical Concerts,' given in the University Class Room, Edinburgh, on the 4th ult., illustrating 'Early Symphonies by Haydn, and Predecessors and Contemporaries of Haydn':—

1 Symphony in G major, by Giovanni Battista Sammartini, or San Martini (an Italian who flourished at Milan about 1730 to 1770. Twenty-four symphonies printed).

2. 'Ah! rendimi quel core,' aria from the opera 'Mitrane,' by Francesco Rossi (1686).

3. Symphony in G major, by Johann Stamitz (a Bohemian, 1717-1761; lived at Mannheim from 1745. Twelve symphonies printed).

4. Two Songs. (*a*). Abendempfindung, by Mozart. (*b*). Wiegenlied, 'Schlafe mein Prinzchen,' by (Mozart) Fliess.

5. Symphony in G minor, by Pierre van Maldere (a Belgian who lived at Brussels, 1724-68. Eighteen symphonies, the first six of which were of 1759).

6. Symphony in F major, by Francois Joseph Gossec (a Belgian who lived at Paris, 1734-1829. Twenty-six symphonies, of which three are for wind instruments).

7. Aria from the opera 'Rinaldo,' by G. F. Handel.

8. Symphony in B flat major, by Joseph Haydn (a German, 1732-1809).

In his preface to the above programme Professor Niecks remarked:—

Haydn is often called the Father of the Symphony, but the Symphony has many fathers. It is well known that Gossec published several symphonies in 1754, five years before Haydn composed his first one; and when Mysliweczek, the Bohemian composer, visited Milan and heard at a concert some of Sammartini's old symphonies, he exclaimed: 'I have found the father of Haydn's style.' If, however, Haydn was not the father of the Symphony, he contributed more to the development of this kind of composition, and brought to its production greater genius, than any other of the early masters. Besides Sammartini (whose first symphony was performed in 1734), Johann Stamitz, Pierre van Maldre, Gossec, of whom works will be heard to-night, many other more or less forgotten worthies deserve to be remembered in connection with the rise of the modern symphony. Some of them will be represented in the programme of the concert on the 14th of February. It should be noted that the composers of the first four symphonies to be played to-night were all born before Haydn. Most of the early symphonies (also called overtures), not excepting Haydn's early ones, are scored for the usual strings, two oboes, and two horns; and are in three movements, the minuet and the scherzo having not yet been introduced. Sammartini's symphony, which, like the other four, is written for eight parts, will be played only by the strings. This will show the little individual importance of the wind instrument parts.

The illustrations were performed by a small orchestra—consisting of stringed instruments, oboe, and two horns—led by Mr. H. Dambmann and conducted by Professor Niecks; Madame Waller (vocalist), and Mr. A. Scott Jupp (accompanist). It is no wonder to learn that the audience were as delighted as they were surprised at the beauty of these forgotten old-world compositions.

SIR JOHN STAINER has been elected Master of the Worshipful Company of Musicians. This ancient corporation was established by letters patent under the great seal of England, on April 24, 147$\frac{2}{3}$, in the ninth year of the reign of King Edward IV.

THE Proceedings of the twenty-sixth session of the Musical Association (1899-1900) have recently been issued. The volume contains the following interesting and learned papers, with the discussions thereupon:—

The Philosophy of the Higher Beauty of Music — Mr. Joseph Goddard.
The Psychology of Sight-Singing — Dr. W. G. McNaught.
The Development of National Opera in Russia — Mrs. Henry Newmarch.
Irish Church Composers and the Irish Cathedrals .. .. — Mr. John S. Bumpus.
The Teaching of Musical History — Professor Niecks.
A Clear Coupler for the Organ — Mr. John W. Warman.
Organ Accompaniments in England in the 16th and 17th Centuries .. — Dr. W. H. Cummings.
The History of Mensurable Music — Mr. J. F. R. Stainer.

The Secretary of the Musical Association (of which Sir John Stainer is the President) is Mr. J. Percy Baker, Willersley House, Old Charlton.

A BRAHMS Museum has been instituted at the 'Villa Aichholz,' at Gmunden, where the master had resided in the summer months during the last few years of his life. The owner, Dr. Miller von Aichholz, has set apart two rooms in the villa in which autographs (including a number of letters), facsimiles of scores, books and newspaper articles relating to the composer, and other Brahmsiana are exhibited, forming a most interesting collection, which the present owner hopes to increase considerably in the course of time.

BANDMASTER C. H. HASSELL, of the 4th King's Royal Rifle Corps, has been appointed Bandmaster of the newly formed Royal Irish Guards.

AT a Congregation held at the Senate House, Cambridge, on the 22nd ult., the degree of Doctor of Music (*honoris causâ*) was conferred on Mr. Frederick Hymen Cowen and Mr. Edward William Elgar. In presenting the two distinguished musicians, the Public Orator, Dr. Sandys, referred to the 'happy coincidence' that they were about to receive their degrees on the day dedicated to St. Cecilia.

A DIGEST of the valuable and erudite paper by Sir John Stainer, 'On the Metrical Introductions found in certain metrical psalters,' read before the Musical Association on the 13th ult., is unavoidably and regretfully held over by reason of the unusual demands upon our space. From the same cause the promised article on 'The sisters of two great composers' is also postponed.

CHURCH AND ORGAN MUSIC.

MUSIC AT HOLY TRINITY CHURCH, SLOANE STREET.

IF it were possible for Bishop Blomfield (of London) to re-visit the scene of his former labours, he would, doubtless, gaze with astonishment at the musical proclivities of the churches in his old diocese. For did not this worthy prelate issue his episcopal interdict against 'an organ performance' announced to be given by Messrs. Samuel Wesley, Thomas Adams, and George Cooper (the elder) at St. Sepulchre's Church, in the year 1829, notwithstanding the fact that it was to be given 'for a charitable purpose'? What would the eminent divine say upon making a visitation at the present time to Holy Trinity Church, at the south end of the street

named after Sir Hans Sloane? To begin with, he would certainly find a stately sanctuary, containing a magnificent four-manual organ, built by Messrs. J. W. Walker and Sons—one of the finest modern instruments erected by that old-established firm—which has cost no less than £4,000. Here is the specification, which speaks for itself:—

GREAT (14 stops).

	feet		feet
Double Diapason	16	Principal	4
Open Diapason, No. 1	8	Twelfth	2⅔
" " No. 2	8	Fifteenth	2
" " No. 3	8	Mixture, 3 ranks	—
" " No. 4	8	Double Trumpet	16
Wald Flute	8	Trumpet	8
Harmonic Flute	4	Clarion Mixture, 3 ranks	—

SWELL (14 stops).

	feet		feet
Double Diapason	16	Principal	4
Open Diapason	8	Fifteenth	2
Horn Diapason	8	Mixture, 4 ranks	—
Stopped Diapason	8	Double Trumpet	1
Echo Gamba	8	Horn	
Voix Célestes (Tenor C)	8	Oboe	8
Flute	4	Clarion Mixture, 3 ranks	—

CHOIR (7 stops).

	feet		feet
Open Diapason	8	Gemshorn	4
Lieblich Gedact	8	Flute	4
Dulciana	8	Harmonic Gemshorn	2
Gamba	8		

SOLO (9 stops).
(*In separate Swell Box, except Tuba.*)

	feet		feet
Echo Dulciana	8	Orchestral Oboe	8
Vox Angelica (Tenor C)	8	Clarinet	
Harmonic Flute	8	Vox Humana	8
Lieblich Flute	4	Tuba	8
Harmonic Piccolo	2		

PEDAL (6 stops).
(*With an extra octave of pipes to each, acted upon by Super-Octave Coupler.*)

	feet		feet
Double Open Diapason, wood	32	Bourdon, wood	16
Open Diapason, wood	16	Violoncello, metal	8
" " metal	16	Trombone, metal	16

COUPLERS AND ACCESSORIES.

Choir to Pedal.	Sub-Octave to Swell.
Great to Pedal.	Super-Octave to Solo.
Swell to Pedal.	Sub-Octave to Solo.
Solo to Pedal.	Super-Octave to Pedal.
Swell to Great.	Great Pistons to Pedal Compositions.
Swell to Choir.	Tremulant to Swell.
Solo to Great.	Tremulant to Solo.
Super-Oct. to Swell.	

Five Pneumatic Pistons to Great.
Four " " Solo.
Four " " Swell.
Four Composition Pedals to Swell.

The Organ is blown by six hydraulic engines, constructed by Messrs. Watkins and Watson, Islington.

But a noble instrument like this availeth little unless it can claim an organist worthy of its capabilities. Such an one the church is fortunate to possess in Mr. Walter Galpin Alcock, who, in addition to being organist and choirmaster of Holy Trinity, holds the important post of official deputy-organist of Westminster Abbey. Mr. Alcock was a Society of Arts scholar at the National Training School for Music from 1876 to 1881, where he studied under Sir John Stainer, Sir Frederick Bridge, Mr. J. F. Barnett, Dr. Prout, Dr. Eaton Faning, the late Dr. W. H. Monk, and the late Sir Arthur Sullivan. Moreover, he is a Bachelor in Music of Durham University, an Associate of the Royal College of Music, a Fellow of the Royal College of Organists, and a Professor of the organ at the Royal College of Music. His hobby is the building of model railway engines, a specimen of which, with a portrait of Mr. Alcock, appeared in our issue of July, 1899.

Every Saturday afternoon, during certain months of the year, Mr. Alcock gives an organ recital at Holy Trinity. The performance on the 10th ult., which we had the pleasure of attending, consisted of the following selection:—

1. Fantasia and Fugue in G minor .. .. .. J. S. Bach.
2. Two Studies for Pedal Pianoforte (Op. 56, Nos. 3 and 5) Schumann.
3. 'How lovely is Thy dwelling-place' (Requiem) .. Brahms. The Choir of Holy Trinity.
4. March Funèbre et Chant Séraphique .. .. Guilmant.
5. Rêverie in E flat (in $\frac{6}{4}$ time) .. .. Lemare.
6. 'Virgo, virginum præclara' (Stabat Mater) .. Dvorák. The Choir of Holy Trinity.
7. Siegfried Idyll .. .. Wagner.
8. Toccata in C (Sonata, Op. 165) .. .. Rheinberger.

A commendable feature of Mr. Alcock's organ playing is its neatness and the attention he gives to phrasing—the latter a matter of supreme importance too often neglected by organists, but which comes naturally to one who is also a good pianist, like Mr. Alcock. To discuss in detail the manner in which the above programme was performed is hardly necessary, even were space not a consideration. But this may be said, whether in the Bach masterpiece or in Mr. Lemare's delicate 'Rêverie'—most daintily played—Mr. Alcock proved himself to be an organist of high attainment.

The two vocal pieces for which the choir were responsible were tastefully and devotionally sung, the richly mellowed, velvety quality of the boys' voices being particularly noticeable and proving that their training was in excellent hands. The choir at Holy Trinity consists of thirty-eight boys (with Stanley Smith, trained by Mr. James Bates, as solo boy), four altos, five tenors, and five basses. The music in general use comprises some twenty Communion services (including Beethoven in C and others of similar calibre), forty morning and evening services, and 100 anthems. In addition to the foregoing the choir performs annually 'The Messiah,' Brahms's Requiem, Dvorák's 'Stabat Mater,' 'Elijah' (selection), 'Hymn of Praise,' and other works—all without a conductor and with organ accompaniment only. All these works are prepared by Mr. Alcock in addition to the daily duties of choir-training, which he personally discharges. When to this immense amount of preparation are added the Sunday duties of a choral celebration at 10.15, morning prayer at 11.30, evening prayer at 7, and daily evening prayer at 6, no one will admit that the post of organist and choirmaster in these latter days is anything in the nature of a sinecure. Mr. Alcock, we are glad to state, receives hearty and loyal co-operation from the Precentor, the Rev. W. M. Le Patourel, and also from his Rector, the Rev. Prebendary H. E. J. Bevan, who is very musical and takes a great interest in the choir.

THE twenty-seventh annual Festival of the London Church Choir Association was held in St. Paul's Cathedral, on the 15th ult., when the united choirs, from fifty-four churches, numbered upwards of 1,000 voices. The chief features of the service were a setting of the Evening Canticles in the key of B flat, by Mr. Edwin H. Lemare, and an anthem, 'The right hand of the Lord,' by Mr. Myles B. Foster, both works being composed especially for the occasion. Sir George Martin conducted and Mr. Charles Macpherson presided at the organ.

THE Presbyterian Church of England Association of North London Choirs held its annual Service of Praise, in St. John's Wood Presbyterian Church, on the 20th ult., under the conductorship of Mr. J. S. Waddell. Wesley's 'Blessed be the God and Father' was the principal anthem, but perhaps the most striking feature of a successful service was the chanting, which reached a very high level of excellence.

A RUSSELL 'VOLUNTARY.'

Sir Walter Parratt played the following selection at the re-opening of the organ in the Church of St. Lawrence Jewry, Gresham Street, on the 6th ult.:—

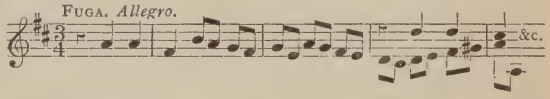
1. Imperial March .. .. Elgar.
(To commemorate the return of the City Imperial Volunteers.)
2. Variations on an air by Schumann .. .. .. Brahms.
3. Voluntary in D minor and D major .. .. .. Russell.
4. Funeral March from the 'Songs without Words,' Mendelssohn.
(In Memory of those who have fallen in the war.)
5. Basso Ostinato .. .. Arensky.
6. Fantasia in G major .. .. Bach.

The Voluntary in the above programme is contained in the following publication (oblong folio):—

Twelve Voluntaries for the organ or pianoforte, composed by William Russell, Mus. Bac., Oxon. Book 2d.

London: Printed by Clementi and Compy. 1812.

It is said that Russell (1777-1813) was the first English composer to write organ music in three staves, and, moreover, that it was in this identical collection of pieces the pedal part was so written. But only two of Russell's 'Twelve Voluntaries, Book 2d.,' are favoured with a separate stave for the pedal part—No. 2, in C, and No. 11, in D. The latter 'Voluntary,' however, has not a third stave throughout, as the pedal stave does not make its appearance till towards the end of the 'Fuga.' Thus these pieces, by a former organist of the Foundling, furnish the point of transition from the old two-stave English organ music to that with which we are so familiar. This, we find, was in 1812, as, fortunately, the book is dated—a circumstance all too rare in musical publications. The alternative 'or pianoforte' on the title-page will not escape notice: it was doubtless added to help the sale of the Voluntaries. Russell died in the year following their publication and the British Museum copy bears the signature of his widow, 'M. A. Russell.' The subject of the Fugue in D (No. 11), played by Sir Walter Parratt, may be quoted for its tuneful spontaneity:—



HOLY TRINITY CHURCH, SLOANE STREET.

(From a Photograph taken by Mr. Walter G. Alcock, Organist of the Church.)

THE BARBADOS ORGAN OF 1699.

The *Barbados Agricultural Reporter* of September 29 last has reprinted the discovery made known in our issue of the same month. It read thus:—

A new Organ is set up in the Banquetting-house Chappel, with a Dial in the middle of it, this being the first of that make; the other is packt up in Boxes there, in order to be sent to Barbadoes. (*London Post*, October 2-4, 1699.)

The seed which we then dropped has taken root in the columns of our agricultural contemporary, whose Editor says: 'We have had the opportunity of examining some of the old official records of St. Michael's parish, from which the following facts are gathered:—

1699. An Organ was ordered by the Vestry of S. Michael, Bridgetown, Barbados, between the years 1697 and 1698. This organ was made to order by Messrs. Bernard and Smith and shipped by William Brook, merchant, of London, and arrived here late in the year 1699. Mr. Edward Jordan was at the time Organist of S. Michael. The instrument appears to have been paid for by subscription.

For at a meeting of the Vestry, held on 1st August 1700, that body ordered that 'John Miller Esq. late Comptroller of His Ma. Customs, in ye Island, have his name inscribed in gold on the Organ, he having given £350 sterling towards the same.'

1752. Fifty-two years later the then Organist, Mr. Thomas Pierce, made a report on the Organ which led to its being sent Home for repairs, the stops, *vox humana*, and trumpet being in very bad condition.

1785. In this year the present organ of S. Michael's Cathedral was ordered. In 1780 the island was visited by a hurricane and earthquakes and the Cathedral was partially destroyed. Hence the inference that the organ in use at the time was so much injured as to render necessary the above-mentioned order of 1785. On the hypothesis then that the organ referred to by the *London Post* was intended for S. Michael's Cathedral and was actually shipped hereto,—and, as has been seen, an organ was received at the Cathedral in 1699—there would appear to be sufficient grounds to warrant the conclusion that the organ ruined in 1780 was the organ imported in 1699 and the one referred to by the *London Post*.

The death took place, at the Charterhouse, on the 19th ult., in his sixty-second year, of the Rev. Samuel John Stone, author of the well-known hymns, 'The Church's One foundation' and 'Weary of earth, and laden with my sin.'

ORGAN RECITALS.

Mr. G. G. Beale, Llandaff Cathedral, dedication of new Hope-Jones organ (Merkel's Fantasia in C minor). Mr. James Tomlinson, new Public Hall, Preston (Merkel's Fantasia in D minor). Mr. Edwin H. Lemare, St. Margaret's, Westminster (D'Evry's Cantilène and Lemare's Contemplation, both for the first time), and Parish Church, Sutton (Wolstenholme's new Fantasia in E major). Mr. W. Cary Bliss, St. Mary's, Oatlands Park. Mr. Cyril B. Rootham, Christ Church, Hampstead. Mr. Alan Biggs, Albert Hall, Sheffield. Mr. A. W. Connor, St. Thomas's, Kingsbridge. Mr. F. G. H. Moore, St. Andrew's Presbyterian Church, Ealing. Mr. C. J. Brennan, Parish Church, Strabane (Hoyte's Scherzo). Mr. Alfred H. Allen, St. Clement's, Ilford. Mr. Fred. Gostelow, Parish Church, Luton (Hollins's Second Overture). Mr. H. D. Flowers, Baptist Church, Lowestoft (W. G. Wood's Toccata in D minor). Mr. R. E. Parker, Parish Church, Wilmslow (Tours's Fantasia in C). Mr. R. W. Strickland, College Street Chapel, Northampton (Guilmant's Fourth Sonata). Mr. Frederic Fertel, Parish Church, Bromley (Lemare's Marche Solennelle). Mr. Harold O. Jones, Parish Church, Ashburton (Rea's Andante con Variazioni in A). Mr. Ernest H. Smith, St. Bede's, Liverpool. Mr. J. A. Crapper, Bathgate Parish Church. Mr. Thos. J. Crawford, St. Paul's, Camden Square. Mr. Allan Paterson, St. Paul's, Greenock (Rheinberger's Sonata, No. 14). Mr. A. Thompson, St. Martin's, Bedford (D'Evry's Meditation and Toccata). Mr. R. J. Forbes, St. Anne's Parish Church, Sale. Mr. W. Handel Hall, Congregational Church, Rothwell. Mr. J. W. Cheadle, St. Michael's, Dumfries (Handel's 'Cuckoo and Nightingale' Concerto). Mr. Robert Hetherington, Free Church, Bridge of Allan. Mr. Arthur S. James, St. Peter's, Rickmansworth. The Rev. E. Muirhead Evans, Thorpe Arnold Church, Melton Mowbray (dedication of new organ). Mr. Fountain Meen, Wood Green Wesleyan Church (re-opening of organ). Mr. J. W. G. Hathaway, Tonbridge Parish Church. Mr. B. G. Thorne, Sherborne School Mr. W. W. Starmer, St. Michael and All Angels', Withyham. Mr. Sydney Crookes, Cupar Parish Church (entirely of M. Guilmant's compositions). Mr. F. G. H. Moore, St. Andrew's, Ealing. Mr. George Rathbone, St. Mary's, Ulverstone. Mr. W. Wolstenholme, Royal Technical Institute, Salford (who played his Serenata in A).

Mr. J. T. Bavin is giving a series of organ recitals in Berkhamsted School Chapel, at which he will play Mendelssohn's six Sonatas. Two novel features of these recitals may be recorded, (1) analytical notes, with music type illustrations, on the Sonatas, and (2) that each Sonata is repeated at the end of the programme, 'so that those who wish to hear it a second time may have the opportunity.'

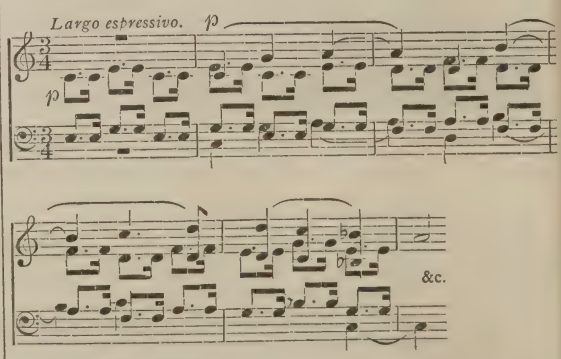
ORGANIST AND CHOIR APPOINTMENTS.

Mr. John H. McCann, Parish Church, Sleaford, Lincoln.
Mr. A. Barnacle, St. Mary's Parish Church, Eastbourne.
Mr. Henry John Coates, St. Philip's Church, Buckingham Palace Road.
Mr. H. D. Keigwin, Organ Scholarship, Peterhouse, Cambridge.
Mr. Christie Green, Blackburn Parish Church.
Mr. Eugene Wyatt, Parish Church, Wallington, Surrey.
Mr. Arthur Pollitt, Organist and Music Master, School for the Blind, Liverpool.
Mr. John C. Bradshaw, All Saints' Church, Scarborough.
Mr. Arthur J. Hopper, St. Andrew's Church, Willesden Green.
Mr. J. Frank Proudman, Presbyterian Church, Kimberley, South Africa.
Mr. Richard W. Higgins, St. Columba's College, Dublin.
Mr. Arthur Brooks, Acock's Green Congregational Church, Birmingham.
Mr. Frank Wrigley, St. Augustine's Church, Grove Park, Lee.
Mr. J. H. Smethurst, Bass, Ely Cathedral.
Mr. A. E. Haigh, Bass, Ely Cathedral.
Mr. A. Winterbottom, Bass, Peterborough Cathedral.
Mr. Harry Elliott, Bass, Bristol Cathedral.

A NEW ENGLISH COMPOSER.

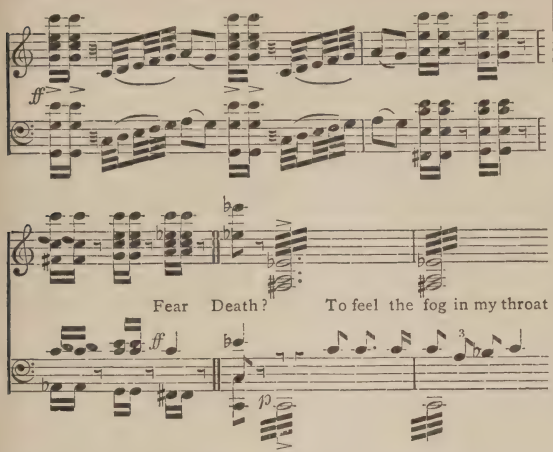
(*Concluded from page 736.*)

The high artistic level of the D minor Sonata is maintained, and even surpassed in the setting for baritone solo and string quartet of Browning's 'Prospice' (Op. 6). As this is, perhaps, not one of the great poet's best known poems, it may be necessary to remind our readers that the words are put into the mouth of one fearlessly anticipating death; one preparing to fight his 'one fight more, the best and the last,' and to be re-united to his life's beloved companion. The music, necessarily solemn and sombre, begins with an extended *Largo*, in C major, the melody being at first assigned to violin 1° and violoncello in octaves, while from violin 2° and viola (both *con sordini*) is heard a persistent rhythmical figure of a dotted quaver and semiquaver. This largely helps to produce the effect of a stately Funeral March—

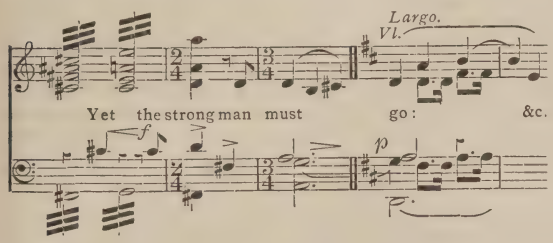


Gradually rising to a climax, both of expression and dynamic force, the music with rapid scale passages and strongly accentuated groups, each of

two semiquaver chords, prepares for the entry of the voice. This is managed with splendid effect thus:—



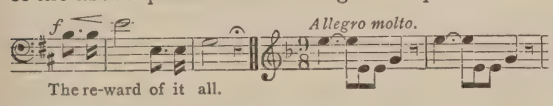
The music continues with powerfully declaimed vocal phrases, largely against *tremolos* in the strings, until at this noteworthy point—



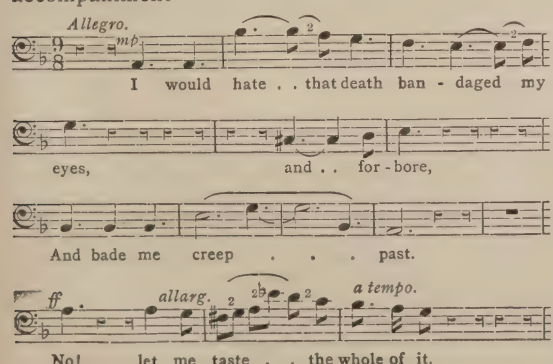
a return is made to the opening theme, which thus is seen to be connected with the idea of Death. The climax of this part of the work is reached at the words:

> For the journery is done and the summit attained,
> And the barriers fall,
> Though a battle's to fight ere the guerdon be gained,
> The reward of it all.

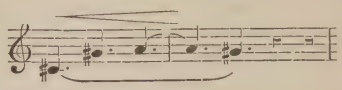
The melodic figure of the voice part set to the last line of the above quotation assumes great importance—

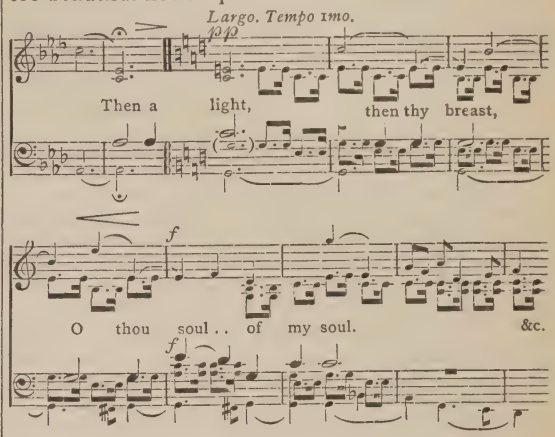


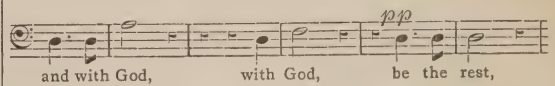
for it becomes the leading figure of accompaniment in the very dramatic *Allegro molto* which follows. Here we have a beautiful vocal passage deserving quotation as a specimen of Dr. Davies's forcible declamation; a passionate, yet most dignified outburst, which can show off its beauty without any accompaniment—


Allegro.
I would hate . . that death ban - daged my
eyes, and . . for - bore,
And bade me creep . . . past.
allarg.
a tempo.
No! let me taste . . the whole of it,

As the end approaches, the accompaniment becomes more subdued. Peaceful, gently waving triplet figures for second violin and viola between long-drawn moaning *cantabile* phrases sung, in canonical



imitation, by first violin and violoncello, suggest the time when 'the fiend-voices that rave shall dwindle, shall blend,' &c. The finest passage in the work occurs with the last sentence of the poem. It is too beautiful not to quote—

The poetic and suggestive change to C major at the return to the opening *Largo*, and the heart-moving outburst at the words 'O thou soul of my soul!' seem worthy of almost any master. After the last words, 'And with God be the rest!' sung *pp*, second



violin and viola resume their mutes, and with a return to the solemn *largo* Introduction, the work ends most impressively *pp*, possibly as if to suggest the peace and silence of death.

Here is a beautiful poem by one of England's greatest poets, wedded to equally beautiful music by one of the youngest and most gifted of her many gifted young musicians. We know it has been sung in public, but we fear its rare merits have not been fully recognised. Who will be the first to sing it with an orchestral complement of stringed instruments? It would prove effective beyond the common under such conditions, while the combination would be novel and likely to let a good dramatic baritone voice stand out well.

The anthem, 'God created man for incorruption,' is an elaborate and important contribution to English sacred art. Laid out for soli (treble and tenor) and double chorus, with an organ accompaniment of more than usual fulness and significance, it is one of the longest anthems in Anglican music. It seems also one of the strongest and most impressive, and, as such, should appeal to all organists and choirmasters who have at heart purity of style, dignity, and elevation in church music. The words, from the Book of Wisdom, are so superlatively fine that only a composer having full faith in his own powers could have dared to set them. When we express the opinion that, within the limits of an anthem for church use, Dr. Davies has done justice to them, we mean to speak that which shall be high praise indeed. The work displays a mastery in writing for the chorus which augurs well

for such more elaborate choral works as the Temple organist may have in his portfolio, awaiting the 'open sesame' of some wide-awake musical festival committee to be brought forth.

Dr. Davies's recently issued compositions include, in addition to the above, four charmingly simple 'Songs of Innocence' (words by W. Blake), set as duets or trios for female or boys' voices with pianoforte accompaniment (Op. 4). They are full of refined tune and artistic artlessness such as should recommend them to children and adults alike. A very melodious and smoothly-flowing setting for tenor solo, violin, and pianoforte of Psalm xxiii. deserves a detailed notice, for which, however, we cannot find space. It rises in parts to something akin to rhapsodical exaltation, and in the hands of a capable singer should produce an excellent effect, especially if accompanied by the unconventional combination of string quartet and harp originally provided for it. The last work before us consists of two love songs (Op. 10), 'Of a' the airts' and 'Mally,' beautifully written compositions which well reflect the spirit of Burns's lyrics, the first being as full of manly sentiment as the second is of sprightliness and humour. Moreover, they possess the advantage of being eminently vocal.

Here we must leave our 'new composer' for the present. That the future may bring many occasions on which to turn with increased interest to fresh and even more important work from his pen will be the hope of all lovers of our native art. Meanwhile, here is a gifted young English composer who seems to be nobly fulfilling the bright promise of his student days. Lend him your ear.

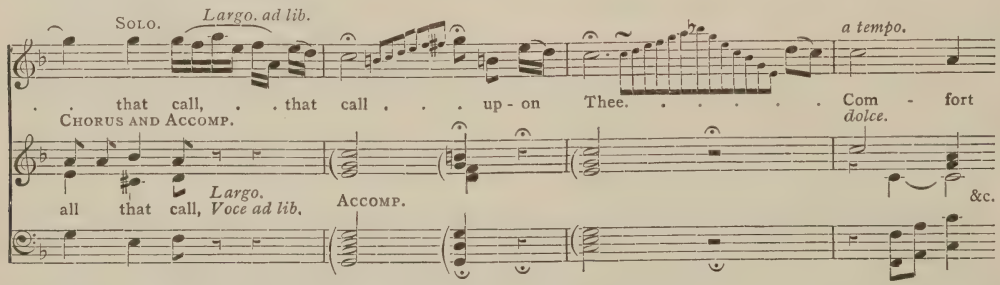
THE MUSIC IN THE PRESENT ISSUE OF 'THE MUSICAL TIMES.'

The place of honour in this, our 694th number, is accorded to a practically unknown anthem by Thomas Attwood. So far as can be ascertained, this anthem —which is a setting of the words, 'Bow down Thine ear, O Lord,' for soprano solo and chorus—has not been reprinted since its first publication, about sixty-seven years ago. Its original title reads as follows:—

Bow down Thine ear, solo anthem, composed and inscribed to Miss Clara Novello by Thomas Attwood, composer to his Majesty's Chapels Royal, &c., &c.

London: Publish'd (*for the Author*) by J. Alfred Novello, 67, Frith Street, Soho.

As Thomas Attwood was organist of St. Paul's at the beginning of the century, what could be more appropriate than that the organist of the great Cathedral at the end of the century should edit this anthem to make it available for present-day requirements? No one could discharge this duty with greater reverence to the memory of his distinguished predecessor than Sir George Martin, and the result of his editorial restraint is highly satisfactory. Sir George has wisely removed the cadenza which stood thus in the original edition, twenty-four bars from the end:—


Solo.
Largo, ad lib.
a tempo.
. . that call, . . that call . . . up - on Thee. . . . . Com - fort
Chorus and Accomp.
dolce.
Largo.
all that call, Voce ad lib.
Accomp.
&c.

As the original title-page states, the anthem was dedicated by Attwood to Miss Clara Novello (now the Countess Gigliucci). Hence it may be taken for granted the above *fioriture* furnish evidence of the young singer's remarkable vocal skill, even as a girl, for she was only fifteen years of age when the anthem was first published.

In a notice of the work which appeared in the *Harmonicon* of April, 1833, the reviewer said:—

The whole composition is evidently the production of an accomplished musician, but the first movement will gain most suffrages; the clearness of the phraseology or rhythm, and the richness of the harmony—full, but not affectedly crowded—cannot fail to please all who possess a cultivated taste.

It may be assumed that not a few will be in full accord with the critic of long ago when they 'try over' these melodious strains of Mozart's English pupil.

The remaining music pages, in the form of two Extra Supplements, consist of an anthem for Christmas and Epiphany-tide, 'Crown Him the Virgin's Son,' composed by Mr. B. Luard Selby, the newly appointed organist of Rochester Cathedral, and a funeral hymn, 'We are but strangers here,' by the late Sir Arthur Sullivan.

JOHN SIMS REEVES.

At Worthing, on October 25, Sims Reeves drew his last breath, and that magnificent voice which has thrilled thousands of hearers was hushed in death. According to the baptismal registers of Woolwich Parish Church, the great tenor was born at Woolwich on September 26, 1818, and was christened John Reeves. He received his early musical education from his father (whose profession is recorded as 'Musician in the Royal Artillery') and he subsequently studied under W. H. Callcott for harmony and John Cramer for pianoforte. As a boy of fourteen he became organist of North Cray Church, Kent, and gained a knowledge of the oboe, bassoon, violin, and violoncello, 'all of which instruments he played pretty well.' None of his recent biographers refer to the fact that Sims Reeves studied for the medical profession for a year. A freak of some of his fellow-students, whereby they induced a skeleton to embrace the future tenor, so alarmed him that he gave up walking the hospital and took to walking the stage instead. He greatly indulged in private theatricals, and after taking further lessons in singing from Hobbs and Tom Cooke, he made his first public appearance in 1839, according to his own account, as the *Gipsy Boy* in 'Guy

Mannering.' If this be so, he would have had to sing the soprano solo in 'The Chough and Crow' at the age of twenty-one! He subsequently played at Edinburgh, Glasgow, Norwich, Belfast, Dublin, and elsewhere, 'progressing but slowly as an actor and singer.'

In 1842 he returned to London, and, after appearing at the Grecian Theatre, under the name of 'Mr. Johnson,' he joined Macready's company at Drury Lane Theatre. The playbills show that he was the *First Shepherd* in 'Acis and Galatea' (produced with Stanfield's 'scenic illustrations'), as one of the *Minstrels* in the 'Two Gentlemen of Verona,' the *First Warrior* in Purcell's 'King Arthur,' and other minor parts. His voice at this time was baritone. He then went to Paris, where he studied under Bordogni, and subsequently to Milan. Here, after a course of valuable study under Mazzucato, he made his *début* at La Scala as *Edgardo* in 'Lucia di Lammermoor' with marked success.

Most of the biographers are in error in stating that Sims Reeves made his re-appearance in London after his Italian triumphs, in December, 1847. As a matter of fact, he re-appeared, but as a fully fledged tenor, at a 'Grand Concert Monstre' for the benefit of Vincent Wallace, given at Drury Lane Theatre, May 16, 1847, the playbills announcing him as 'Mr. J. S. Reeves.' Moreover, he appeared as a *concert* vocalist at the Ancient Concert of June 23 in the same year, when his name in the programme is plain 'Mr. Reeves,' and sang Mozart's 'Davidde Penitente,' and in a quartet from Méhul's 'Joseph.' But it was not till the 6th of the following December that he came into the full blaze of publicity, when, under Jullien's management and the conductorship of Hector Berlioz, who paid a high tribute to his capabilities, he made that memorable appearance as *Edgardo*, in Donizetti's familiar 'Lucia.' (By the way, it may not be generally known that he was always subsequently called 'Gardy,' a contraction of *Edgardo*, in his home circle.) Not only did he at once make his reputation as a tenor of the first water, but he possessed remarkable histrionic gifts. The English Opera playbills of that time—Drury Lane, December, 1847—show the metamorphosis of his name: first as 'Mr. S. Reeves,' and later, Mr. 'Sims Reeves.' The 'Sims' addition was suggested by Madame Puzzi as being a very euphonious prefix to Reeves.

It was at the Norwich Festival of 1848 that Reeves first set his feet on the oratorio pathway where he was to gain such well-merited renown. Those who were fortunate enough to hear him in his prime will not readily forget that rich mellow voice, so perfectly natural and absolutely free from any artificiality. And the power and the pathos of that voice! How exquisitely beautiful the phrasing and the poetry which attended every strain! 'The enemy said'—with what thrilling forcefulness he would glorify that noble song; not, mark you, as though it were a matter of merely *pursuing*, but of *overtaking*. And then the sigh in his delivery of the initial word in '*Oh!* that I *knew* where I might find Him.' Again, the worked up agony in the *Watchman* scene ('Hymn of Praise'). 'Thrilling' is hardly the word for it, for in spite of the knowledge of what was coming, his interpretation of that reiterated enquiry was such as to make one feel cold down one's back. And, yet again, the tears in his voice as he gave utterance to 'Deeper and deeper still' and 'Tom Bowling.' Yes, Sims Reeves was a consummate artist, and in the retrospect of one's musical experiences the charm of his lovely voice and the spell of his ideally poetic interpretations will not easily fade from the memory.

Mr. Adolph Pollitzer, Director of the London Academy of Music, and well known as a teacher of the violin and a former leader of several London orchestras, died, after a very short illness, at 43, Hamilton Terrace, on the 14th ult., aged sixty-eight.

During the winter months it has been arranged to give on every third Sunday a special Musical Service at Rectory Road Congregational Church, Stoke Newington. Works such as Schubert's 'Song of Miriam,' Mendelssohn's 13th Psalm, 'Lauda Sion,' and 'Hear my Prayer,' and Stainer's 'Crucifixion,' form part of the *répertoire*. Mendelssohn's 'Lauda Sion' has already been given.

REVIEWS.

CHURCH MUSIC.

The Office of the Holy Communion in G. By James Shaw.

Lift high the Cross. By J. Lionel Bennett.

Benedicite, omnia Opera. Settings by C. W. Smith, C. E. Miller, F. Iliffe, H. B. C., J. Stainer, F. Champneys, C. H. Lloyd, George J. Bennett, Arthur E. Godfrey, and Edwin H. Lemare.

(*Novello's Parish Choir Book.*)

[Novello and Company, Limited.]

Mr. James Shaw's music for the Communion Service is manifestly designed for choirs of average means. Two settings of the Kyrie, which might be used alternately, are provided. The Nicene Creed is chiefly set for the choir in unison, but at the words 'And sitteth on the right hand of the Father,' the music bursts into five-part harmony, the sopranos being divided. The succeeding phrase is given to basses only. The next sentence is sung by the tenors, altos, and sopranos in four parts, and unisonal singing is not resumed until the closing words. By these means monotony is avoided and impressiveness secured. Two sopranos are required in the Sanctus. The opening of the Benedictus, laid out for tenor solo, makes little demand on the vocalist, the highest note being E flat, and the music is melodious and sympathetic. The Agnus Dei, too, is deeply devotional. The Gloria, vigorously written, is in solid four-part vocal harmony until the Amen is reached, when the composer has indulged in four bars of effective counterpoint. The organ accompaniment, though possessing considerable independence, is admirably designed to support and assist the voices.

'Lift high the Cross' is a hymn, originally written by the Very Rev. G. W. Kitchen, Dean of Durham, for a Festival of the Society for the Propagation of the Gospel, held in Winchester Cathedral. Its musical setting, by Mr. J. Lionel Bennett, is simple but effective, and thus it would form an admirable processional.

The ten settings of the 'Song of the Three Children' present a variety that can scarcely fail to meet every requirement of church choirs. It is unnecessary to do more than to point out certain features of some of the arrangements. Mr. C. W. Smith's, in C, is laid out in five vocal parts, those of the tenor being doubled; but a version in four parts only is added in the same number. Mr. C. E. Miller's, in E flat, consists of three double chants. The setting in D, by Dr. G. J. Bennett, is written out at length for voices in unison with varied harmonies in the organ accompaniment. Mr. Arthur E. Godfrey has composed a double quadruple chant in C of melodious and flowing character. The feature of Mr. Edwin H. Lemare's music in B flat is the effective contrasts produced by the varied employment of the voices.

Six Classical Pieces for Church use. Arranged for small military band. By Thomas Brown.

[Novello and Company, Limited.]

'Church Parade' has a peculiar fascination for visitors to a garrison town, and so has also the subsequent military service when the regimental band supplies the instrumental music. It is for such occasions that Mr. Thomas Brown has arranged these 'Six classical pieces,' for use as voluntaries at 'Church Parade Services.' The score is set out for flute, solo clarinets in B flat, 2nd and 3rd clarinets in B flat, 1st and 2nd Bassoons, 1st and 2nd horns in E flat, 1st and 2nd cornets in B flat, euphonium and trombone, and basses, in addition to a part (in compressed score) for the conductor or organist. The six pieces consist of Handel's March from 'Scipio,' Schumann's 'Träumerei,' Mendelssohn's 'O rest in the Lord,' a movement from Gluck's 'Orpheus,' Spohr's 'Blest are the departed,' and Haydn's Gloria from his first Mass. It is only necessary to add that the selection and the arrangements go hand in hand in regard to utility and effectiveness.

The Angel's Message. Christmas Cantata. Words by Paul Gerhardt. Composed by E. Vine Hall.

His Name shall endure for ever. His only begotten Son. Christmas Anthems. By George Belcher.

[Weekes and Co.]

Mr. Vine Hall's church music is too well known to choirmasters to justify detailed notice of the above cantata, but it should be said that it consists of three choruses in solid four-part harmony, a tenor and a soprano solo, and that the music is simple and melodious in style.

Mr. Belcher has taken the words of his anthems from Holy Writ and set them in a straightforward and unpretentious manner which will appeal to the majority of church choirs. In 'His Name shall endure' opportunities are offered for a bass, tenor, or alto soloist and a quartet; and in 'His only begotten Son' provision is made for soprano, alto, and bass soloists and a quartet of singers.

The Morning and Evening Service, together with the Office for the Holy Communion. Set to music in the key of D. By the Rev. W. Howard Stables.

[Novello and Company, Limited.]

The increasing number of clergymen who, in more or less degree, submit themselves to musical training is one of the most satisfactory features of modern church progress. The vicar who is not a musical ignoramus will be able to appreciate a good organist and will no longer be influenced by the undesirable suggestions for inappropriate music too often made by well-meaning but sentimentally minded members of congregations. Mr. Stables has manifestly studied music with earnestness and to good purpose. He writes with certainty and with perception of the needs and abilities of well-trained church choirs. We say 'well-trained' advisedly, for although the music presents no exceptional difficulties it demands precision and intelligence from its exponents. We are glad to note that the composer has set the Jubilate, a canticle that is too often neglected in the present day. There is no necessity to describe the music in detail, but it should be said that variety is obtained by sections in verse and passages for solo voices and that each number is published separately.

VOCAL PART-MUSIC.

What ho! are all on board asleep? Composed by Henry Leslie.

Each season bringeth pleasure. Composed by T. Palmer.

It is the hour. Composed by Charles H. Fogg.

Which is the properest day to sing? Composed by Dr. Arne.

Saw ye not the pallid Angel? Composed by F. Mendelssohn-Bartholdy.

Gather ye rosebuds. Composed by George Rathbone.

Creation's Hymn. Beethoven. Arranged by E. Sachs. (*Novello's Part-Song Book.*)

[Novello and Company, Limited.]

'What ho! are all on board asleep?' is an arrangement from Henry Leslie's 'Syrens'' duet. It makes an effective part-song and is worthy of favour.

The author's name of the text of 'Each season bringeth pleasure' is omitted, but the optimistic verses have been set to pleasing and appropriately unpretentious music by Mr. T. Palmer, and the composition will certainly give pleasure in whatever season it is sung.

'It is the hour' is yet another setting of Byron's lines, and one, be it added, that will recommend itself to musicians and that well merits the attention of choral societies. It requires careful reading and expressive singing; but when it receives these attentions the music will be found to happily echo the poetical sentiment of the lines.

No description is necessary of Dr. Arne's glee 'Which is the properest day to sing?' Saving Sunday, perhaps, the glee would be 'properest' on any day, and certainly it would make the day in which it was sung merrier withal.

Mendelssohn's 'Saw ye not the pallid Angel?' is also well known to choristers. Its inclusion in this series greatly adds to the value of this estimable issue.

Herrick's excellent and gracefully given advice contained in his lines, 'Gather ye rosebuds while ye may,' has been set in a light-hearted but musicianly manner by Mr. George Rathbone. The entrances in imitation are admirably designed, and, crisply sung, would be most effective.

Beethoven's 'Creation's Hymn,' as arranged for mixed voices in four parts by Mr. E. Sachs, forms an imposing choral piece specially suitable to a large choir.

THE 'AGAMEMNON' AT CAMBRIDGE.

(By our Special Correspondent.)

Eighteen years have passed since the first performance of Greek plays took place at Cambridge. This excellent feature of higher University life owes its initiation to Professor C. Waldstein and Mr. J. W. Clark, who still take an active part in the management of the representations. It may not be without interest to past and present Cambridge men if I give a complete list of the plays that have been performed, together with the names of those who have specially composed music for these interesting productions:—

YEAR.	PLAY.	COMPOSER.
1882	The Ajax of Sophocles	G. A. Macfarren.
1883	The Birds of Aristophanes ..	Hubert Parry.
1885	The Eumenides of Æschylus ..	C. Villiers Stanford.
1887	The Œdipus Tyrannus of Sophocles	C. Villiers Stanford.
1890	The Ion of Euripides	Charles Wood.
1894	The Iphigenia in Tauris	Charles Wood.
1897	The Wasps	T. Tertius Noble.
1900	The Agamemnon of Æschylus ..	Hubert Parry.

The choice of the 'Agamemnon of Æschylus' (in the original Greek) for performance this year was as happy a thought as the selection of Sir Hubert Parry to compose the music. Six representations took place, 'by the members of the University,' at the New Theatre, Cambridge, on the 16th, 17th (twice), 19th, 20th, and 21st ult., and, let me add at the outset, with unqualified success. The cast was as follows:—

Agamemnon	Mr. H. H. King, Pembroke College.
Clytaemnestra	Mr. F. H. Lucas, Trinity College.
Cassandra	Mr. J. F. Crace, King's College.
Aegisthus	Mr. I. G. Back, Trinity Hall.
A Watchman	Mr. E. S. Montagu, Trinity College.
A Herald	Mr. E. L. Watt, Trinity Hall.
Leader of the Chorus ..	Mr. F. Sidgwick, Trinity College.

A very marked feature of the performances, and one calling for special commendation, was the clear enunciation of the text, not only in the spoken parts, but in those that were sung. If one were hypercritically inclined, the action appeared to be now and then a little stiff; but in the face of such an all-roundness of excellence, this perambulating shortcoming may be placed in the category of spots on the sun.

Of the chief performers special mention is the just due of Mr. J. F. Crace, who gave a very powerful impersonation of *Cassandra;* the dramatic utterance and tragic intensity with which this gentleman played his part call for expressions of the highest praise. Hardly less successful was Mr. F. Sidgwick as *Leader of the Chorus*, whose elocutionary gifts deserve full commendation. The stage arrangements were excellent. A new scene had been painted by Mr. W. T. Hemsley; and the effect in Act i. of the beacon-fire on the hill in the distance was only one of several features of the good stage management, for which that indefatigable factotum of the Greek Play Committée, Mr. J. W. Clark, was responsible, he being treasurer, secretary, and (with Mr. H. J. Edwards) stage manager. A special edition of the play had been prepared, with the verse translation by Miss Anna Swanwick; a most admirable translation of the choruses was also made specially to fit the music by Mr. H. J. Edwards, and printed in the vocal score of the music.

It is now time to turn to the music which Sir Hubert Parry specially composed for this production of 'Agamemnon.' First of all, it is written for a small orchestra—and, by the way, a very good small orchestra those twenty-six players, mostly old Royal College of Music students, proved to be. The score stands thus: flute, oboe, two clarinets, two bassoons, two horns, trumpet, drums, harp, and strings. The result is a proof of what can be obtained from

Bow down Thine ear.

ANTHEM FOR SOPRANO SOLO AND CHORUS

COMPOSED BY

THOMAS ATTWOOD

ORGANIST OF ST. PAUL'S CATHEDRAL FROM 1796 to 1838

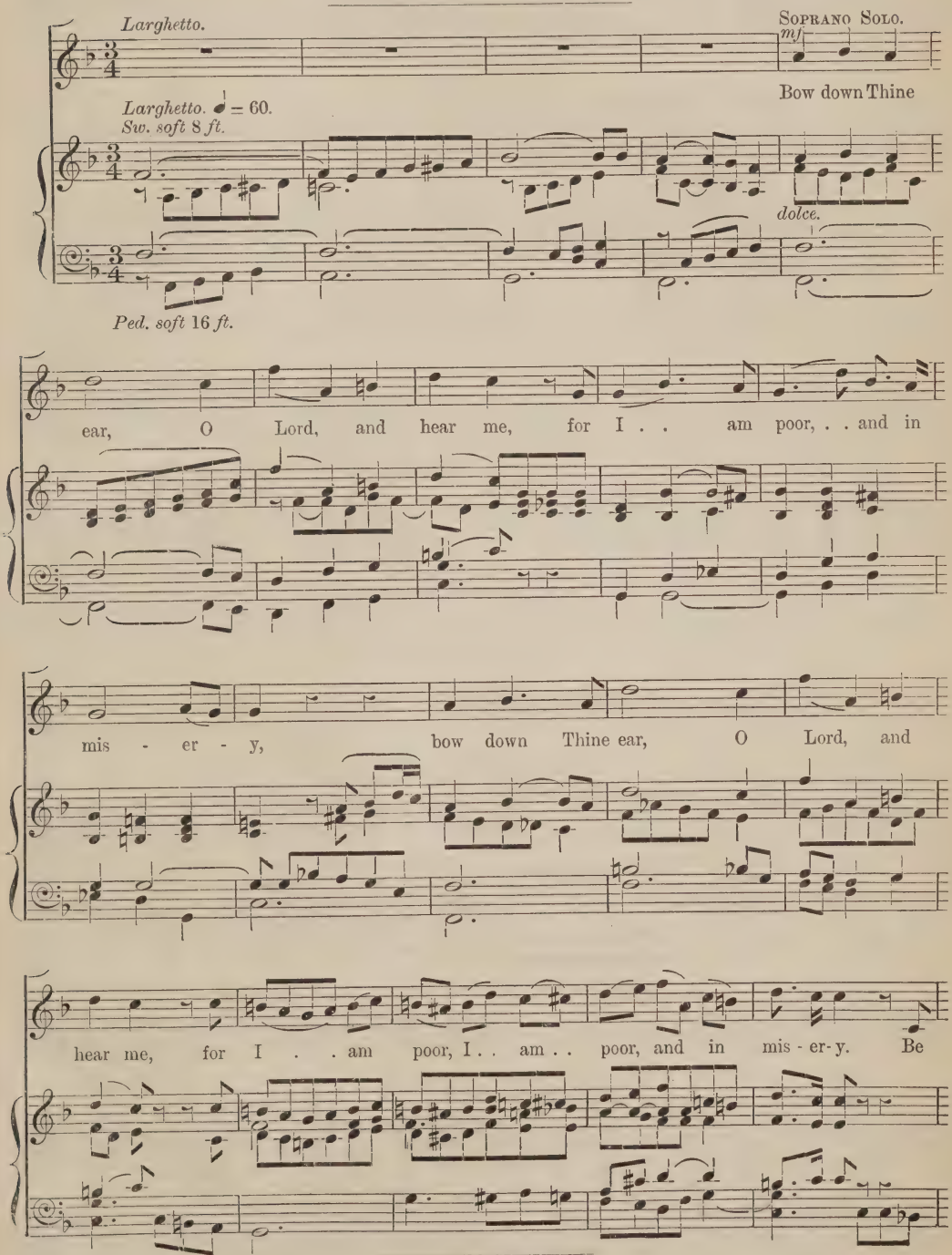
EDITED BY

GEORGE C. MARTIN

ORGANIST OF ST. PAUL'S CATHEDRAL.

Psalm lxxxvi. 1, 3—5.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Larghetto.
Soprano Solo.
mf
Bow down Thine
Larghetto. ♩ = 60.
Sw. soft 8 ft.
dolce.
Ped. soft 16 ft.
ear, O Lord, and hear me, for I . . am poor, . . and in
mis - er - y, bow down Thine ear, O Lord, and
hear me, for I . . am poor, I . . am . . poor, and in mis - er - y. Be

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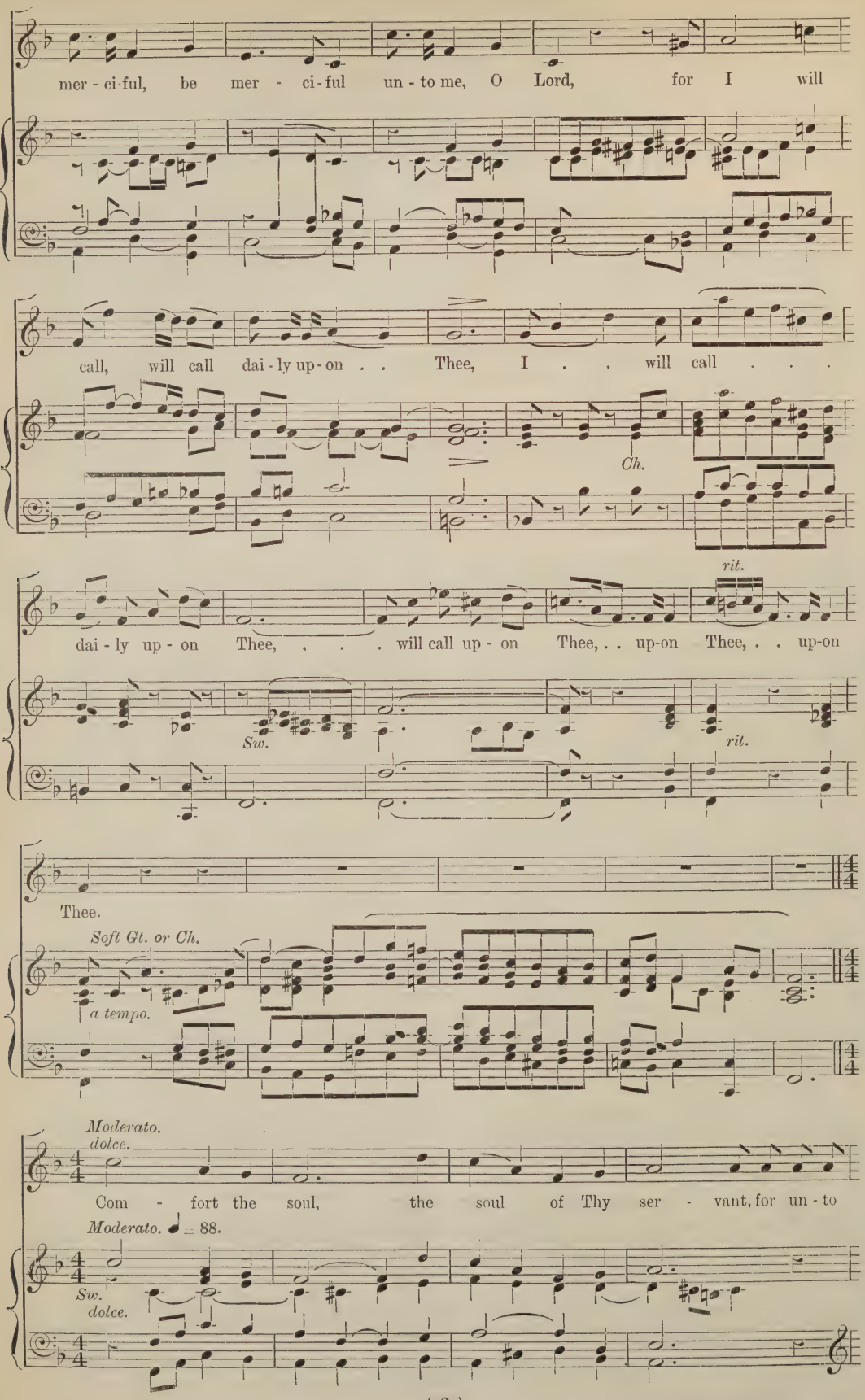
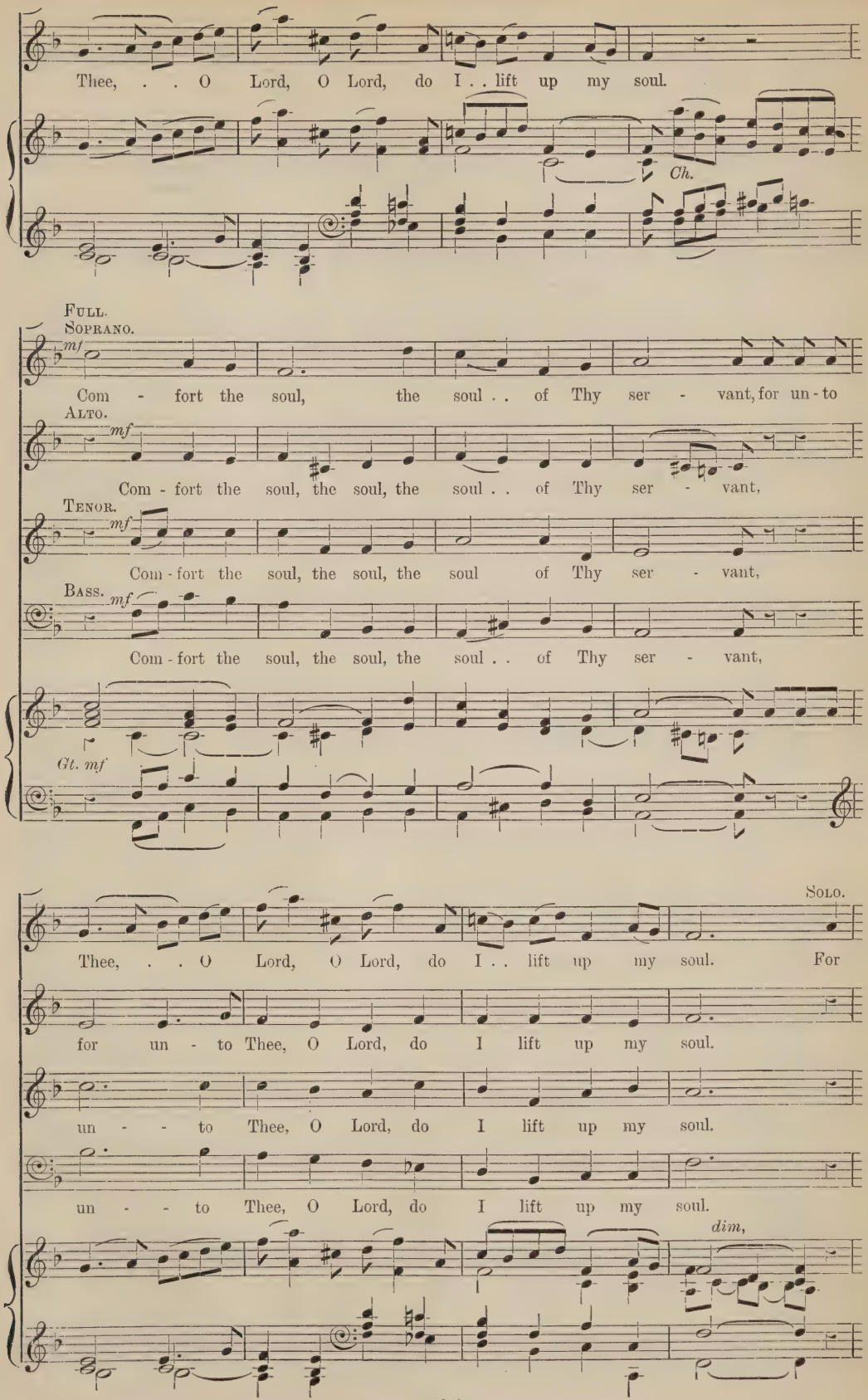
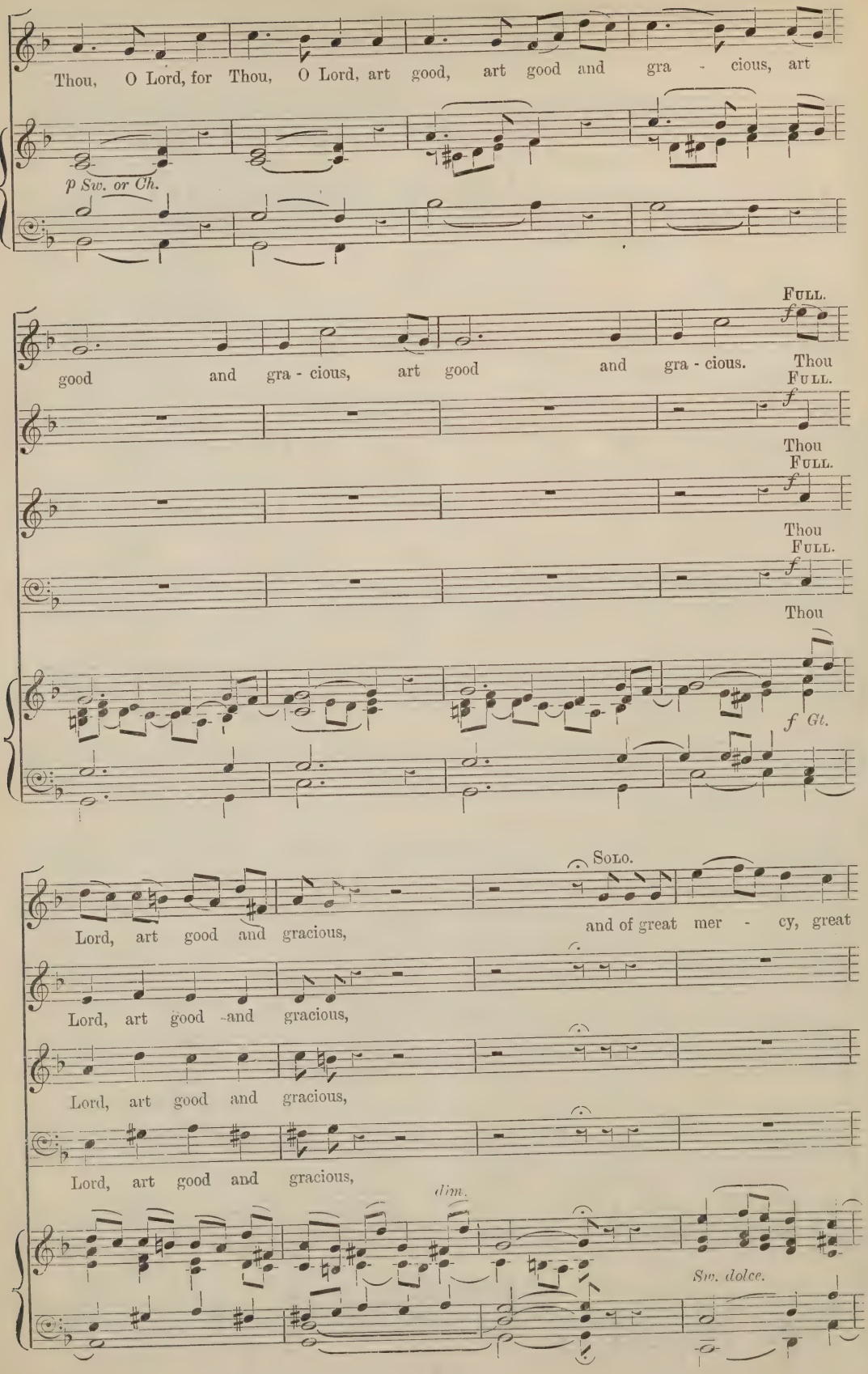
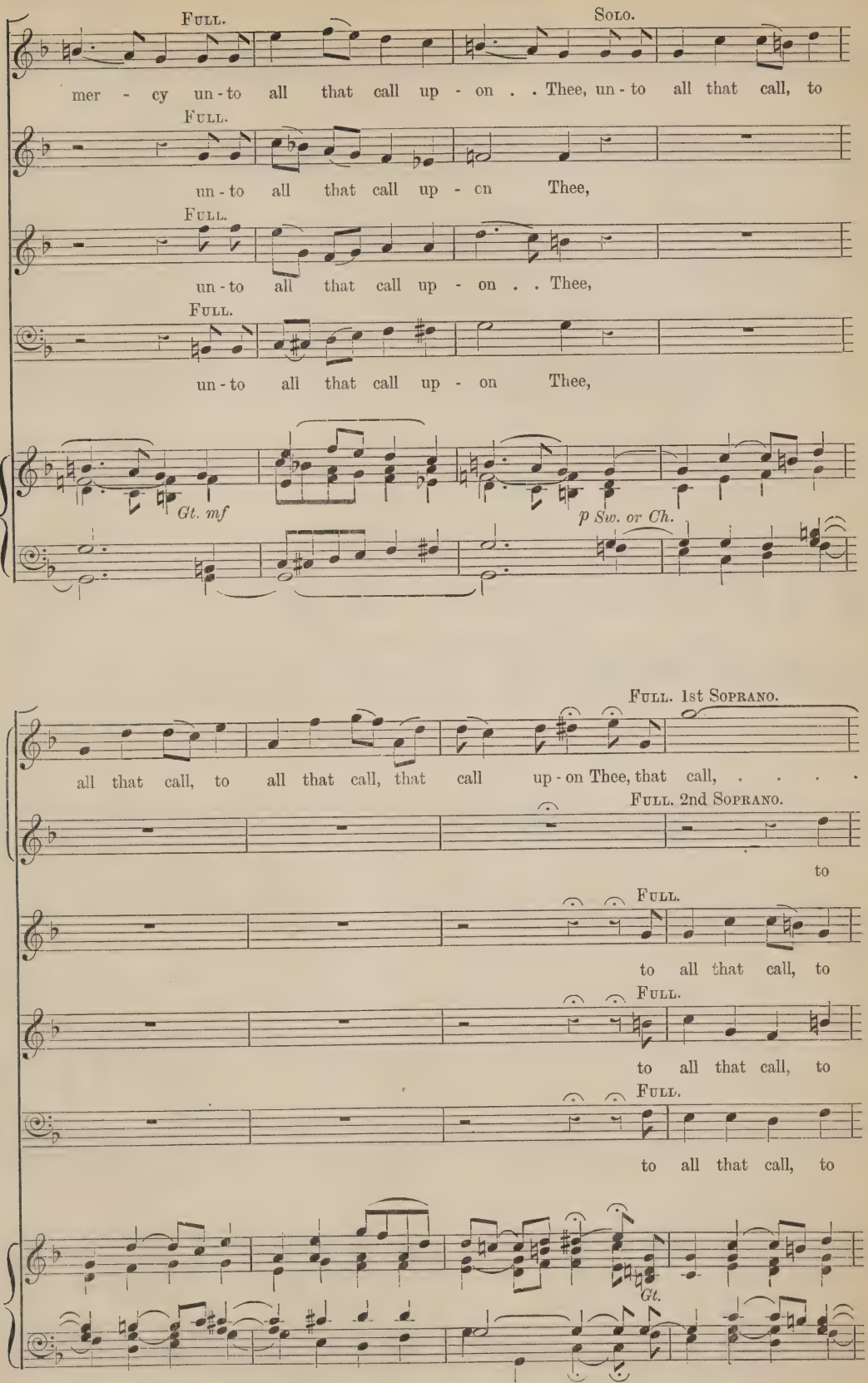
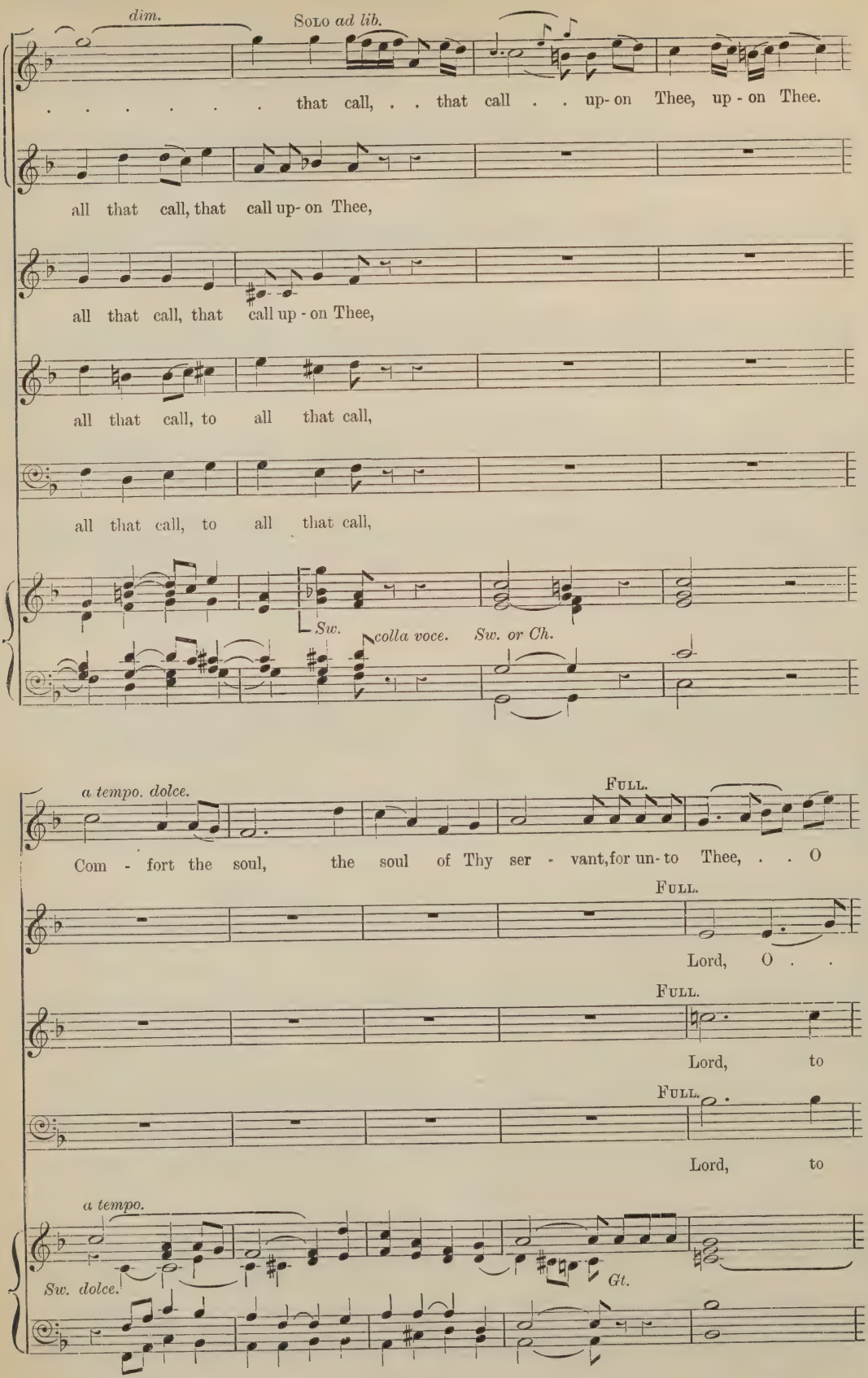
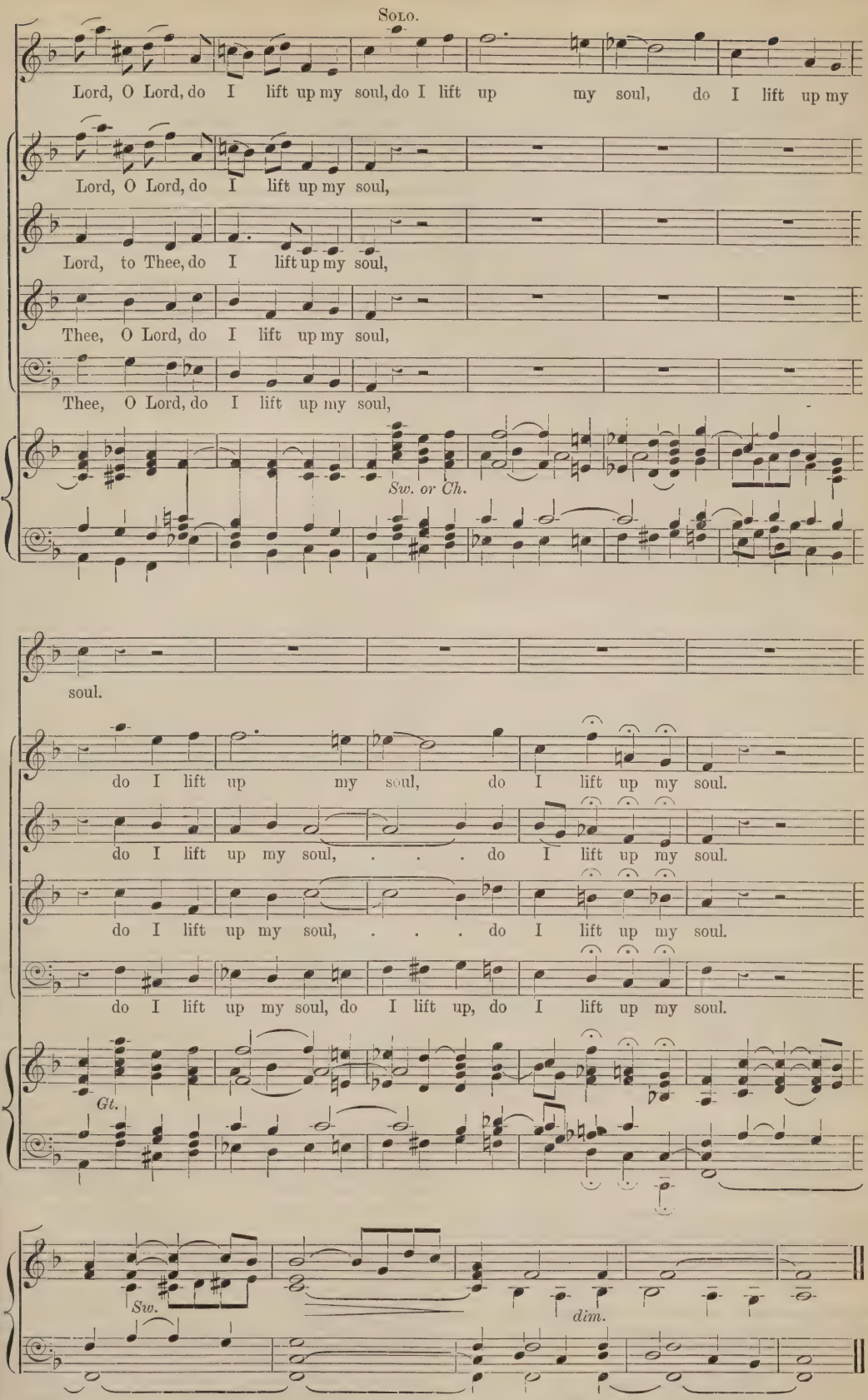

mer - ci-ful, be mer - ci-ful un - to me, O Lord, for I will
call, will call dai - ly up - on . . Thee, I . . will call . . .
Ch.
rit.
dai - ly up - on Thee, . . . will call up - on Thee, . . up-on Thee, . . up-on
Sw.
rit.
Thee.
Soft Gt. or Ch.
a tempo.
Moderato.
dolce.
Com - fort the soul, the soul of Thy ser - vant, for un - to
Moderato. ♩ = 88.
Sw.
dolce.


Thee, . . O Lord, O Lord, do I . . lift up my soul.
Ch.
Full.
Soprano.
mf
Com - fort the soul, the soul . . of Thy ser - vant, for un - to
Alto.
mf
Com - fort the soul, the soul, the soul . . of Thy ser - vant,
Tenor.
mf
Com - fort the soul, the soul, the soul of Thy ser - vant,
Bass.
mf
Com - fort the soul, the soul, the soul . . of Thy ser - vant,
Gt. mf
Solo.
Thee, . . O Lord, O Lord, do I . . lift up my soul. For
for un - to Thee, O Lord, do I lift up my soul.
un - - - to Thee, O Lord, do I lift up my soul.
un - - - to Thee, O Lord, do I lift up my soul.
dim,

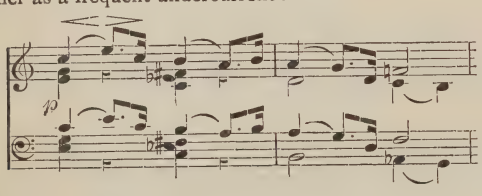

Thou, O Lord, for Thou, O Lord, art good, art good and gra - cious, art
p Sw. or Ch.
Full.
f
good and gra - cious, art good and gra - cious. Thou
Full.
f
Thou
Full.
f
Thou
Full.
f
Thou
f Gt.
Solo.
Lord, art good and gracious, and of great mer - cy, great
Lord, art good and gracious,
Lord, art good and gracious,
Lord, art good and gracious,
dim.
Sw. dolce.

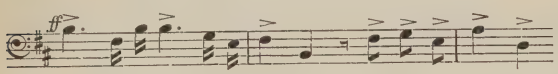

Full.
Solo.
mer - cy un - to all that call up - on . . Thee, un - to all that call, to
Full.
un - to all that call up - on Thee,
Full.
un - to all that call up - on . . Thee,
Full.
un - to all that call up - on Thee,
Gt. mf
p Sw. or Ch.
Full. 1st Soprano.
all that call, to all that call, that call up - on Thee, that call, ...
Full. 2nd Soprano.
to
Full.
to all that call, to
Full.
to all that call, to
Full.
to all that call, to
Gt.


dim.
Solo ad lib.
. . . . . that call, . . that call . . up- on Thee, up - on Thee.
all that call, that call up- on Thee,
all that call, that call up - on Thee,
all that call, to all that call,
all that call, to all that call,
Sw.
colla voce.
Sw. or Ch.
a tempo. dolce.
Full.
Com - fort the soul, the soul of Thy ser - vant, for un- to Thee, . . O
Full.
Lord, O . .
Full.
Lord, to
Full.
Lord, to
a tempo.
Sw. dolce.
Gt.

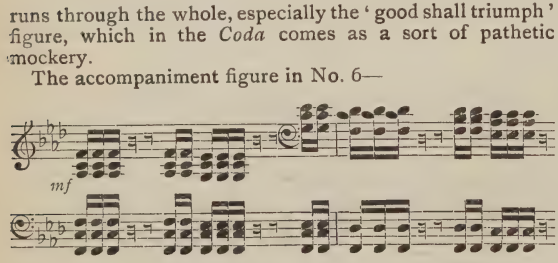

Solo.
Lord, O Lord, do I lift up my soul, do I lift up my soul, do I lift up my
Lord, O Lord, do I lift up my soul,
Lord, to Thee, do I lift up my soul,
Thee, O Lord, do I lift up my soul,
Thee, O Lord, do I lift up my soul,
Sw. or Ch.
soul.
do I lift up my soul, do I lift up my soul.
do I lift up my soul, . . . do I lift up my soul.
do I lift up my soul, . . . do I lift up my soul.
do I lift up my soul, do I lift up, do I lift up my soul.
Gt.
Sw.
dim.

simple means when a master-hand tries the experiment. A less artistically-minded man than the Director of the Royal College of Music might have put on the garb of the ultra-archaic in writing music for an ancient play. But that is an ill-fitting raiment that is not very becoming, even if the proper cut of the garments could be ascertained. That Sir Hubert is also a practical composer is evidenced in his distribution of the music between the tenors and basses, in order to relieve them of having so much to learn—perhaps, I may add in a stage whisper, in a short time! This was doubtless his reason for giving the Strophes to one class of voice and the Antistrophes to another almost throughout—and, be it recorded, with excellent effect. Moreover, this method lent itself naturally to variety. For example, the Anti-strophe had always to be at a different pitch from the Strophe—bass to tenor, or *vice versâ;* and then full advantage was taken of making the Antistrophe a variation of the Strophe in every case—sometimes turning the accompaniment upside down (*e.g.*, pp. 65 and 67 of the vocal score) and sometimes, when the words of the Strophes and Antistrophes conveyed a different sentiment, the same tune, or something akin to it, was accompanied by quite different figures. Still further instances of these artistic subtleties may be found in the contrasted orchestration—*e.g.*, Strophe β' in the first chorus is accompanied by strings, and Antistrophe β' altogether by low wind. Sir Hubert probably does not regard *Leitmotiv* as an all-sufficing means of artistic organization, but no one will deny the perfectly legitimate use of many such devices as subordinate elements of coherence. For example: the idea of *Helen's* being the ultimate cause of all the mischief probably influenced the composer in giving the first reference to her as a frequent undercurrent:—

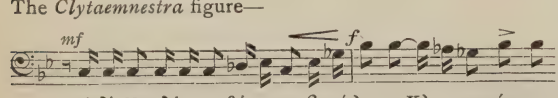


Again, the music to the burden of the first chorus—

runs through the whole, especially the 'good shall triumph' figure, which in the *Coda* comes as a sort of pathetic mockery.

The accompaniment figure in No. 6—

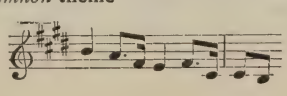


is used in the *Coda*, and for the lament over *Agamemnon*, because it is associated first with the words 'at ev'ry hour haunting fear round my soul, foreboding evil, hovers.' The *Clytaemnestra* figure—



which appears when the chorus first addresses her, recurs when anything ominous is suggested.

The *Agamemnon* theme—



is constantly in evidence, from the overture to the *Coda*, and so on. All this contributes to the remarkable effectiveness of the music—an effectiveness which largely results from the composer's not merely striving after effect, but seriously working out the dictates of his artistic conscience. It is sufficient to say that Sir Hubert Parry's music to 'Agamemnon' shows the mind of the original thinker and the hand of the master musician.

The performance of the music was quite first-rate. I have already referred to the attainments of the band, but the chorus are deserving of equal praise. They sang so well, and so intelligently, that their names deserve to be recorded. Here they are: Messrs. A. Goodliffe, W. E. F. Macmillan, R. J. W. H. Potter, W. B. Stone, G. W. Daisley, R. G. Elwell, E. A. Martell, E. B. Crampton, W. Greer, A. H. Groom, H. M. de P. P. Leite, G. T. Shaw, C. H. Woodman, F. M. Rushmore, P. Stanley, B. C. Johns, H. G. Harrison, and R. H. Hobday.

Sir Hubert Parry conducted the initial and final representations (on the 16th and 21st ult.), but the rest of the performances were under the able direction of Dr. Charles Wood, who had most efficiently trained the chorus.

YSAYE AS A CONDUCTOR.

If curiosity is a sign of a low stage of development, then the British public must have reached giddy heights indeed. It is apparently quite devoid of any desire to know of anything even comparatively new, and so there is some comfort to be derived even from the emptiness of Queen's Hall when M. Ysaye made his first appearance as conductor among us. It has taken us, as a people, years to discover that M. Ysaye is a great violinist—but now the fact is fairly common knowledge. But even that knowledge did not suffice to arouse interest. The audience at the second concert was larger, though the programme was less attractive, and from this there would seem to be some ground for hoping that M. Ysaye will be known as a conductor before his hair grows grey and his eye loses its fire.

M. Ysaye boldly introduced some new and some almost new works at each concert—and all of the French school, though one was composed by a Belgian and one by a Swiss—and with still greater boldness he put M. Jaques-Dalcroze's Overture to 'Sancho' at the head of his first concert, on the 14th ult. A new work does not afford a critic much opportunity of judging a new conductor's methods and capabilities, but one could see at once that he is a conductor who knows his own mind, and that he can make the band express it.

Some people were apparently very much surprised at the excellence of his interpretation of the Fifth Symphony of Beethoven and at the skill with which he made the Queen's Hall band accompany Signor Busoni in the 'Emperor' Concerto. But why one should expect an artist who can so convincingly express the dignity no less than the poetry and beauty of the Violin Concerto to be feeble or eccentric in the Fifth Symphony, it is hard to see. The reading of the symphony, then, was finely dignified, though it had a hint of impetuosity which was distinctly stimulating. It had an elasticity—without any distortion of the main rhythmic outline, which, indeed, was magnificently emphasised: it was simply delightful. And above all it gave an impression of strength. The slow movement was phrased most exquisitely—with a true instinct for beauty. There were *rubatos* indeed, but none which can justly be said to have done any violence to the composer's intention. The atmosphere of the *Scherzo* was convincingly right, and the *Finale* went with extraordinary dash and vigour. Without any piling of Pelion on Ossa it went from strength to strength, as it were, naturally and inevitably. To give this impression of inevitableness is the highest triumph of interpretation, and since one of M. Ysaye's great virtues as a soloist is that he does give it, one ought not to have wondered at it here. At the second concert, on the 19th ult., the symphony was Schumann's in C, and of this we had really a memorable performance. It has become almost a commonplace of criticism that Schumann's scoring is heavy and muddy and that his symphonies sound like orchestral

arrangements of pianoforte music. Perhaps the greatest tribute that can be paid to M. Ysaye's conducting is to say that the performance made one wonder why anyone had ever thought so. In matter of phrasing and *tempi* it was all above reproach. The crispness and delicacy of the rushing violin passages in the *Scherzo* were as delightful as the *cantabile* in the slow movement. These two symphonies, with Tschaïkowsky's 'Romeo and Juliet' and Saint-Saëns's 'Jeunesse d'Hercule,' were the only well-known orchestral works included in the two programmes, except, of course, the 'Emperor' Concerto.

Of the French works the most striking was undoubtedly César Franck's 'Chasseur Maudit,' which ended the first concert. It is wonderfully picturesque, and wonderfully picturesque was the way in which it was played. Vincent d'Indy also appeared twice in the programme of the 14th. His clever but lugubrious Prelude to 'Fervaal' and his symphonic variations, 'Istar,' tended to increase one's admiration for his great skill, but also to deepen one's doubts whether any great good can come out of so strong an infusion of Wagnerian blood into French veins. A peculiarity of 'Istar'—conditioned by the story of the maiden who had to disrobe by degrees before she could reach and rescue her lover—is that we have variations first and theme last of all. M. Ysaye conducted these in a most masterly way, and they were played with wonderful clearness of detail. M. Duparo's symphonic poem 'Lénore,' founded on Bürger's ballad, is also well scored, shows some lack of dramatic grip, and is more melodious than most modern French music. But a good third of it is pure Wagner. M. Jaques-Dalcroze's 'Sancho' is a genial and attractive work, showing some sense of humour and a leaning towards polyphony and thematic development, which is rare in works of that school. It is not without significance that all the French composers in this list have been pupils of César Franck, who must have enjoyed something very like a monopoly in his lifetime.

M. Ysaye's conducting of all these modern things was excellent and showed how wide his sympathies are. He reproduced the right atmosphere in these things as skilfully as that of the classical works, and the same sense of proportion which distinguishes his solo playing marked the interpretations of these. When M. Ysaye returns to conduct here, which will be soon, it may be hoped, his treatment of the violins should be closely watched. He is, not unnaturally, very attentive to them, and causes them to play with a tone that is in itself distinctive, and with a finish of phrasing that even M. Lamoureux might have envied. He manages to impart to them some of his own secret of concentrated and continuous tone.

Under M. Ysaye the band accompanies admirably. Signor Busoni played at both concerts—at the first, the 'Emperor' Concerto, and at the second, Rubinstein's Concerto in E flat. His playing of the first has only very recently been discussed, and it was instinct with nobility and poetry. It was not worth while to disinter the dreary Rubinstein Concerto, even though it gave Signor Busoni a chance for a perfectly astonishing display of dazzling virtuosity and irresistible *élan*. But he is so much more than a mere virtuoso. As an encore he played a Rhapsody by Liszt. Miss Florence Schmidt sang at the first concert and Miss Jessie Goldsack at the second.

It must not be forgotten, in conclusion, that M. Ysaye enjoyed an advantage, hitherto denied to all conductors who have come over to England, except M. Lamoureux. He had under under him a band perfectly trained and used to playing together. He himself would be the first to admit how much of his success is due to Mr. Henry J. Wood.

ROYAL CHORAL SOCIETY.

The thirtieth season of the Royal Choral Society was commenced on the 8th ult., at the Royal Albert Hall, with Mendelssohn's 'Elijah.' It is a significant comment on the opinions recently expressed in certain quarters, that Mendelssohn's music was 'played out,' that there have of late been exceptionally large audiences whenever this oratorio has been performed by notable choral bodies. The attendance at the Hereford Festival was unprecedented; at the Birmingham Festival the accommodation of the Town Hall proved inadequate to the applications for admission, and at the Albert Hall there was an exceptionally large gathering. This continued, and, it may be added, increasing popularity is pre-eminently satisfactory and to be encouraged by fine performances of the oratorio. The latest, given under the direction of Sir Frederick Bridge, will certainly conduce to this desirable result. An exceptionally capable body of choristers has been secured for the present season, and they sang with magnificent precision, clearness of articulation, and superb quality of vocal tone. In regard to the soloists, Miss Ella Russell and Miss Clara Butt sang very finely, and a decided success was achieved by Miss Edna Thornton, a new-comer at these concerts, whose singing of 'Woe unto them' showed exceptional ability. Miss Maggie Purvis also deserves mention for her admirable delivery of the words of the *Youth*. Mr. Andrew Black gave a most impressive reading of the *Prophet*, and the other male parts were excellently sung by Mr. Lloyd Chandos, Mr. William Fell, and Mr. Bertram Mills.

PROMENADE CONCERTS.

SOME FIRST PERFORMANCES.

It may unhesitatingly be said that the series of Promenade concerts concluded on the 10th ult., at the Queen's Hall, is the most important ever given in this country. Towards the close of the season Mr. Robert Newman's magnificent orchestra, from constantly playing under Mr. Henry J. Wood's direction, acquired a oneness in attack and expression and a perfect responsiveness to Mr. Wood's gestures that caused many performances of master-works to become memorable.

Although not a new work, mention is due of the performance, on October 27, of Mr. Arthur Hervey's 'Dramatic Overture,' for it is a clever, significant, and scholarly composition, and has too seldom been heard since its original production in November, 1890, at a concert given by Señor Albeniz. The same evening a bright and stirring 'Yeomanry Patrol,' by Mr. W. H. Squire, was played and much appreciated.

On the 1st ult. the first performance in England was given of M. Alexandre Glazounoff's ballet music 'Ruses d'Amour' (Wiles of Love), which proved a work of considerable musical interest and dimension. The first of its five sections consists of an Introduction, first scene, Gavotte and Musette, Sarabande, and Farandole. The Introduction is based on the old French folk-song 'J'ai du bon tabac,' and the other numbers suggest a *scenario* of French courtliness of the sixteenth and seventeenth centuries. The second section of the suite is a 'Grande Valse' in Western style; but this is followed by the 'Dances of the Male and Female Peasantry,' in which the music assumes a distinctly Russian character. The fourth movement, described as 'Grand Dance of the affianced lovers,' is remarkable for the elaborate nature of a part for solo violin, and responsive passages for solo violoncello, these instruments presumably representing the 'affianced' ones. In the *Finale*, entitled 'La Fricassée,' a return is made to the style of the Introduction and melodies in old dance rhythms. It should be added that the work is most picturesquely scored, and that it is one of M. Glazounoff's latest compositions.

A Suite de Ballet, by Mr. Landon Roland, of very different but equally pleasing character, was performed for the first time on the 3rd ult. This Suite is Mr. Roland's first orchestral effort for the concert-room, but it is so tersely knit, bright, and effectively scored that he may be bidden to further increase our none too large repertory of artistic, light music. It comprises six movements, the character of which may be gathered from the following headings: 'Danse caractéristique,' 'Air de ballet,' 'Valse caprice,' 'Danse des Morts,' 'Fête champêtre,' 'Introduction,' and 'Danse Bacchanale.'

The Fantasia, entitled 'The Boy and the Butterfly,' for solo flute, bassoon obbligato, and orchestra, by Mr. George Fox, produced on the 6th ult., is an amusing *jeu d'esprit*, the solo parts in which were admirably rendered by Mr. Albert Fransella and Mr. E. F. James. The same night was heard for the first time in England the Serenade in E

flat (Op. 7), for wood-wind and four horns, by Herr Richard Strauss, a melodious and clearly designed work in one movement.

A work of remarkable cleverness, consisting of Variations for orchestra on the old English air 'Three Blind Mice' (Op. 48), by Mr. Josef Holbrooke, was brought to a hearing for the first time on the 8th ult. Very remarkable is the mastery of contrapuntal resource and facility shown in the variations. They are twenty in number, and some of them are very humorous—a life-saving attribute in a young composer. More should be heard of Mr. Holbrooke—and at the Queen's Hall. Only one more piece calls for record, the first performance in England of a Duet in G for two flutes, by Beethoven. This little work—performed, we believe, at the instigation of Mr. J. S. Shedlock—consists of an *Allegro con brio*, *Minuet*, and *Trio*, and is aptly described by Dr. Deiters in his translation of Thayer's biography of Beethoven as a 'neat, unpretentious *pièce d'occasion*.' It was written for Beethoven's friend Degenhart, and the date on the autograph is August 28, 1792, two months before Beethoven's departure from Vienna.

CRYSTAL PALACE CONCERTS.

The forty-fifth annual series of the Saturday afternoon Orchestral concerts presumably came to an end on the 17th ult. We say presumably, because no announcement in the programme book was made concerning the continuance of the series in the spring. Whether the concerts will be resumed or not, this may be said in all forcefulness, that Mr. Manns has done noble work at Sydenham during his long *régime* of nearly half-a-century. He has made us intimate with the masterpieces of Schubert and Schumann, and persisted in well doing in the face of scant encouragement. So to speak, he planted the seed of the taste for orchestral music which has developed into a flourishing tree to-day, and it seems almost like ingratitude that its fruit should not fall on his ground. The four last performances do not call for detailed criticism. Those on October 27 and the 10th ult. were conducted by Mr. Manns; that on the 3rd ult. by Mr. Henry J. Wood, in command of Mr. Robert Newman's orchestra, and that on the 17th ult. by Dr. Richter. The last concert directed by Mr. Manns was distinguished by including the Prelude to Mr. Edward Elgar's sacred cantata 'The Dream of Gerontius,' produced at the recent Birmingham Festival. The lofty and impressive music was admirably played, and the piece is so complete in itself that it should be no stranger in our concert-rooms. It should be added that this concert concluded with a fine interpretation of Schubert's great Symphony in C (No. 9), a very appropriate work on this occasion, for it was first introduced to England by Mr. Manns—in two instalments, be it noted—at the Saturday concerts, on April 5 and 12, 1856.

The chief features of the performance, on the 3rd ult., were Tschaïkowsky's Fifth Symphony in E minor and his Overture '1812.' Dr. Richter's programme consisted of familiar excerpts from works by Wagner, and Beethoven's Seventh Symphony in A.

ANOTHER NEW ENGLISH COMPOSER.

MR. D. F. TOVEY.

At some future day Mr. Donald Francis Tovey may look over the programmes of the concerts which he gave at St. James's Hall towards the close of the nineteenth century and wonder how he had the temerity to 'hurl' his works at the public, and at the critics, in the way he has done. He is clever—in fact, highly gifted—and if he bide his time may make a name for himself; for the present, however, he is in the imitative stage, and his powers of imitation are strong. There are themes and developments in his chamber music which sound almost like Beethoven or Brahms, but an attentive listener finds that he has only shadow, not substance; that it is pseudo-Beethoven, pseudo-Brahms. If Mr. Tovey's music were a bad imitation of these masters little harm would be done, but as it is most cleverly formed and fashioned, it may lead many—and among them the composer himself—to accept it as really great. We do not say that the composer lacks originality; for the present, however, it is hid under a Beethoven-Brahms bushel.

A word or two must be said about the analytical programmes, or 'essays,' as they were named after the third concert. They were offered 'in the full knowledge that their use must seem doubtful to many persons.' In the musical quotations the author has given 'the largest number of essential points—and of those, by preference, such as are likely to be missed.' The 'essential points' in the works of Mozart, Beethoven, and Schumann, which were fully discussed, stand out clearly and require little analytical assistance, and if in Mr. Tovey's compositions they are 'likely to be missed,' it does not say much for their strength or interest. The quotations Mr. Tovey intended for use 'during the actual performance'; the letterpress to be read 'at leisure.' There are clever and thoughtful remarks in them, yet we fear that many, Festus-like, will put off the reading to a convenient season. The good things in them are mixed up with much that is trite and occasionally trivial.

The compositions of Mr. Tovey which were performed at his first and third concerts, on the 1st and 15th ult., consisted of a Trio in C minor, for pianoforte, clarinet, and horn, and a Quintet in C, for pianoforte, two violins, viola, and violoncello. The artists who ably co-operated with him were Messrs. Kruse, Schilsky, A. E. Ferir, and H. Walenn. Mr. Tovey, at his second concert, played Beethoven's Sonata (Op. 81A), the Brahms Variations on a Paganini theme, and other pieces, and proved himself a pianist of exceptional ability. Miss Fillunger was the vocalist. Her songs included Schubert's 'Viola' of 'heavenly' length and Bach's fine cantata for soprano solo, 'Jauchzet Gott in allen Landen.'

MR. COLERIDGE-TAYLOR'S INCIDENTAL MUSIC TO 'HEROD.'

The time is past when incidental music at our theatres was a reproach. It no longer consists of snippets more or less intelligently pieced together by the conductor, with an arrangement of a waltz or a royalty ballad between the acts. Our managers now employ our best composers to write the music, and some of the best of recent English work owes its origin indirectly to men like Sir Henry Irving, Mr. Alexander, and Mr. Beerbohm Tree. Mr. Tree has had the music of 'Herod' at Her Majesty's composed by Mr. Coleridge-Taylor, whose record, on first principles, would have seemed to make him the man most fitted to illustrate a semi-barbaric subject. But Mr. Taylor's barbarism is Western—'Herod' is Eastern. Perhaps it was consciousness of this that has made Mr. Taylor write perhaps the most civilised music that has come from his pen. It is all very European—rather Slavonic—except a dance in the first act, which somehow suggests Dvorák's 'New World' Symphony. There is a motive illustrating the love of *Herod* for *Mariamne* which is full of poignant expressiveness, and there is a great deal of life in the overture and the *entr'actes*; but the impression gathered from hearing the music in the theatre is that it shows less of that originality and maturity which have made most of Mr. Taylor's compositions so remarkable. But it is the fate of such good incidental music that the theatre is the worst place to hear it in. It is always more or less an accompaniment to conversation, and it is not improbable that when heard in the concert-room the music (though it is very well played under Mr. Levey) will create quite a different impression.

ROYAL ACADEMY OF MUSIC.

Convincing proofs of excellent training were manifest at the Students' concert of the Royal Academy of Music, held on the 19th ult., at St. James's Hall. Misses Lillian M. D. Kent, Rose E. Wheeler, and Jeannie Bateman, and Mr. Gale Gardner sang with taste and discretion, and considerable skill on the violin was shown by Miss Lulu Barlet. Three pianists were heard, the most finished being Mr. Robert B. Lloyd, who played

Tschaïkowsky's 'Thème et Variations' with notable intelligence. Mr. Alfred Amy attacked Beethoven's Sonata in C sharp minor with some success, and Mr. Felix Swinstead played with neatness the solo part of Bach's Clavier Concerto in D minor, being admirably supported by his fellow-student string players, under the direction of Mr. Frederick Corder. Two well-written movements from a MS. sonata for violin and pianoforte, by Mr. Alfred H. Barley, were effectively rendered by Miss Margaret Forster and Mr. York Bowen, and the afternoon concluded in a brilliant manner with the performance of two movements from Klengel's Serenade in F (Op. 24), for strings, which were excellently rendered by the *ensemble* class, under the direction of Mr. Emile Sauret.

MUSICAL COMPETITIONS.

STOWMARKET.—THE 'HENNIKER' COMPETITION.

Among the now happily numerous gatherings of its class held in many parts of the country, the 'Henniker Musical Competition' deserves especial mention.

This institution was founded four years ago by the Hon. Alice Henniker with a view to stimulate musical studies in Suffolk, a county with which the Henniker family has long been connected. It is one of the features of the scheme that the meetings are to be held in turn at various populous centres in the district. Last year's competitions were held at Bury and this year's were held, on October 29 and 30, at Stowmarket. Remarkable progress has been made since the scheme was started. This year the proceedings filled out two whole days, and notwithstanding that for many hours two of the three adjudicators were working in separate places concurrently, it was with the greatest difficulty that arrangements could be made to hear all the aspirants. Miss Henniker and the local committee, which comprised a strong representation of the gentry, clergy and ministers of various denominations, may well congratulate themselves on the fruitfulness of their labours.

The numerous classifications of the competitions included pianoforte playing, violin playing, juvenile school choirs, female voice choirs, mixed voice choirs of the church and choral society type, and solo singing for every kind of voice. Besides the purely musical sections, there were elocutionary classes, the intimate connection between good singing and clear articulation and expressive emphasis being thus duly and properly recognised. Of the musical results attained it is possible to speak very highly, especially with regard to the school and the female voice choral society sections. Seventeen school choirs competed. In one section, in which the test piece was 'In Mary's Garden' (Ethel Boyce), there were several performances of remarkable merit, the first prize being awarded to the Shrimpling School (Mr. C. T. Wells), and in another section, St. Mary's, Bury St. Edmund's (girls), gained the first position by a remarkably perfect performance of Schumann's 'Pluck ye roses,' a by no means easy duet, the Wherstead (Ipswich) School coming only one mark behind. In the female voice choir section, the Ipswich Nonconformist Choir Union, under Mr. Hayward, gained nearly full marks for a chaste rendering of 'Flow down, cold rivulet' (Selby), and Mr. Dalby's choir was very little behind. None of the mixed voice choirs reached so high a standard. The Ipswich choir did very well in one section and gained a prize, and in another Mr. Shann's choir came out first. The adjudicators were Dr. McNaught (choral and instrumental), Mr. Douglas Powell (solo singing), Mr. Charles Fry (elocution), and Mr. Alston (plain-song).

The proceedings closed on the evening of the second day with a concert, in which the combined choirs and some of the prize-winners took part. The prizes were distributed by His Highness Prince Frederick Dhuleep Singh, who had been an attentive auditor during the competition. Miss Henniker (who is an artist of considerable attainments), Miss Whitbread (a locally well-known and accomplished singer with a fine contralto voice), Mr. Douglas Powell, and Mr. Ernest Hodgson sang, Miss Noverre contributed violin solos, Mrs. Fraser Henry accompanied, and Dr. McNaught conducted. Besides the musical numbers the audience had the great gratification of hearing Mr. Charles Fry recite, and thus exemplify by his own performance the precepts of his adjudications. The secretarial arrangements, which were divided between Mr. C. J. H. Shann (general), Miss Whitbread, Mr. Sidney Thompson, and Mr. W. Yallop, were smoothly carried out.

BARROW-IN-FURNESS.

The Barrow Musical Festival and Competition was commenced in 1899, and was an encouraging success to its promoters. This year's gathering was held on the 14th and 15th ult., and was still more successful than its forerunner. The undertaking appeals especially to local musical resources, but the competitions are partly open to outsiders. It is worked by a strong local committee, which includes the local Member of Parliament, the Mayor, some of the clergy, and many other influential citizens. The money for the prizes (the highest of which was £10) and for some of the expenses is met by donations. The population of Barrow is of an unusually mixed character. This is owing to the rapid rise of the town as an important shipbuilding and manufacturing centre, and the natural immigration of workmen and business men from all parts of the country. The attempt to provide such a community with a means by which sordid cares may be softened and social cohesion promoted is a highly laudable undertaking, and it may be hoped that the patient, sensible, and unselfish labours of the promoters of the competitions will continue to be rewarded by success. The scheme presented all the usual features of these gatherings. There were classes for instruments, solo voices, choirs of all kinds, and notably there was a string quartet section which brought forward three parties of players. Six children's choirs sang and showed excellent training. The test piece was the duet, 'Welcome thou' (Handel), and the first place was won by the Rawlinson Street girls, under Miss H. Paul. The local choral society section introduced four choirs. The prize was gained by the Barrow Madrigal Society, under Miss Lones, a lady who on former occasions has shown uncommon skill as a choir trainer. The test piece was Sterndale Bennett's 'Come live with me.' The open choral section was the most keenly contested, although there were only three entries. The singing reached a high standard. The result was that Hindpool Wesleyans, under Mr. W. Laxham, were awarded the first prize and fifty-two marks (out of sixty), the Barrow Madrigal Society (again under Miss Lones) coming next with fifty-one marks, and the Workington Glee Singers, under Mr. J. C. Harkness, following close behind with forty-nine marks. The test piece was 'Judge me, O God' (Mendelssohn). The solo singing sections were largely patronised. They served to prove that there are plenty of good voices in the district. Seventeen boys, eight sopranos and altos, sixteen tenors, and sixteen basses entered. The test for the string quartet was the *Poco adagio cantabile* movement from Haydn's 'Emperor' Quartet. The playing was distinctly creditable. The evening of the 15th ult. was devoted to competitions in choral classes and a concert given by the prize-winners. There was a large audience that nearly filled the most capacious hall in Barrow—namely, the Drill Hall, which is a dreary and comfortless building. The townsfolk seem to have been so absorbed in constructing great war vessels and vast works that they have passed over the need their town has for a commodious concert hall. The business arrangements of the festival were very well looked after by the executive committee, of which the Rev. Samuel Falle was chairman and Mr. T. J. Symons the honorary secretary. Dr. McNaught adjudicated.

OPERA.

'Patience' revived.

The revival, on the 7th ult., at the Savoy Theatre, of the Gilbert and Sullivan comic opera 'Patience; or, Bunthorne's Bride,' was an exceptionally interesting event. Originally produced on April 23, 1881, at the now condemned Opera Comique, it proved so successful that it was chosen to inaugurate the Savoy Theatre on the following October 10. The æsthetic craze which the

libretto so mercilessly ridiculed has long since become social history, and there was a doubt whether its satire would not fall flat upon present day listeners; but Mr. W. S. Gilbert's witticisms are directed against the foibles of pretence and insincerity which are always with us, and consequently his story is too old to become antiquated. Moreover, the score contains some of the late composer's daintiest and most attractive numbers—all too well known to bear naming; and so it has come to pass that 'Patience' was received with as much delight and hilarity last month as in 1881. Not one of the principals in the original cast is to be found in the present company, but the opera is excellently served by the following artists: *Patience*, Miss Isabel Jay; *Lady Jane*, Miss Rosina Brandram; *Ladies Angela*, *Saphir*, and *Ella*, Misses Gaston-Murray, Lulu Evans, and Agnes Fraser; *Bunthorne*, Mr. Walter Passmore; *Grosvenor*, Mr. Henry Lytton; *The Duke*, Mr. Robert Evett; *Colonel Calverly*, Mr. Jones-Hewson; *Major Murgatroyd*, Mr. W. H. Leon. The choruses and instrumental portion were rendered with delightful crispness and finish, and the work was mounted with the artistic taste and completeness identified with the Savoy Theatre.

SPINELLI'S 'A BASSO PORTO.'

During a week's visit to the Coronet Theatre, Notting Hill Gate, the recently re-formed Royal Carl Rosa Company gave first performances in London of Signor Niccola Spinelli's three-act opera 'A Basso Porto,' on the 14th ult., and Gounod's 'Cinq Mars,' on the 17th ult. The composer of the former was born at Turin in 1865, and his opera, originally produced at the Town Theatre, Cologne, on April 18, 1894, has enjoyed some popularity on the Continent. The book, by Eugene Ghecchi, is a clumsily constructed melodrama, unredeemed by a single commendable sentiment. The music of the opera has no pretence to greatness. For the most part, it is feverish and noisy; but it is not without moments of decided strength, of broad melodic charm, and dramatic force. The duet in which *Cicillo* wins *Susella's* consent rings true in its passion. *Marie's* ante-murder prayer contains some beautiful passages, and the serenade which *Cicillo* and *Luigino* sing at the beginning of the second act is very pretty and dainty. In regard to the performers, Miss Winifred Ludlam excelled as *Marie*, and also sang with good effect; Mdlle. Aurelia Rèvy embodied *Susella* with convincing earnestness, and the parts of *Cicillo* and *Luigino* were sustained with due melodramatic fierceness by Mr. Arthur Deane and Mr. William Stephens. The chorus and orchestra, under the direction of Mr. Eugene Goossens, were excellent.

GOUNOD'S 'CINQ MARS.'

'Cinq Mars' is Gounod's tenth opera, as 'Faust' is his fourth; and to those who know the French master's operatic works this means very much. MM. Paul Poisson and Louis Gallet's libretto, founded on Alfred de Vigney's tradegy of the historic conspiracy against Cardinal Richelieu, was manifestly modelled on the lines of 'Les Huguenots,' which must have proved no little hindrance to the composer. With the exception of the *Princess's* cavatina, 'Nuit resplendissante,' a shepherd's song, and some ballet music, there is little in the score that lingers in one's memory, and tedium sets in where the interest should be most fully aroused. Mdlle. Rèvy, who throughout the week showed exceptional ability and versatility, embodied the *Princess*, Herr Julius Walther sustained the name-part, and Mr. Alexander Bevan personated *Father Joseph*. The other characters were well played, and justice was done to the choral and orchestral parts, under the conductorship of Mr. Walter van Noorden, who is responsible for the English translation.

At the Dedication Festival at All Saints' Church, Battersea Park, on All Saints' Day, the 1st ult., Mendelssohn's 'Hymn of Praise' and Stanford's Magnificat and Nunc dimittis in B flat were given at Evensong. The organ was supplemented by the band of the Church Orchestral Society, the voluntaries being Gounod's 'Marche Religieuse' and Elgar's 'Imperial' March. Dr. Huntley conducted and Mr. C. J. Capponi presided at the organ.

ST. HUGH CELEBRATION AT LINCOLN MINSTER.

(From a Correspondent.)

In commemoration of the 700th anniversary of the death of St. Hugh, the famous Bishop of Lincoln to whom the preservation and extension of the magnificent Cathedral at Lincoln is mainly due, special services were held with great success on the 16th, 17th, and 18th ult. On Friday, the 16th, the eve of St. Hugh, Dr. G. J. Bennett's Service in A and Boyce's anthem 'I have surely built Thee an House' were sung. Before the festival service on Saturday the Cathedral organist, Dr. G. J. Bennett, gave fine performances of the 'Bridal Chorus' from 'Lohengrin' and Elgar's 'Imperial March.' The processional hymn, 'Blessed city, heavenly Salem,' was sung to a stately and melodious tune, specially composed for the occasion by Dr. Bennett, and after the sermon a hymn was sung, specially composed for St. Hugh's Day by Miss E. Wordsworth, daughter of a former Bishop of Lincoln, and entitled 'Praise to the Fountain-head of Good.' Under the baton of Dr. Bennett, Bach's 'Blessing, glory, and wisdom,' for double choir without accompaniment, was sung by the Cathedral choir, assisted by the Lincoln Musical Society and members of the Diocesan Training College, the whole choir numbering over 150 voices. A faultless rendering was given, the pitch being admirably maintained throughout. In the afternoon, at 2.30, an audience of several thousand people filled the nave and choir to hear a recital by Dr. G. J. Bennett, the following programme being given in a masterly manner by the talented Cathedral organist:—

1. Toccata and Fugue in C major .. .. .. J. S. Bach.
2. Andante from the Symphony in D major .. .. Haydn. (Known as the Clock movement.)
3. Introduction and Allegretto ("Hymn of Praise") Mendelssohn.
4. Lamentation in D minor .. ..Guilmant.
5. Largo from the Symphony 'Aus der neuen Welt' .. Dvorák.
6. Allegro con grazia (in 5-4 time) from the 'Sinfonie Pathétique' .. .. Tschaïkowsky.
7. Schiller March .. .. Meyerbeer.

A large number remained for evensong, when Brahms's anthem 'How lovely is Thy dwelling-place' was exquisitely sung by the Cathedral choir, the service, as at matins, being Stanford in B flat. On Sunday morning the Service was Stainer's in E flat, the Introit being 'O Lord my God,' Malan, and the Kyrie and creed, Martin in C. In the afternoon the Cathedral was crowded on the occasion of a special commemorative service in the nave, when the choir numbered 350 voices, being composed of the Cathedral choir, nearly all the choirs of the city churches, and boys from the Grammar school. Dr. Bennett's management of so large a choir was eminently successful, the Magnificat, to Tours in F, being sung with great spirit and precision, while the 'Hallelujah Chorus' was given with wonderfully good effect. Mr. H. S. Trevitt, assistant to Dr. Bennett, efficiently presided at the organ.

MUSIC IN BERLIN.

(By our Special Correspondent.)

Berlin, November 16.

The readers of The Musical Times could derive but little interest from a detailed allusion, on my part, to the 150 and more concerts which have already taken place since the beginning of the present season. Artists of established fame may be heard in England as well as in Berlin; and the less known concert-givers are apt to disappear from the scene, without leaving a trace behind them, having succeeded only in calling forth unfavourable criticisms of their often less than mediocre performances, and in having expended money in the undertaking, which in many cases they can ill afford to lose. And that these latter performances are in the majority may be readily imagined, since there is not a sufficient number of really first-rate artists to justify a weekly 'output' of some twenty-five concerts, which has of late become the average number taking place here in Berlin. Indeed, the almost reckless getting-up of concert performances on the part of unfinished or altogether talentless individuals, is

fast becoming an absolute nuisance, to combat which, in the interests both of the art itself and of the general public, should be the task of the leading organs of the press.

Fortunately the pernicious influence of these more or less ephemeral undertakings is counteracted by a number of excellent institutions. And first amongst these should be mentioned the concerts of the Royal Orchestra, which take place at the Opera, under the able direction of Felix Weingartner, and which are distinguished from all similar concert-giving institutions by the fact of their being purely orchestral—*i.e.*, to the exclusion of all solo performers. These concerts (as well as the respective general rehearsals, held in public on the same day) are invariably crowded by an audience prepared to worship at the shrine of the masters of instrumental music, and to hear their works interpreted in the most perfect manner. In nine out of the ten Subscription concerts given by this institution, a Beethoven Symphony is included, while the works of the more modern masters—Berlioz, Liszt, Tschaïkowsky, Glazounow, Brahms, Bruckner, Dvorák, Smetana, and others—are likewise well represented. In the most recent of these concerts, we were favoured with a very spirited, highly-coloured symphony by Josef Suk, the second violinist in the famous Bohemian Quartet Party, who in this work has shown himself a worthy art colleague of his father-in-law, Antonín Dvorák.

Of a somewhat different order are the aims and the characteristic features of our second great institution —viz., the Philharmonic concerts, under the conductorship of Arthur Nikisch. Here an important share in the proceedings is allotted to the virtuoso element. At least one solo vocalist or instrumentalist, and sometimes both, make their appearance at each one of the performances. In this way their character differs not immaterially from those given by the Royal Orchestra. At the Philharmonic concerts the audience assembles for the purpose, *inter alia*, of seeing and of being seen; it is an audience desirous, primarily, of being entertained by the efforts of some distinguished performer, of quizzing his personal appearance and manner—an audience, in fact, by whom the divine symphonic art is only appreciated conditionally.

In addition to these older institutions, which have their location in the western portion of the metropolis, a third has made its appearance this season and established its quarters in the eastern district. The 'Berliner Tonkünstler Orchester,' as the young Society somewhat pretentiously styles itself, has so far, however, scarcely justified its title. This infant Society suffers at present from the want of a really competent conductor, by whom its different, and by no means inefficient elements may be welded together into an artistically efficient whole. That such a wished-for conductor may ere long be coming forward is to be earnestly hoped, as the necessity for the existence of an additional private orchestra to relieve the decidedly overburdened Philharmonic has long since become apparent.

Much activity is already being displayed this season by our great choral societies. The Philharmonic Choir—by far the most important of their number—under the extremely able conductorship of Professor Siegfried Ochs, gave a performance of Schumann's 'Paradise and the Peri,' which, however, went far to show that even a most carefully prepared and absolutely perfect performance can no longer hide from us the fact (pointed out, indeed, long ago by many competent critics) that this once so enthusiastically admired work of the great romantic composer, with its sickly sweet sentimentalism, has already become faded to such an extent as to render its ultimate survival more than doubtful.

The Singakademie, once the leading institution for the performance of the great oratorios and other sacred compositions, has long since forfeited its prominent position in consequence of an almost incredibly one-sided conservatism. It has, in fact, been hermetically closed against the entire modern art, and its loss of artistic importance and of popular support is therefore scarcely to be wondered at. It remains to be seen whether, under its newly appointed conductor, Herr Georg Schumann, matters will improve. Herr Schumann is an able and cultured musician, whose previous experience at Danzig and Bremen has however hardly been sufficiently extensive for him to acquire the requisite routine and authority for the direction of a great choral society.

The Stern'sche Gesang-Verein, founded fifty years ago for the purpose of counteracting the exclusiveness of the Singakademie, by the performance of the then modern works of Mendelssohn and Schumann, has, since the death of its founder, likewise fallen into a state of decadence. There have been several changes in the conductorship, but neither they nor its present director, Professor Friedrich Gernsheim, have been able to stay the downward movement. Siegfried Ochs, at the head of the Philharmonic Choir, has shown what it is possible to accomplish, by means of a strict discipline and adequate training, with a choir consisting entirely of amateurs. The brilliant performances given under his direction have furnished the public with a standard of excellence that cannot fail to be attended with excellent results in the future.

In my next letter I hope to refer to some aspects of chamber music here.

Otto Lessmann.

MUSIC IN VIENNA.

(By our Special Correspondent.)

Vienna, November 18.

The most important event in our musical life during the present year has been the constitution of a second important and excellent Symphony Orchestra, which, by the side of the old-established Philharmonic (the orchestra of the Imperial Opera) is now giving a series of high-class Orchestral concerts. The new Society was formed about a year ago by a number of musicians with more superfluous leisure at their disposal than they desired, and a small number of concerts were tentatively given. A few well-to-do music-lovers thereupon took up the matter financially; first by providing the young institution with a very efficient conductor in the person of Herr Ferdinand Loewe, and then causing the performances to be given at very low prices, with the result that they had the satisfaction of seeing their efforts rewarded by the attendance of numerous and highly appreciative audiences. Thence the undertaking speedily developed into what is now known as the 'Wiener Concert-Verein,' a Society which already numbers over 1,000 members. A double series of concerts advertised at the beginning of the present season having, in a very short time, been fully subscribed for, a number of extra concerts have been added to the scheme. By virtue of this significant event, the musical physiognomy of the city has been completely changed, and the dream, cherished by our fathers fifty years ago, of the establishment of high-class orchestral performances at popular prices, has at length become a reality. The Symphony concerts of the Wiener Concert-Verein have begun brilliantly under Loewe's direction. Schubert's great C major Symphony, the Fourth Symphony of Brahms, a Concerto Grosso by Handel, and other standard works have been given in excellent style. Moreover, the success achieved by the young Society would seem to have greatly stimulated the musical interest of the public generally, inasmuch as the older concert institutions also have resumed their activity after the recess with an increased support on the part of amateurs.

The concerts of the Gesellschaft der Musik-freunde, which, since the retirement of Herr von Perger, are likewise ably conducted by Herr Loewe, have recently included a masterly performance of Schubert's Mass in E flat major, in which Fräulein von Hochmeister proved herself an excellent concert singer. The Philharmonic concerts are, as in the preceding season, conducted by Herr Mahler. This highly gifted artist has, in his capacity of concert-conductor, met with some adverse criticism on the part of not a few connoisseurs, first, on account of his autocratic interpretations of the classical masterpieces, and, secondly, because of his occasional meddling, for mere purposes of effect, with the instrumentation of Beethoven's symphonies. At the same time, it cannot be denied that his readings are always fascinating, spiritualized, and interesting. Compared with

his mighty predecessor, Hans Richter, with whom the interpretation of a classical art work as a great organic whole formed the chief consideration, Mahler concentrates his attention more especially upon details; and thus, under his baton, every great work is frequently in danger of being split up into several minor pieces of, it is true, exquisite effectiveness. From a technical point of view, however, his performances are characterised by a very high degree of perfection. In regard to his activity as director of the Imperial Opera, there is but one opinion as to his being in the right place. He displays a rare catholicity of taste, and whether the work to be produced be 'Carmen,' 'Die Meistersinger,' 'Cosi fan tutte,' or 'Il Trovatore,' all are studied under his direction with the same amount of care and devotion, and interpreted with equal earnestness and artistic insight into the intentions of their respective composers. It is difficult to discern, however, what reasons may have induced the management to mount the latest novelty produced at the Imperial establishment—viz., the one-act serious opera, 'Der Bundschuh,' by Joseph Reiter. It is not too much to say that a more inane, clumsy, and ineffective piece has seldom been presented on the lyrical stage.

Mandyczewski.

MUSIC IN AMERICA.

(By our Special Correspondent.)

New York, November 12.

INTERESTING EXPERIMENTS IN ACOUSTICS.

My letter of last month was written on the eve of the concert with which, on October 15, the new Symphony Hall in Boston was dedicated to its noble and beautiful uses. Having visited the hall before the concert it was possible for me to say something about it; but I preferred to wait until the inaugural concert provided a practical test before speaking of the acoustical properties of the room. A peculiar interest attached to the test because of the fact that an effort had been made to remove the element of chance from the problem of construction. Wallace C. Sabine, assistant Professor of Physics at Harvard University, who had devoted five years of experimentation to the subject of the reflection and absorption of sound, laid down the acoustical formula to be followed by the architects and builders, and had the satisfaction of seeing his predictions verified to the letter. There is little doubt that the new Symphony Hall in Boston is one of the finest concert-rooms in the world in respect of its acoustical properties. Mr. Sabine began by establishing the duration of audibility of what he calls residual sound, popularly spoken of as reverberation, by means of an organ pipe, the action of which he could control electrically, and a chronograph. Then he determined the relative absorbing power of various substances—cushions, draperies, plaster on lath, plaster on tiles and bricks, wood, open windows, men and women. He made experiments in a score of rooms in Cambridge, Boston, and New York. By taking up the subject of reverberation he found the co-efficients of absorption and reflection of various kinds of wall surfaces, furniture, drapery, &c., and can tell you if you want to know the powers of absorption—sound-absorption, of course—of a fiddler compared with a metre of bench cushion. The inquiries and results are extremely interesting, but sceptics are not likely to admit that because the hall is a success the element of chance in architectural acoustics has been eliminated.

The composition with which the hall was dedicated was Beethoven's solemn Mass in D, which, under the direction of Wilhelm Gericke, and with a paid chorus of 250 voices, received the finest of the half-dozen or more performances which it has been my good fortune to hear in New York, London, Cincinnati, and Boston. Since the dedication the hall has been the home of the Boston Symphony Orchestra, which has given two concerts each week to audiences that have filled every one of its 2,569 chairs. Perhaps as good a way as any to let persons unfamiliar with Boston's interest in its orchestral concerts form an idea on that subject is to record the fact that a fortnight before the hall was opened to the public all the seats for forty-eight concerts had been bought and paid for at premiums which ranged from two or three to five hundred dollars.

The first of our foreign visitors was Mr. Ernst von Dohnányi, who played his Pianoforte Concerto here and in Brooklyn, and will this week begin a series of recitals. Madame Carreño and Mr. G. Gabrilowitsch are also here, and Mr. Kreisler and Madame Sembrich are preparing to set sail. Mr. Grau and the song-birds that are to warble in his gilded cage in Upper Broadway came in a body and went to San Francisco on a special train. Their season here will not begin until December 18. Meanwhile the effort to habilitate opera in the vernacular is proceeding at the Metropolitan Opera House, with results that do not promise a successful outcome for the experiment. Within the last month Gilbert and Sullivan's opera was the only popular hit. Meanwhile prices have been reduced in the hope of stimulating popular interest, and the contracts of several singers have been cancelled under circumstances which look as if the first spirit of enterprise had given way to a purpose of retrenchment. 'Foxy Quiller,' one of the spineless things which now-a-days masquerade as comic operas, has been produced at the Broadway Theatre. Messrs. Harry B. Smith and Reginald de Koven are its authors, and as there was a copyright performance in London and the first Act has some songs of the old 'heart of oak' stripe, telling how hammers are swung and planes pushed to 'build the walls of England,' I fancy that my London readers will hear of it soon.

The orchestral activities have been in New York, Boston, Pittsburg, Chicago, and Cincinnati, and acquaintance with much new music is promised. We have had Mr. Dohnányi's concerto, and in a few days the Philharmonic Society will bring forward a symphony, full of the Dvorákian idiom, by Joseph Suk, second violin of the famous Bohemian Quartet. The English Opera Company purpose to produce Goring Thomas's 'Esmeralda,' for the first time in America, on the 19th of this month.

The most pervasive news from the cities in which choral music is cultivated is of preparations for Christmastide performances of 'The Messiah'; but Benedict's 'St. Cecilia' is preparing by the Alleghany Musical Association; Parker's 'Hora Novissima,' besides 'Elijah' and 'The Messiah,' by the Washington Choral Society; Parker's 'A Wanderer's Psalm,' Bach's cantata 'O Light Everlasting,' and Chadwick's 'Lily Nymph' in Boston, besides the works previously reported.

H. E. Krehbiel.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Mr. Max Mossel held his first Drawing-room concert, in the Grosvenor Rooms of the Grand Hotel, on October 25. The function took the form of a vocal and pianoforte recital, the artists being Miss Marie Brema and Mr. Frederick Dawson. The principal pieces of the programme were Schumann's 'Frauenliebe und Leben' and Beethoven's Sonata (Op. 109).

The Birmingham Chamber Concert Society, a new organisation for the promotion of chamber music in this city, gave its first concert, in the Masonic Hall, on the 7th ult. The executive consisted of the Max Mossel String Quartet, Mdlle. Johanna Heymann (pianist), Herr Hugo Heinz (vocalist), and Mr. G. H. Manton (accompanist). The programme comprised Beethoven's String Quartet in G (Op. 18, No. 2), Schumann's Pianoforte Quintet (Op. 44), and vocal and pianoforte solos. Everything went off well and the attendance was very good.

Mr. Halford's first orchestral concert was given in the Town Hall, on October 30. The programme was devoted to Mendelssohn and included the 'Ruy Blas' Overture, the Overture and Wedding March from the 'Midsummer Night's Dream' music, and the 'Scotch' Symphony, all of which were well played. Lady Hallé gave the solo part in the Violin Concerto in magnificent style and was well supported by the orchestra. She also played Beethoven's Romance in F to the pianoforte accompaniment of Miss Neruda. The second concert was held on the 13th ult. and was a 'British' night. The works performed were

a Concert-piece by Herbert W. Wareing, Mackenzie's 'Scottish' Pianoforte Concerto (Op. 55)—soloist, Miss Marguerite Elzy; Sullivan's 'Irish' Symphony, Prout's Organ Concerto (Op. 5)—soloist, Mr. C. W. Perkins; and Bennett's Overture 'Parisina.' Dr. Wareing's piece has a motto: 'Sunset—Night at Sea—Sunrise.' It is not, however, mere programme music, but cast in symphonic form, and is a work of very considerable merit. The performance was conducted by the composer, and both were cordially received by the audience. Sir Alexander Mackenzie was enthusiastically welcomed on his appearance to conduct the Concerto. This is a very clever and most effective composition. Some old Scottish airs—'O Puirtith Cauld' and 'Green grow the rashes, O!'—are admirably treated. Miss Elzy played splendidly, and the Concerto made quite a sensation. Professor Prout, through illness, was unable to be present, but his Concerto was admirably rendered by Mr. Perkins and the orchestra. Mr. Halford conducted a fine performance of Sullivan's Symphony, a work that excited great admiration. The Bennett Overture went well. Mr. Wilfred Cunliffe contributed some songs. The concert was most interesting, but, sad to say, there was a serious falling off in the attendance. The spirit of patriotism evidently doesn't extend to music, and Mr. Halford will do well, in the future, to administer native art in smaller doses.

The Festival Choral Society gave a special Patriotic concert in the Town Hall, on Saturday afternoon, the 10th ult. Mendelssohn's 'Elijah' was then performed in aid of the *Birmingham Daily Mail* Reservists' Fund. It was a magnificent success and the hall might have been filled twice over. The principals were Mesdames Marie Duma and Marie Hooten, Mr. William Green, and Mr. Trevose Daniel, aid being given in the concerted numbers by the Misses Gell, Spence, and Heath, and Messrs. Roper, Cranmer, and Smallwood. Mr. Perkins was the organist and Dr. Sinclair conducted. The services of all were given gratuitously. Costa's version of 'God save the Queen' preceded the oratorio. This was Dr. Sinclair's introduction to the Birmingham public as the Society's conductor, and he met with a most enthusiastic reception from performers and audience. The Society's season opened on the 15th ult., when Gounod's 'Redemption' was performed in the Town Hall, before a large audience. Dr. Sinclair was again cordially greeted, and the extremely fine singing of the chorus was a testimony to his popularity with the Society. The vocal principals were Madame Emily Squire, Miss Anita Sutherland, Mr. Gwilym Richards, and Mr. Ffrangcon Davies, the latter doubling the parts of the *Bass Narrator* and of *Jesus*. Assistance was worthily given by Miss Marguerite Gell and Mr. Roper. Altogether it was a fine performance. Sullivan's Overture 'In Memoriam' was played at the beginning, as a tribute of respect to the Society's late conductor, Dr. Swinnerton Heap. The audience stood during the performance and the effect was very impressive.

Three concerts were given on successive evenings in the Masonic Hall, from the 20th ult., when Madame Pollack's party gave a varied entertainment. On the 21st ult. Dr. Rowland Winn (pianist) and Mr. Sidney Brooks (violoncellist) gave a recital, with Madame Margaret Milward as vocalist; and on the 22nd ult. a concert was given by Miss Trickett, a young local violinist.

Of the Saturday evening concerts mention must be made of that of the 3rd ult., when, under the direction of Mr. Joseph Adams, a concert recital was given of Boito's 'Mefistofele,' and of the Patriotic concert, on the 17th ult., when Handel's 'Messiah' was performed by the Midland Musical Society, under Mr. H. M. Stevenson, all the artists giving their services in aid of the Fund already mentioned.

MUSIC IN BELFAST.

(From our own Correspondent.)

The Philharmonic Society performed Sullivan's 'Martyr of Antioch' on the 16th ult. We believe this work was never before performed in Ireland, and it was greatly admired by a crowded audience. The Society's chorus, which is very strong and effective this year, distinguished itself by its excellent singing of the choral parts, and the orchestra, which was almost entirely local and largely amateur, proved that Dr. Koeller's patience and perseverance are being rewarded as they deserve to be. The solo parts were intrusted to Madame Luisa Sobrino, Miss McKisack, Mr. W. R. Marshall, and Herr Hugo Heinz, all of whom proved very satisfactory.

Dr. Laurence Walker's first Chamber concert was given on the 8th ult., and was, as usual, well patronised. Herr Koerber was the violinist, Herr Bast (Dublin), violoncellist, Dr. Walker himself being the pianist. The programme was well selected, the only unfamiliar work being Saint-Saëns's Trio in F (Op. 18).

MUSIC IN BRISTOL.

(From our own Correspondent.)

On October 31 the Hope-Jones electric organ in the Victoria Rooms, which has superseded the large instrument originally built for the Panopticon in London, and which afterwards became the transept organ in St. Paul's Cathedral, was opened. Mr. E. H. Lemare, organist of St. Margaret's, Westminster, gave a recital. On the previous evening the committee of the Rooms invited a large number of organists of Bristol and the neighbourhood to hear a description of the instrument by Mr. Hope-Jones and a short recital by Mr. Lemare, supplemented by a few pieces played by Dr. Buck, organist of Bristol Cathedral.

The Oriana Musical Society, formed chiefly for the practice of unfamiliar male-voice compositions, gave its first concert on October 31, at St. John's Parish Room, under the direction of Mr. Ulrich W. Jüst. In addition to the male-voice choir of thirty-two voices there were, as principal vocalists, Miss Amy Perry (soprano), Mr. Lionel Venn (tenor), Mr. Alfred Bentley (baritone), and Mr. Frank E. Moggs (bass). There was a small but competent orchestra, Mr. Ernest Lane holding the principal first violin. Schumann's 'Luck of Edenhall" and Max Bruch's 'Fair Ellen' were the chief features of the concert, which, with the other selections, were creditably rendered.

Mr. Bertram Fletcher, a violinist of much ability, who has come to reside in Clifton, gave a recital at the Victoria Rooms, on the 5th ult. He played Max Bruch's First Concerto, Bach's Chaconne, and, with Mr. Herbert Parsons (pianist), Beethoven's 'Kreutzer' Sonata.

Mr. Arnold Dolmetsch, with Miss Helène Dolmetsch and Mrs. Elodre Dolmetsch, gave two performances of old music on instruments of the character for which the pieces were specially written. The former concert was on the 9th ult., at the Victoria Rooms, and the latter in connection with the Clifton Subscription Chamber Concerts, on the 12th ult., at All Saints' Hall.

The second of the series of Clifton Orchestral Concerts was given on the 10th ult., Dr. Buck conducting. The principal works presented were Schubert's 'Unfinished' Symphony and Beethoven's Third Pianoforte Concerto, with Master Frank Merrick at the solo instrument. Madame Bertha Moore sang.

Miss Amy Riseley (niece of Mr. George Riseley) gave her annual concert at Redland Park Hall, on the 12th ult. In addition to her performance on the pianoforte there were solos by Miss M. Bigg (violin), Miss W. Bigg (violoncello), with Mr. G. Herbert Riseley (accompanist). Miss Isabel Simson and Mr. Wilfred Kearton (St. George's Chapel, Windsor) were the vocalists.

Mr. Herbert Parsons gave the first of three Chamber concerts, at the Victoria Rooms, on the 20th ult. He was associated with the Kruse Quartet, who performed Schumann's String Quartet in A minor, and, with Mr. Parsons at the pianoforte, Brahms's Quintet in F minor.

On the 21st ult. the Bristol Æolian Male Choir, under the direction of Mr. G. A. Sleigh, had its annual concert in the hall of the Young Men's Christian Association. The glees sung were creditably rendered, and included 'After three score years,' a setting of verses of Mr. E. Oxenford by Mr. A. G. Colborn, organist of Stapleton Parish Church, given for the first time.

Mr. Charles E. Tinney has been appointed a Professor of Singing at the Guildhall School of Music.

MUSIC IN CHELTENHAM.

(From a Correspondent.)

The opening of the Cheltenham concert season finds us handicapped with the severe disadvantage of having no concert hall. Now that the Assembly Rooms have been pulled down, the Corn Exchange, which has been re-decorated and re-named the Victoria Rooms, is the only available place, and it must be frankly admitted that it is neither suitable nor adequate for any important musical function.

On the 7th ult. the new Philharmonic Society gave the first concert of the season, and, having regard to the inadequacies above referred to, we think the committee did wisely in performing a comparatively modest work and confining themselves to an orchestra of strings. The programme included Schubert's 'Song of Miriam,' together with Morley's five-part madrigal, 'What saith my dainty darling'; Elgar's romance, 'My love dwelt in a Northern land'; Pinsuti's 'Eldorado'; and Cooke's 'Strike the lyre,' arranged for mixed voices by Dr. McNaught. The chorus of 100 voices was, on the whole, good, though more male voices are badly needed. Madame Sobrino sang the solo in the 'Song of Miriam' finely, and the chorus did excellent work, showing sound training and considerable confidence and vigour of attack. The part-songs were also well sung. Mr. Phillips is an excellent choral conductor, and good unaccompanied part-singing comes as a revelation to Cheltenham. The two orchestral numbers—'Ball Scene,' by Josef Hellmesberger, and Dvorák's Serenade in E, in which the band was led by Mr. Lewis Hann—were splendidly played under Mr. Phillips's able conductorship.

Another important musical event took place on the 12th ult., when the Cheltenham Festival Society, under the direction of Mr. J. A. Matthews, gave a first performance of Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha.' Great credit is due to Mr. Matthews for his perennial enthusiasm, energy, and foresight in bringing many great works to a first hearing in Cheltenham.

The solos in Mr. Coleridge-Taylor's attractive work were in the capable hands of Madame Norledge, Mr. C. Marsden Child, and Mr. Charles Copland, the last two of whom made their first appearance in Cheltenham. An innovation was the recitation (before the cantatas were sung) of each section of the 'Hiawatha' poem by Madame Adey Brunel, who delivered Longfellow's graphic lines in a masterly manner. The forethought of Mr. Matthews in providing this interesting feature of the evening was greatly appreciated, as was the manner in which the fair reciter enunciated and delivered the words.

The concert opened with a performance of Beethoven's First Symphony, which was well rendered by the band, under the leadership of Mr. E. G. Woodward. Mr. J. A. Matthews conducted throughout.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Hallé Band, under Dr. Richter's baton, gave two concerts, on the 12th and 13th ult. At the first, Schumann's Symphony in E flat and Dvorák's Overture 'Husitzska' were played. Wagner's Overture to the 'Meistersingers' and Smetana's 'Lustspiel' Overture were perhaps the most effective pieces. At the second concert the magnificent performance of Beethoven's No. 7 left nothing to be desired. Dvorák's clever and effective Symphonic Variations were also performed and displayed the very great finish and excellence of every section of the orchestra.

Signor Esposito's first pianoforte recital took place, on the 17th ult., before a large audience. The programme included Beethoven's Sonata in E (Op. 109) and Schumann's 'Carnaval'; but perhaps the best performances were a group of Chopin pieces and Tausig's arrangement of a Bach Toccata and Fugue, Signor Esposito's playing of which was indeed a *tour de force*.

Mr. Arthur Darley, who has been appointed a professor of the violin at the Royal Irish Academy, gave a recital at the end of October, at which he went through a long programme of classical music. Considerable satisfaction was displayed at his sympathetic rendering of expressive music.

The Feis Ceoil annual general meeting, on the 16th ult., was on rather a larger scale than usual. Professor Mahaffy, of Dublin University, made an admirable speech, advocating the work of the Association, and Mr. T. W. Russell, M.P., made an eloquent appeal on behalf of the need for a large municipal hall suitable for concerts. The accounts of the Association show a distinct improvement on previous years. The committee announce that the adjudicators at the forthcoming festival will be as follows: Composition, Professor Prout; choral, vocal ensemble, and organ playing, Mr. Ivor Atkins, of Worcester; strings and chamber music, Herr Carl Fuchs (Professor, Manchester Royal College); solo singing, Mr. Denis O'Sullivan; and pianoforte playing, Mr. Oscar Beringer.

The Dublin Orchestral Society opened its third season on the 21st ult. The engagement of Mr. Denis O'Sullivan seemed to attract a very large audience, and his admirable singing of a *scena* from Verdi's 'Don Carlos,' and of two Irish airs, orchestrated by Dr. Stanford and Signor Esposito, left nothing to be desired. The band showed considerable advance in Beethoven's Fourth Symphony, the Vorspiel to 'Lohengrin,' and the Overture to the 'Flying Dutchman.'

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The annual concert of the Railway Guards' Friendly Society took place in St. Andrew's Hall on October 25, in the presence of a very large audience. The quartet of vocalists included Miss Elsie Mackenzie, Miss Ada Crossley, Mr. Dalgety Henderson, and Mr. Charles Phillips; while Miss Ethel Barns effectively played several violin solos and Miss Gwendolyn Toms was solo pianist.

The Corn Hall, Attleborough, was the scene of a more than usually attractive concert on October 31, which had been organised by Prince Frederick Dhuleep Singh on behalf of a fund being raised for the repair of the Parish Church of Wilby, an adjoining parish. The performers included the Hon. Miss Henniker, Miss Whitbread, Prince F. Dhuleep Singh, and Mr. G. Uttley, vocalists; with Miss Noverre, solo violin, and Mrs. Fraser Henry, solo pianoforte.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The Edinburgh Musical Education Society opened its second session in October with an encouraging increase in the membership. The first papers were read by Professor Niecks, the president (on 'Practical conclusions to be drawn from the Ethics of Music'); Mr. T. H. Collinson (on 'The Training of Choristers,' illustrated by members of the Cathedral choir), Mrs. Kennedy Fraser, and Mr. Franklin Peterson.

The Edinburgh Bach Society opened its thirteenth session on the 9th ult., when Professor Niecks, honorary president, addressed the members in a paper entitled 'A Criticism of Bach.'

Mr. Denhof's Chamber concerts, now in their fifth season, made an auspicious beginning, when good audiences assembled in the Music Hall to hear Miss Clara Butt and M. Louis Pecskai at the first concert, in October, and Madame Ella Russell and Professor Carl Halir at the second, on the 7th ult.

Recitals were given by Mr. Della Torre (October 29), also by Miss May Elliot (10th ult.), a pupil of Herr Stavenhagen, who has settled now in Edinburgh, and whose excellent technique and sound musical intelligence won the favour of her audience.

On the 15th ult. Mr. Elkan Kosman, with his quartet, gave a delightful concert in the Masonic Hall to an audience all too small for the excellence of the programme and performance.

The first of the University concerts, organised by Professor Niecks, is specially referred to on p. 801.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Already we have enjoyed two of the delightful concerts which Mr. Brodsky undertakes for the benefit of the fund enabling talented pupils to complete their studies at the Royal College of Music, over which he so ably presides. The programmes of these recitals of chamber music are generally so arranged as to present a pianoforte quartet or quintet between the purely string masterpieces which open and close the evening's enjoyment; and at the first meeting the manner in which Miss Edith Webster—so long a pupil of the College and now a valued member of the teaching staff—presided at the pianoforte in Schumann's celebrated Quintet excited the utmost enthusiasm and a triple recall. Not less ably did our tried and experienced resident teacher, Mr. Isidor Cohn, lead the way, at the recital of the 7th ult., in Brahms's Pianoforte Quartet in A major. But, however great may be the charm of the intermediate piece, the great charm of the recitals consists in the exquisitely finished performance of Messrs. Brodsky, Rawdon Briggs, Speelman, and Fuchs in such works as the Quartets of Beethoven in F major (Op. 135) and in E minor (Op. 59).

Miss St. Angelo, another of our young Manchester pianists of high talent, called her friends together on the 5th ult. to listen to a selection of exacting works, wherein from Bach to Liszt she displayed wonderful executive brilliance and dexterity.

Mr. Lane, also, has given two of his Subscription and always crowded concerts, introducing, on the 3rd ult., a large number of star vocalists, with Lady Hallé, who was received with delight and unbounded enthusiasm, and on the 17th bringing Mr. Santley and Madame Ella Russell to his extremely creditable annual rendering of the 'Elijah.'

At the Hallé Subscription meetings the orchestra, under Dr. Richter, was, of course, inimitable alike in the Symphony in E flat of Mozart, the No. 4 of Beethoven, and in many works of less pretension. On the 8th ult. M. Ysaye very wisely gave us two violin concertos of totally different style—the B minor of Saint-Saëns and the Bach in E, with accompaniment for strings and organ, which latter part was rendered by Mr. C. H. Fogg with great tact and discretion. In the interpretation of *Hans Sachs's* Monologue and in *Wotan's* 'Abschied,' Mr. Van Rooy's splendid voice and dramatic style delighted everybody. And, naturally, Mr. Rosenthal drew a crowded audience, on the 22nd ult., to enjoy his playing of Schumann's Concerto and Liszt's extraordinary 'Don Juan' Fantasia.

We have also had a revival of Handel's 'Acis and Galatea'—with the strange omission of its greatest chorus, 'Wretched lovers'; and Brahms's 'German Requiem,' with which Mr. R. H. Wilson evidently had taken great pains. The choral work throughout the whole evening was excellent.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

The regular season was initiated in Nottingham on the 8th ult., by the Chamber concert given by Miss Cantelo, whose performance of Brahms's Variations on a theme by Handel was lucid and masterful. Her programme was completed with the assistance of Miss Maud Powell and Mr. Paul Ludwig. Their united powers were exhibited to advantage in Schubert's elegant Trio in B flat for pianoforte, violin, and violoncello. At Derby, the same artist gave the first of a series of Chamber concerts on the 16th ult.

The Derby Choral Union gave a performance of 'Judas Maccabæus' on the 13th ult. The band and chorus, who did excellent work, were conducted by Mr. Charles Hancock.

The Nottingham Sacred Harmonic Society opened its season, on the 22nd ult., with a concert performance of the first two acts of Wagner's 'Tannhäuser.' The title-*rôle* was undertaken by Mr. William Green, *Elizabeth* by Madame Ella Russell; the other principals were Mr. Watkin Mills, Mr. Robert Radford, Mr. Sobell, Mr. Pearce, and Mr. Turnpenny. The chorus was good throughout, but especially so in the 'Tournament of Song,' and Mr. Henry J. Wood conducted with his wonted efficiency.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Newcastle and Gateshead Choral Union commenced its season, on the 2nd ult., with a concert consisting exclusively of orchestral music, by the Hallé Orchestra, under the conductorship of Dr. Hans Richter. The concert was chiefly remarkable in that it introduced for the first time to a Newcastle audience Mr. Edward Elgar's 'Variations on an Original Theme' and Dvorák's Symphony 'From the New World.' The concert, held in Olympia, Newcastle, was in every way successful.

On the 8th ult. the Middlesbrough Musical Union gave a performance of Goring Thomas's cantata 'The Sun-Worshippers,' in the Town Hall, Middlesbrough, with Miss Agnes Nicholls and Mr. Charles Saunders in the solo parts and Mr. N. Kilburn conducting. An exceedingly good rendering of the work was obtained. At the same concert Mr. Louis Pecskai gave a very fine performance of Max Bruch's Violin Concerto in G minor.

The Newcastle Chamber Music Society, which this year attains its majority, gave its ninety-first concert, in the Assembly Rooms, Newcastle, on the 15th ult. The programme included Brahms's Quartet in C minor (Op. 51, No. 1) and Beethoven's Quartet in G (Op. 18, No. 2), both of which were well played by Messrs. Müller, Schmidt, Krause, and Renard. Mr. Francis Harford was the vocalist and Mr. J. M. Preston the accompanist.

On the 10th ult. Messrs. A. and S. Oppenheim gave a very excellent concert of chamber music in Newcastle, when Mendelssohn's String Quartet (Op. 44, No. 2) and Schumann's Quartet in A were played by Mr. A. Oppenheim, Miss E. Smith, Mr. R. Smith, and Miss G. Smith.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The appointment of Mr. Henry J. Wood to the post of conductor of the next Sheffield Musical Festival has given much satisfaction in local musical circles. It is felt that his record and attainments qualify him for the position, and he will come to Sheffield with every augury of success. He will find able lieutenants in Dr. Coward and Mr. J. W. Phillips, who have been so largely responsible for past successes.

Dr. Coward's cantata 'The King's Error' was performed at Ann's Road Church, Heeley, on the 11th ult., the composer conducting. Trained by Mr. E. Jeffs, the choirmaster, a capable chorus of eighty voices sang the choral portions of the work with commendable spirit and accuracy. The principals were Miss Eleanor Coward, Miss Nellie Chisholm, Mr. Harold Green, and Mr. Frank Shimeld. Mr. S. Freeman was organist.

At the second of Miss Foxon's Subscription concerts, held on the 13th ult., Miss Liza Lehmann's song cycle 'In a Persian Garden' was performed. The soloists were Madame Ruth Lamb, Miss Ada Crossley, Mr. Ley Vernon, and Mr. Francis Harford, with Mr. S. Liddle at the pianoforte. The work was sung with perfect *ensemble* and was thoroughly enjoyed. Mr. Ross and Mr. Moore played duets on two pianofortes.

The Sheffield Orchestra opened its second season with a concert in the Albert Hall, Sheffield, on the 15th ult. Under the direction of Dr. Coward, Mendelssohn's 'Scotch' Symphony, Parry's 'Hypatia' Suite, Grieg's 'In Autumn' Overture, and Delibes's Air and Variations from 'La Sclave' were played with accuracy, dash, and finish. Efforts are being made to establish the Orchestra as a permanent organization, and it is believed the project will be successful. Mr. Charles Knowles was the vocalist.

The Sheffield Musical Union gave an interesting and successful concert on the 20th ult. Gluck's 'Orpheus' was the main feature of the concert. Miss Brema sang the music of the title-*rôle* with her customary dramatic intensity and effect. Mendelssohn's Thirteenth Psalm afforded band and chorus scope for the winning of fresh laurels, and the concert may be written down as a success for principals, chorus, and orchestra. Miss Ethel Wood, who sang Stanford's 'There's a bower of roses,' and Miss Louie Coward were the other soloists. Mr. J. H. Parkes led the band and Mr. W. S. Jessop was at the organ. Dr. Coward conducted.

MUSIC IN WALES.

(From our own Correspondent.)

The dedication of the new organ at Llandaff Cathedral took place on the 1st ult. The instrument, which was built by the Hope-Jones Organ Company, Norwich, contains three manuals and is worked by electro-magnetism assisted by pneumatic power, the console being on the South side of the Cathedral. The cost of the organ (which has not been quite completed) is about £1,750 up to the present. Mr. G. G. Beale presided at the instrument with his usual efficency, the Cathedral choir being augmented by vocal contingents from neighbouring churches. The anthem was Beethoven's 'Hallelujah.'

The Cardiff Orchestral Society commenced its twentieth season on the 15th ult., when the programme included Marche Funèbre' (Chopin), Berceuse (Squire), Overture to 'Prometheus' (Beethoven), Introduction to Act 3 of 'Lohengrin' (Wagner), and Overture to 'Il Barbiere' (Rossini). Madame Amy Sherwin and Mr. Andrew Black rendered a number of solos, and Mr. Frederic Griffith contributed three flute pieces by Edward German, Saint-Saëns, and Chopin-Taffanel respectively. The concert ranks amongst the best given by the Society, the band never having played better. Mr. Deacon was the accompanist.

The former organ at Llandaff Cathedral has been presented to the very ancient Priory Church at Usk, Monmouthshire, by Mr. Richards, of The Priory, after having been thoroughly repaired by Messrs. Vowles, organ builders, Bristol. At the re-opening of the instrument, on the 14th ult., Mr. G. G. Beale, organist at Llandaff, presided at the instrument, and gave an organ recital in the afternoon; Mr. Miller, of Llandaff Cathedral, contributing solos by Handel and Gounod.

The programme of next year's National Eisteddfod, to be held at Merthyr Tydfil, has been issued. The whole of the choruses in Mendelssohn's 'Hymn of Praise' have been selected as test pieces for the chief choral prize, and competing choirs are to be prepared to sing any number or numbers called for by the adjudicators on the day of competition. This is a new departure of some importance, the working of which will be watched with interest.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

LEEDS.

The first event in point of date that I have to record is the visit of the Royal Carl Rosa Opera Company to Leeds during the week beginning October 22. They deserve this prominence since the company is, as a whole, stronger than it has been for years past, and gave really excellent all-round performances of the two novelties—the rather insipid 'Cinq Mars' of Gounod and the strongly seasoned 'A Basso Porto' of Spinelli. The first concert of the Philharmonic and Subscription series, on October 31, was an excellent one. It was chiefly orchestral, the Hallé band, under Dr. Richter, giving a fine performance of the C minor Symphony of Beethoven, and introducing two works new to Leeds—the Symphonic Variations of Dvorák and Liszt's 'Mephisto Walzer.' The Philharmonic chorus took part in Brahms's 'Triumphlied,' and showed the result of the teaching of their new chorus-master, Mr. Fricker (the Town Hall organist), by a remarkably finished performance of that stupendous and exacting work. For chamber music Leeds is largely indebted to Mr. Rawdon Briggs, whose quartet concerts have become a characteristic feature of the music of a town which, for its size and musical pretensions, is very behindhand in this respect. On October 29 Mr. Briggs began a fresh season, he and his colleagues, Messrs. Bridge, Holme, and Hatton, with Mr. Cohn as pianist, giving thoroughly artistic renderings of Richard Strauss's interesting Pianoforte Quartet in C minor, and more familiar works by Mozart and Beethoven. A more modest supplement to these concerts is provided by the 'Bohemian' Chamber concerts, where tobacco is the rule and evening dress the exception; but where an efficient quartet of local players, with Mr. E. Elliott as leader, give good all-round performances. On the 13th ult. the programme included a Mozart quartet and Grieg's characteristic work in G minor, together with the *Molto lento* from Rubinstein's Op. 17, No. 2. On October 23 Messrs. Haddock's series of Musical Evenings was resumed. At the second of these 'Evenings,' on the 20th ult., as on a corresponding occasion at Harrogate the preceding evening, Miss Pauline St. Angelo was the pianist, playing with exceeding finish and refinement, and Miss Clara Butt the vocalist. The orchestra which Mr. Edgar Haddock has organized gave a concert in aid of charity on the 6th ult., and on the 10th Mr. Brodsky appeared at an afternoon concert given by Miss Lily Pearce and Mr. C. Wilkinson, two local musicians, and took part with Mr. Wilkinson in a Grieg sonata. Mrs. Creser's very agreeable singing was a pleasant feature of this concert. Some Saturday Popular concerts that have been instituted at Leeds afford good entertainment, and have introduced a few very able artists, such as Miss Agnes Nicholls and Miss Muriel Foster, but do not otherwise call for serious criticism. Of more artistic moment is a series of six lectures that has been given by Mr. Hattersley on Beethoven's pianoforte sonatas. Though he has confined himself rather rigidly to technical matters of structure and the like, and hardly touched upon their æsthetic qualities, the lectures have interested as well as instructed his hearers.

BRADFORD.

The first Bradford concert of moment was that of the Bradford Old Choral Society, on October 23, when a good miscellaneous programme was arranged. Gounod's Psalm, 'By Babylon's Wave,' was contrasted with Parry's virile 'Blest Pair of Sirens,' and Stanford's spirited 'Cavalier Songs' lightened the programme, though not so much as if they had been sung with all the dash for which they call. A Haydn symphony, creditably played, and Rubinstein's Pianoforte Concerto in D minor, with Mr. S. Midgley as an artistic soloist, were the chief instrumental pieces. Miss Clara Butt and Mr. W. Thornton were the vocalists, and Mr. Hartwell Robertshaw conducted with marked ability. Three days later the Bradford Festival Choral Society followed suit, contenting itself with the familiar 'Elijah,' of which a satisfactory performance was given, under Dr. Cowen's direction, with Miss Ethel Wood, Miss Florence Oliver, Mr. W. Green, and Mr. Andrew Black as principals. On the 9th ult. the Hallé Orchestra appeared at the first of the Subscription concerts, a superlatively fine reading of the 'Eroica' being given by Dr. Richter, while another striking feature of an excellent concert was the superb violin playing of Mr. Ysaye, who chose Saint-Saëns's Third Concerto as his principal solo. Miss Nevada was the vocalist. On the following evening the Bradford Permanent Orchestra, under Dr. Cowen, gave its second concert. Haydn's 'Oxford' Symphony was well played, and Mr. German's charming 'Nell Gwyn' dances—the only novelty in the programme—made a most favourable impression. Miss Ada Crossley and Mr. George Uttley were the vocalists. A thoroughly artistic concert was given by Miss Lummert, on the 19th ult. The concert-giver was assisted by Miss Wehner, and Mr. Isidor Cohn was the pianist.

It seems that my statement that Mr. Edward Lloyd made his farewell to Bradford last season at a specially arranged Subscription concert needs qualification. The programme was certainly 'specially arranged' for that purpose—the 'Hymn of Praise' and Rossini's 'Stabat Mater' being chosen at Mr. Lloyd's suggestion. Though the programme was retained, the farewell was postponed before the concert actually took place.

Three more Huddersfield Subscription concerts call for the briefest possible mention. On October 24 Miss Macintyre's party appeared, Mr. Zwintscher's brilliant pianoforte playing being a striking feature of the concert. On the 6th ult. Mr. Rosenthal and Miss Butt joined in a pianoforte and vocal recital, the pianist causing delight by his fine and intellectual reading of Schumann's 'Etudes Symphoniques' and wonderment by his execution of Liszt's 'Don Juan' Fantasia.

In York, Mr. T. T. Noble, the Cathedral organist, has been helping to raise money for the renewal of his instrument, which is in the last stage of collapse, by giving a series of weekly recitals. The programmes have been admirably chosen, and range over all that is best in organ music, classical and modern. About £3,500 has already been collected in the county, and the work has been placed in the hands of Messrs. J. W. Walker and Sons. It has not yet been officially stated what the pitch of the restored instrument will be, but doubtless advantage will be taken of the re-construction to adopt the low pitch.

The Hull Harmonic Society began its season on the 16th ult. with 'Elijah,' under Mr. Walter Porter's conductorship. The principals were Miss Ethel Wood, Madame Marie Hooton, Mr. E. Branscombe, and Mr. Ivor Foster.

At Scarborough the fourteenth season of Messrs. Cass and Owen Williams's excellent Chamber concerts was begun on October 29, the programme including pianoforte quintets by Schumann and Brahms. The concert-givers were assisted by Miss Edith Cass, Miss Ethel Wheelhouse, and Miss Alderson Smith; Mr. Chilver Wilson being the vocalist. On the 19th ult. Messrs. Cass and Williams played sonatas by Grieg and Brahms, and Miss Nancy Green contributed songs. At Filey, Miss Wheelhouse gave a Chamber concert on October 26, a quartet by Mozart and Beethoven's Serenade Trio being the chief pieces.

LONDON AND SUBURBAN CONCERTS, &c.

Dr. Richter concluded his brief autumn season at St. James's Hall, on the 5th ult., with a typical Wagner-Beethoven programme, the work by the latter master being the C minor Symphony. Comment is needless. The preceding concert, on October 29, opened with Tschaïkowsky's Fantaisie Ouverture 'Hamlet' (Op. 67), which is, perhaps, the finest of the Russian master's compositions in this form. Three excerpts from Wagner and M. Glazounoff's Sixth Symphony in C minor completed the scheme.

Mr. Robert Newman began a fifth series of Symphony concerts at the Queen's Hall, on the 10th ult., but as only well known compositions were played it is sufficient to say that Mr. Henry J. Wood conducted and that the soloists were Madame Amy Sherwin and M. Ysaye, the latter being heard in Beethoven's Violin Concerto.

The Saturday Popular Concerts were resumed at St. James's Hall, on the 7th ult., when the quartet was led by Herr Halir, who was supported by Messrs. Haydn Inwards, Alfred Gibson, and Paul Ludwig. Miss Adela Verne was the solo pianist and Mr. Lawrence Rea sang. On the following Saturday Mr. Halir again was first violin, but Mr. A. J. Slocombe took the place of Mr. Inwards in his unavoidable absence. Mr. Leonard Borwick played and the Hon. Margaret Henniker was the vocalist. Lady Hallé made her re-appearance on the 17th ult., when the soloists were Signor Busoni and Mr. Kennerley Rumford. The programmes have been of the usual 'Popular' character.

The association of M. Ysaye and Signor Busoni at a recital, on the 21st ult., at the Queen's Hall, was a most happy combination, and superb interpretations were given of Bach's Sonata in E—the third of the set of six for violin and clavier—and of Beethoven's 'Kreutzer' Sonata. Signor Busoni's performance of the second book of Chopin's 'Etudes' (Op. 25) was remarkable for finish and delicacy, and Madame Kirkby Lunn sang very finely.

Mr. Frederick Dawson gave a pianoforte recital, on October 31, at St. James's Hall, in which he showed marked advance in the interpretation of Beethoven, his reading of this composer's Sonata in E (Op. 109) being admirable. He is also to be commended for including in his programme two charming little pieces, an Impromptu in C (Op. 13, No. 1) and Ritornello (Op. 20, No. 2), by Sir A. C. Mackenzie, and an 'Etude Pathétique,' by Mr. Graham P. Moore.

Mr. Henry Such gave distinction to his orchestral concert, on the 16th ult., at St. James's Hall, by including in the programme Mr. Edward Elgar's Concert-overture 'Froissart,' which, although written for the Worcester Festival of 1890, was stated to have not previously been performed in London. The work, which is headed 'When chivalry lifted up her lance on high,' is stirring and romantic in character, and is an interesting example of early effort. Mr. Such played with his usual intelligence and brilliancy the solo part of Dr. Joachim's Hungarian and Mendelssohn's Violin Concertos, and the orchestra, under the direction of Dr. Frederic H. Cowen, gave effective renderings of two of this composer's charming 'Four English Dances' and Beethoven's 'Coriolan' Overture.

Mr. Reisenauer concluded, on the 8th ult., his three pianoforte recitals at St. James's Hall. His playing has shown him to be a fine executant, but unequal in his readings, this being noticeable in his interpretation of Beethoven's colossal Sonata in B flat (Op. 106).

The Curtius Concert Club re-commenced its Evenings on the 7th ult., but at St. James's Hall instead of, as formerly, at the Prince's Galleries. The first Evening was given by Madame Marchesi, who introduced three new songs by Hugo Wolff, severally named, 'Im Frühling,' 'Agnes,' and 'Nixe Binxfuss,' the last-named being very quaint. Later in the evening Madame Marchesi sang for the first time 'I miei saluti,' by Sir A. C. Mackenzie; 'Proud Maisie,' by Sir Hubert Parry; 'Cradle Song,' by Mr. Hamish MacCunn; and 'L'oiseleur,' by Madame Liza Lehmann; all these fully sustaining the reputation of their respective composers. The two subsequent recitals were given by Miss Marie Brema and Herr von Rooy, the former being assisted by M. Alfred Cortot, an able pianist and conductor of the Paris Philharmonic Society, and the latter by Professor Carl Friedberg, a typical German pianoforte player from Frankfort.

Madame Hilda Bergeron, from Stockholm, gave an artistic vocal recital, on the 12th ult., at St. James's Hall, and was very successful in her renderings of Swedish songs.

Miss Ethel Barns and Mr. Charles Phillips began a sixth series of their estimable Chamber concerts on the 13th ult., at the Steinway Hall. A vivacious performance was given of Sinding's Sonata in E (Op. 39) for violin and pianoforte, the latter instrument being played by Miss Mary Olson, and an artistic selection of songs was well sung by Mdlle. Carla Tinos and Mr. Charles Phillips.

Mr. Edward Iles, a young baritone vocalist of considerable musical ability, began, on the 8th ult., at Steinway Hall, a series of vocal recitals at which he accompanied himself. His programmes were most comprehensive.

The concert given by the Strolling Players Amateur Orchestral Society, on the 15th ult., was too light in character to merit serious criticism. A pleasing feature, however, was the first concert-room performance, if we mistake not, of the Three Dances from Mr. Edward German's incidental music to 'English Nell,' now being played at the Prince of Wales's Theatre. These pieces consist of a Country, Pastoral, and Merrymakers' Dance, and form an attractive addition to light music of artistic character.

Mr. Vert's concert, on the 2nd ult., at St. James's Hall, does not call for criticism. It is sufficient to say that the artists were Mesdames Albani, Ada Crossley, and Messrs. Ben Davies, Kennerley Rumford, Frederick Dawson, and Tivadar Nachez, and that they succeeded in delighting a large audience.

Performances testifying to notable ability and artistic earnestness have also been given by Mr. Sydney Brooks, on the 7th ult., at the Salle Erard; Mr. E. H. Thorne, on the 10th ult., at St. Martin's Town Hall; Miss Ethel Sharpe and Mr. Alfred Hobday, on the 12th ult., at St. James's Hall; Miss Lebell and M. Louis Pecskai, on the 13th ult., at the Salle Erard; Miss Anita Sutherland, on the same evening, at Steinway Hall; Mr. Hirwen Jones, the following afternoon, and the Misses Louie and Anna Lowe, on the 20th ult., at the same hall.

The Finsbury Choral Association's first concert this season took place on the 22nd ult., when Bridge's 'Ballad of the Clampherdown' and the 'Golden Legend' were performed. Sir Frederick Bridge, who conducted his own cantata, made a touching allusion to the loss British art had sustained in the lamented death that day of Sir Arthur Sullivan, and the Overture 'In Memoriam' was appropriately performed. The late composer's popular cantata received an excellent interpretation by the chorus and orchestra of the Society, the solo parts being successfully sung by Madame Emily Davies, Miss Greta Williams, Mr. Whitworth Mitton, Mr. Edward Axteus, and Mr. Charles Knowles—the last-named singing at very short notice with much ability. Mr. Cunningham Woods conducted with care and skill.

The Dulwich Philharmonic Society gave a performance of Mendelssohn's 'Elijah,' in the concert-room of the Crystal Palace, on the 3rd ult. The orchestra and chorus comprised 250 performers, and the choruses were sung with much spirit and good attack. The principal solo vocalists were Miss Esmé Atherton, Miss Lucie Johnstone, Mr. Lloyd Chandos, and Mr. David Hughes. Mr. Walter Hedgcock was at the organ and Mr. Arthur Fagge conducted.

Mr. Frederick Holloway gave his eighth annual concert, at Brixton Hall, on the 8th ult., assisted by Madame Marian McKenzie, Miss Ruth Lamb, and Mr. Wilfred Cunliffe. The concert-giver was heard in several well-selected works, his rendering of Raff's spirited 'Caprice' being exceptionally well given, while a Concert Prelude and Fugue of his own composition was warmly received.

FOREIGN NOTES.

Augsburg.—Two interesting new works obtained a first hearing at a recent concert of the Oratorio Society, under the direction of Herr Wilhelm Weber—viz., a setting for chorus and orchestra of the 'Thirteenth Chapter of the First Epistle of St. Paul to the Corinthians,' by Carl Pottgiesser, and a symphonic prologue to Dante's 'Divina Commedia,' by Felix Woyrsch.

Barcelona.—A most enthusiastic reception was accorded by a closely packed audience, on October 26, at the Novedades Theatre, to a new opera in four acts, entitled 'Euda d'Uriach,' the libretto by the distinguished Spanish dramatist, Angel Guimará, the music by Amadeo Vives, a young composer of very considerable promise.

Barmen.—The opening of the concert season of the Allgemeine Concert-Verein was marked by two excellent performances of Handel's oratorio 'Saul' (Dr. Chrysander's version), under the direction of Herr Carl Hopfe, and with the co-operation of the municipal orchestras of Barmen and Elberfeld, and Mesdames Seyff-Katzmayr and Geller Wolter, Herr Brunt and Dr. Felix Kraus in the solo parts. The noble work produced a most marked impression on a numerous audience.

Berlin.—Herr Engelbert Humperdinck, the composer of 'Hänsel und Gretel,' has been appointed a member of the Senate of the Berlin Academy of Arts and director of a *Meisterschule* for composition at that Royal Institution.

Busseto.—The organ in the Church of Roncole, the village in which Verdi was born, has just been restored gratuitously by Signor Tronci, the well-known organ builder of Pistoia, as an act of homage to the veteran composer.

Dresden.—At one of the Chamber concerts of Messrs. Petri, Spitzner, and Wille, last month, much interest was created by a new Quintet for pianoforte, violin, clarinet, horn, and violoncello, by Waldemar von Baussnern; a cleverly constructed and effective work.

Hamburg.—A new opera, entitled 'Armor,' by Silvia Lazzari, a gifted young French composer, was brought out at the Stadt-Theater, on October 23, with marked success. Herr Ludwig Hartmann, the well known Dresden critic, considers it the most remarkable work, constructed on Wagnerian lines, which has come forward since the death of the Bayreuth master. The difficulties presented by the score are, however, enormous, far surpassing, according to the same writer, even those offered by 'Tristan und Isolde.'

Heidelberg.—The first concert of the present season of the Bach-Verein, under the able conductorship of Professor Wolfrum, on October 28, was rendered commemorative of the 150th anniversary of the death of the great cantor, and included the performance of the 'Ode of Mourning' (in which Bach has utilised five numbers of his unfortunately lost 'St. Mark' Passion) and the 'Peasants' Cantata.

Laibach.—Under the title of 'Nicolas Zrinisky,' an original operatic work was brought out at the National Theatre last month with much success. The composer is M. J. de Zajic.

Leipzig.—Considerable success was achieved by the recent performance of a new choral work, with orchestra, by Wilhelm Kleefeld, entitled 'King Death,' a highly characteristic and melodious setting of an effective poem by G. Keller.

Mannheim.—Max Schillings's new opera, 'Der Pfeifertag,' was brought out at the Court Theatre, on October 28, with great success.

Milan.—The first performance of Leoncavallo's new opera, 'Zaza,' took place at the Teatro Lirico, on the 10th ult., with good success. The work is divided into four acts, the composer being also the author of the libretto, which is, of course, founded upon M. Berton's drama. Signora Rosina Starchio was much applauded in the titular part and the performance generally was an excellent one.

Montreux.—At the first orchestral concert of the season a new symphonic poem, 'Scène funèbre,' by the Norwegian composer, Johan Selwer, was produced for the first time with considerable success.

New York.—The National Conservatory of Music has opened a prize competition for a symphony, an overture, and a violin or pianoforte concerto, the prizes offered being 300 dollars in the first-named and 200 dollars each in the two latter instances. The candidates must be natives of the United States and not above the age of forty.

Pressburg.—Beethoven's 'Missa Solemnis' is to be performed, in connection with the celebration of High Mass, at the Cathedral, on the 25th inst. The event will be the more interesting since it is believed to be the first occasion of a performance of the great work in association with the Roman Catholic liturgy.

Rouen.—Madame Sanson, the recently deceased granddaughter of Boieldieu, has given directions in her will that her property at Boisguillaume, in the vicinity of this city, shall be used in future as a retreat for musicians and literary men, the sum of 700,000 francs having, moreover, been set apart by the testatrix for its maintenance.

Stockholm.—At the initiative of the Ministry of Fine Arts a musico-historical museum has been founded in the Swedish capital, which already includes many interesting and valuable musical instruments and manuscripts, dating from the seventh century onwards.—Mr. Percival Garratt, a young English pianist, gave a concert, on October 25, in the Musical Academy, which attracted a large audience. Mr. Garratt's most important solo was Liszt's Concerto Pathétique. His programme also included Bach's A minor Fugue and pieces by Mozart, Chopin, Brahms, and Saint-Saëns. Mr. Garratt is giving concerts in Upsala, Gothenburg, Christiania, &c.

Vevey.—The opportunity of hearing Schubert's famous song-cycle 'Die schöne Müllerin' for the first time at a public performance was afforded to Vevey audiences, last month, at a concert given by Frau Krafft, a well-known concert vocalist. The songs were given in the French version by M. Chassang, in which they were first made known to Paris audiences some two years since.

Weimar.—In celebration of the anniversary of the birth of Franz Liszt, a most successful concert was given, on October 22, by Mr. Frederic Lamond, the programme consisting exclusively of works by the late pianist-composer.

Wiesbaden.—Three 'Slavonic Intermezzi,' by the talented composer, Edmund Uhl, were produced, for the first time, at one of the recent Symphony Concerts, under Herr Lüstner's direction, and received with great favour.

Würzburg.—A new oratorio, 'The Legend of St. Boniface,' by Johann Diebold, was performed recently by the Choral Association, producing a highly favourable impression. An excellent reception was also accorded to Philipp Scharwenka's 'Sakuntala,' a choral work, which was produced for the first time last month by the Royal Musik-Schule, under Dr. Kliebert's direction.

CORRESPONDENCE.

ST. MICHAEL'S COLLEGE, TENBURY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—It was, perhaps, natural in the delightful description of St. Michael's College, which appears in your interesting journal, that you should give only the names of some of the boys who, after being educated there, entered the musical and clerical professions; but in these patriotic days it is as well to remember that the dear old College has supplied both the Navy and Army with officers. As an old St. Michael's boy, if my memory serves me well, four of my schoolfellows entered the Navy and Marines and one the Army—doubtless many more have done so since my time. I myself passed straight into the service from the College without any intermediate cramming. I mention this in the interests of the school, for I have no pretensions to more than very ordinary abilities, so that parents who intend their boys for either of the services should not be deterred on account of the high musical reputation of the College from having them educated there. On the contrary, they will best serve their own interests, their boys' interests, and the interests of music by doing so; for I feel sure that no boy trained there ever left the school without having acquired at least a taste for the highest forms of musical art.

I respectfully suggest to the Warden that he should start a branch of the Navy League at the school. The age for entry into the Navy in future will about correspond with that at which voices usually break.

Yours, &c.,
Arthur Havergal,
November 17, 1900. Commander, R.N.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bognor.—The second session of the Subscription concerts opened, on the 7th ult., at the Assembly Rooms. The programme included Wagner's 'Siegfried Idyll' and 'The entry of the Gods into Valhalla,' the 'Marche Solennelle' and the 'Casse Noisette' Suite of Tschaïkowsky; besides the Harvest Dance from German's Suite 'The Seasons,' the Scherzo and Nocturne from Mendelssohn's 'Midsummer Night's Dream' music, and various pieces of an equally high order, played by the string band of the Royal Marines, under the direction of Lieut. George Miller. The vocalist was Madame Ada Loaring, who met with much success. Mr. W. H. Davies accompanied.

Box (Wilts).—That the people in rural parts of the South of England will appreciate good music, if they have the opportunity of hearing it, was more than ever proved in this country village on October 29. The programme, containing excerpts from the chamber works of Bach, Beethoven, and Schumann, together with solos and vocal quartets of unusual interest, was arranged by the Rev. B. Everett, and he was assisted in the performance of it by well known enthusiasts of the neighbourhood. Miss Carey, of Bath, was the vocalist, and Miss Grace Tollemache, a brilliant amateur violinist, led the quartets, acting as well as solo instrumentalist. Admission to the concert was entirely free, a fact which is to be commended, and there was a very large and enthusiastic audience of village folk.

Bradford.—Miss E. A. Atkinson gave a concert at the Church Institute, on the 2nd ult., when she played with much taste and skill Grieg's Sonata (Op. 36) and Mendelssohn's Variations Concertantes—both for pianoforte and violoncello—with Mr. George Schott; she also gave Schumann's 'Kinderscenen' and pieces by Chopin, Brahms, and Strauss. Miss Lillie Wormald was the vocalist.

Brighton.—The first performance in this town of Coleridge-Taylor's popular cantatas 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha' was given by the Brighton Sacred Harmonic Society, on the 8th ult. The choir sang with much steadiness and as if in full sympathy with the beautiful choruses, and the refined and delicate orchestration was admirably played. The solo vocalists were Madame Elvey, Mr. Whitworth Mitton (who was especially good), and Mr. John Sandbrook. Much credit should be given to the conductor, Mr. Robert Taylor, for the admirable manner in which he had trained his forces. The Society will, later in the season, give 'Judas Maccabæus' and Parry's 'Judith.'

Clare (Suffolk).—A new choral society has just been formed here, entitled the 'Clare Musical Society,' the president being the Rev. J. M. Vatcher; the secretary, Rev. C. Cartwright; and the conductor, the Rev. T. Normandale. The Society already numbers over thirty members.

Doncaster.—Messrs. George and Bromley Booth gave the first of their series of Subscription concerts, in the Corn Exchange, on October 25. The vocalists were Madame Medora Henson, Madame Marian McKenzie, Mr. Henry Plevy, and Mr. Plunket Greene, the last-named artist creating a *furore* by his artistic and characteristic rendering of several Irish songs. Mr. George Booth's pianoforte solos comprised Raff's 'La Fileuse,' a Gavotte by Schelling, and Tausig's Paraphrase on a Valse by Strauss; Mr. Bromley Booth's contributions on the violin being Fantaisie Caprice (Vieuxtemps), Romanza (Kes), and Rigaudon (Raff). Encores were the order of the evening.

Durban (South Africa).—The Orchestral Society finished its season on October 13, the occasion being a farewell concert to the founder and conductor, Mr. J. Frank Proudman, who produced a new Suite for organ (Mr. R. H. Macdonald) and strings of an exceedingly attractive nature. The programme also included Mendelssohn's D minor Concerto, the soloist being Mrs. D. MacColl. The vocalists were Mrs. J. F. Proudman, Miss Aldwyth Bond, Mr. G. C. Macfarlane, and Mr. John Fellows, and instrumental solos were given by Mr. Charles Bell (oboe) and Mr. F. C. Hollander (flute).

Eton.—A concert was given in the Drill Hall, Eton College, by Miss Lucy Stone and Miss Georgina Dupuis, on the 13th ult., when the programme included Mendelssohn's Trio in C minor and Professor Stanford's Irish pieces for violin and pianoforte. Miss Stone played Beethoven's Romance in F for violin, and Miss Dupuis contributed songs by Grieg and a set of five songs by Charles Willeby, entitled 'Hawthorn and Lavender.' Miss Gwendolyn Toms was the pianist and Mr. Arthur Williams, violoncellist. A second concert was announced for the 27th ult.

Hamilton (Ontario).—Messrs. J. E. P. Aldous and A. G. Alexander announce a series of Monday Chamber concerts, of which the first took place on the 12th ult. The programme included Saint-Saëns's Variations for two pianofortes on a theme by Beethoven, Bach's Concerto in C minor for two pianofortes and quartet, Mendelssohn's Trio in C minor, a group of pianoforte solos by Saint-Saëns, Leschetitzky, and Paderewski, and some songs.

Hanham (Bristol).—At the Congregational Church, on the 12th ult., Rossini's 'Stabat Mater' and Mendelssohn's 'Hear my Prayer' were given by a choir of forty voices, conducted by Mr. F. A. Wiltshire (organist and choirmaster of the church). Miss Edith Evans, Miss Ada Bennett, Mr. E. T. Morgan, and Mr. E. C. King ably sang the solo music, and Mr. Walter Maker presided at the organ.

Hebden Bridge.—The Hebden Bridge Choral and Harmonic Society opened its eighteenth season on the 13th ult., when Gounod's 'Faust' was performed, under

the conductorship of Mr. John Bowling. The soloists were Madame Adelaide Mullen, Mrs. G. E. Baines, Mr. Henry Beaumont, Mr. John Browning, and Mr. Rowland Hoyle. The band and chorus consisted of upwards of 100 performers, and were fully efficient.

Sydney (N.S.W.)—The Philharmonic Society's concert of October 11 was made memorable by the production, for the first time in Australia, of Verdi's Requiem and a highly meritorious performance was given of this fine work by the chorus and orchestra of the Society. The orchestra, led by Mr. Rivers Allpress, was especially good, and the chorus singing, on the whole, distinctly creditable. A fully efficient quartet of soloists was found in Miss Jessie King, Miss Edith King, Mr. Edgar Fulton, and Mr. W. T. Colyer, and Signor Hazon, who conducted with care and ability, deserves much credit for the adequate presentation of this noble work.

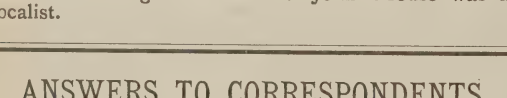
Teignmouth.—A concert was given in the Assembly Rooms, on the 1st ult., by Miss Violet Haymes, who gave Sinding's 'Frühlingsrauschen' and other pieces with much skill. She was assisted by Madame Beatrice Langley, whose violin solos were enthusiastically received; Miss Daisy Campbell, a young soprano, who displayed an excellent voice and much vocal ability; Miss Harvey, Mr. Douglas Granville, and Mr. Norman Kendale.

Watford.—The annual Festival at the Union Chapel was held on October 26, the choirs consisting of St. Mary's, Christ Church, and St. James's. The service was fully choral throughout, and the anthem was 'While the earth remaineth' (J. H. Maunder). Much credit is due to Mr. W. Kempster (who officiated at the organ) for his excellent training of the choirs.——Hiller's 'Song of Victory' and Schubert's 'Song of Miriam' were performed at Beechen Grove Chapel on the 14th ult. The solos were undertaken by Miss Amy Sargent, and the choruses were efficiently rendered by the chapel choir, under the direction of Mr. F. G. H. Moore. Mr. H. W. Pierce officiated at the organ, and Mr. W. R. Maxwell contributed 'If with all your hearts' and 'Be thou faithful unto death.'

Wellington (New Zealand).—Mr. Alfred Bunz, of St. Luke's Church, Christchurch, gave a successful organ recital, at St. Paul's Pro-Cathedral, on September 11, when there was a large attendance. The programme comprised selections from the works of Beethoven, Bach, Mendelssohn, Guilmant, Grison, Stainer, and Hoyte, notable features being Mendelssohn's First Sonata and Bach's Prelude and Fugue in C. Mr. John Prouse was the vocalist.

ANSWERS TO CORRESPONDENTS.

An old Subscriber.—*Mr. Dannreuther, in his 'Musical Ornamentation' primer (Part I., p. 165), prints out in full the identical shake concerning which you are in doubt (Bach's Fugue in D minor, Book I., No. 6), thus:—*



He states that this is a case which comes under the rule, 'melodic outlines must not be blurred'—as they would be if the shake were started with the accessory. We are afraid that some authorities must be classed as unauthorised authorities.

L. R. A. M.—*Mr. Dannreuther—who is really an authority on the subject of the proper interpretation of these signs that seem to be the despair of more than one fair reader—says ('Musical Ornamentation' primer, Part I., p. 168): 'Shakes upon a long note which is tied on to a shorter note of the same pitch, stop before the latter, without stress and without closing notes.' The shake begins with the main note. (Bach's Prelude, Book I., No. 16, bars 1, 3, 7, and 11.)*

An Old Reader.—(1) *There is, so far as we know, no book on the subject of hymn-tunes: a history of their growth and development is greatly needed. The article 'Hymn-tunes' in Stainer and Barrett's 'Dictionary of Musical Terms' may prove suggestive to you.* (2) *The hymn-tunes of the late Rev. Dr. J. B. Dykes, in a collected form, are not yet published, but the volume is in preparation.*

G. W. F.—*Choral settings of words by Samuel Taylor Coleridge are as follows: 'The Knight's tomb' (Stanford), 'If love be dead' (Wood), 'Up, up, ye dames' (W. Macfarren, Leslie, and Bendall), 'Hear, sweet spirit' (Smart), 'If I had but two little wings' (Hubert Parry), 'A sunny shaft did I behold' (C. H. Lloyd), and 'I asked my fair, one happy day' (Champneys).*

Inquisitive.—*We can recall two instances in vocal music of all the notes of the scale being sounded together in one chord:* (1) *Sir John Stainer's eight-part anthem, 'I saw the Lord,' at the beginning of bar 4 from the end of the first movement; and* (2) *in R. L. de Pearsall's Madrigal (in eight parts), 'Great God of Love,' bar 33, first beat.*

G. C.—*The best and most complete edition of Schubert's* Lieder *is that edited by Max Friedlaender and published by Peters, of Leipzig, in seven volumes. This edition has German words only, but it is invaluable for your purpose—that of study, as well as for practical use.*

Pianoforte.—(1) *Arensky has written one other pianoforte trio in addition to that in D minor;* (2) *Some pianoforte trios by modern composers are those by Saint-Saëns, Widor, Lalo, Rachmaninoff, Martucci, Nawratil, Tschaïkowsky, Napravnik, Stanford, and Davies.*

Choir-trainer.—(1) *Try the 'Speech in Song' primer by A. J. Ellis, which exhaustively treats the subject of singing consonants as well as vowels.* (2) *'Sight-singing Studies,' by Dr. W. G. McNaught (4 books), and 'Five Minutes' Exercises,' by Mrs. Marshall (Novello).*

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Basso.—*So far as we know appointments of lay-clerks in Australia are at present unknown.*

Fuga VI.—*See reply to 'An old Subscriber.'*

J. H. B.—*See answer to 'An old Reader.'*

A few questions are unavoidably held over.

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Whitsuntide	Come, Holy Ghost	*Attwood.*
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Easter	Christ our Passover	*Goss.*
Whitsuntide	Praised be the Lord daily	*Calkin.*
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General	O how amiable are Thy dwellings	*Barnby.*
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,,	Rend your heart	*Calkin.*
Easter	Awake up, my glory	*Barnby.*
Whitsuntide	O for a closer walk with God	*Foster.*
Harvest	The eyes of all wait on Thee, O Lord	*Elvey.*
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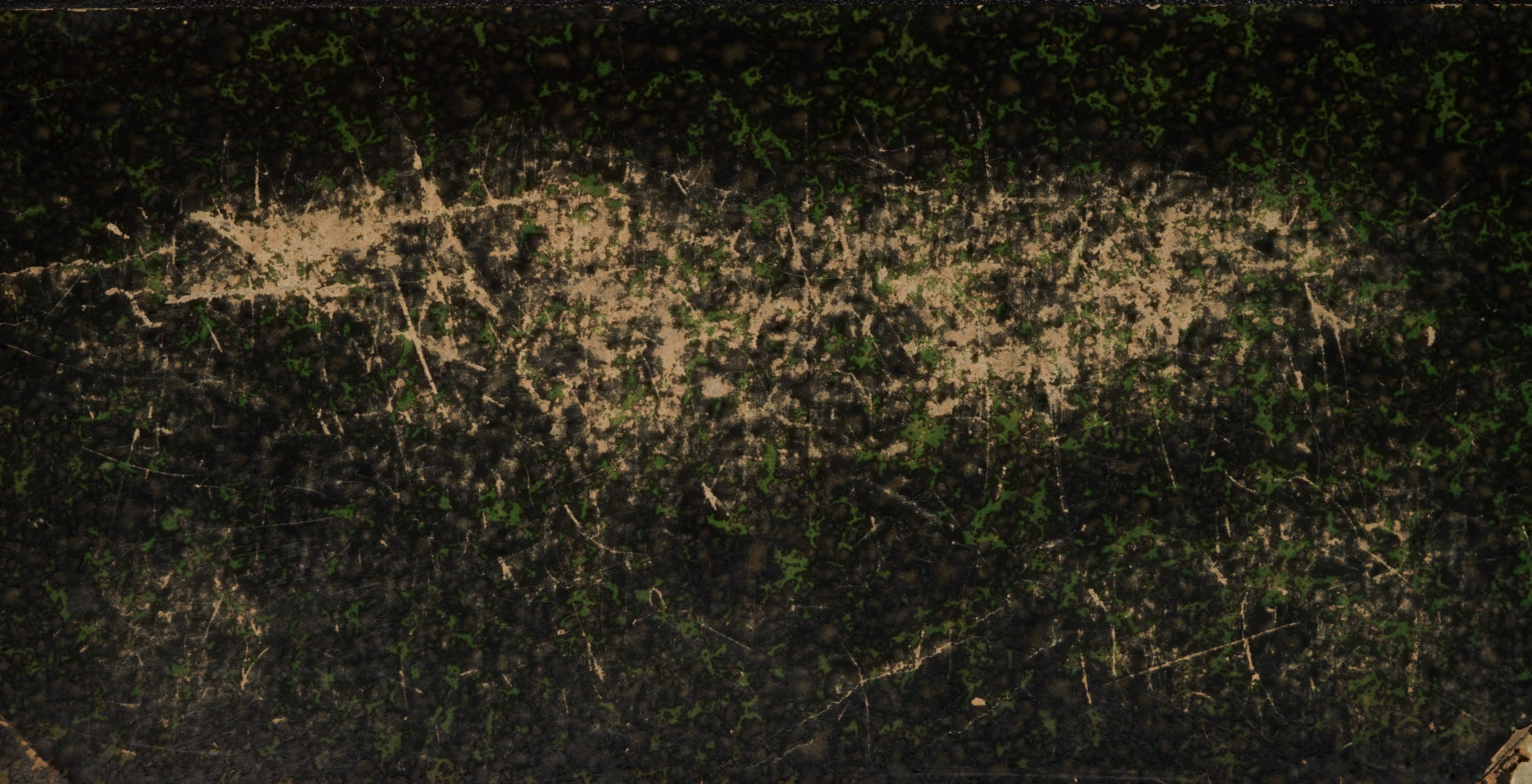
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